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TV'S 73,000,000-HOUR PIC GRIND

Find Theatres, Productions Invest Phoney East Berlin Themes With Eclat

By ELVIRA T. MARQUIS

East Berlin, July 3.

Entertainment for entertainment's sake is a thing little known in the 64 Communist-controlled theatres in East Germany. "Theatre" is still considered primarily a propaganda organ, an aid in influencing the thinking of the people, especially youth.

Each year the state-owned and supported theatres are given their propaganda theme. "Peace" is the theme for the 1955-56 season. Carefully selected classics and newly written plays, dramatizing the propaganda message, make up the repertoires.

Their purpose is to "mobilize the public for the triumphant battle against America's war economy. To convince the people of the righteousness of their cause, and to give them confidence in their strength and ability to defeat the war-profit greedy imperialistic capitalists and win the victory to the everlasting glory and power of the Communist fatherland."

It is compulsory for every party member to attend at least 12 plays a year. The ticket price is deducted from his pay checks.

In cases where the plays do not have direct reference to the United States, program notes explain to the audience the implied message.

One of the current popular plays in the Soviet sector of Berlin is set in a New York saloon. Its characters are the worst gangster types, except for the juvenile lead. He is a well-educated, idealistic pacifist. He is not money-mad, but aspires to serve his fellowmen

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Hasn't Anyone Grabbed The U.S. Rights to This? It's a Natural for B'way

Vienna, July 3.

It was a rousing combination of slapstick farce and hokum melodrama recently in the local courthouse when actress Kaethe Dorsch was fined $20 for having swatted critic Hans Weigel on the kisser. As the verdict was announced, one enthused spectator yelled, "May I pay $10 for another wallop?"

The standing-room-only spectators obviously relished the proceedings, laughing uproariously at times and applauding the participants. At one point, veteran Austrian actor Raoul Aslan became enraged at the convulsed crowd and shouted, "Shut up." They practically collapsed with glee at that.

During his tirade, Aslan told Judge H. Strobl that the critic, Weigel, should be hanged for repeatedly writing insultingly of the principal Austrian cultural institution, the Burgtheatre, where he

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CBS' July 4 Moscow TVer

CBS Newsmen will rack up another "first" in Moscow today (Wed.). Two CBS cameramen, along with correspondent Daniel Schorr, will film the annual July 4 reception at the American Embassy. Reception is attended by 500 guests, among them the top Russian leaders. Ambassador Charles E. Bohlen is host.

Cameramen are Cyril Bliss and John Tiffin. Schorr is CBS' permanent man in Moscow.

'Faith' Songs Vs. Rock 'n' Rollers

Faith and inspirational themes are creeping back into the music business again. The religioso-styled songs hit a high a few years back and are now trying to knock the rock 'n' roll cycle out of the box.

Now, however, the publishers and the diskery men are pushing for a religioso comeback. They're figuring that the time is ripe for the "message" songs to take the play away from the hopped-up rock 'n' roll lyric.

Spearheading the swing back to the spiritual kick is Perry Como's RCA Victor slicing of "Somebody Up There Likes Me." In a similar groove from the same diskery is Sunny Gale's "Try A Little Prayer." Decca is hopping on the bandwagon with Roberta Sherwood's cutting of "Faith Unlocks The Door" while MGM is pitching with Joni James' "Give Us This Day" and Danny Knight's "Beachcomber, Beachcomber." Kapp Records has issued "One God" with its new vocalist, Russ Miller. Other diskeries are also lining up the "message" songs for a big push.

NON-HORIZONTAL RULE FOR MARRIED LOVERS

Hollywood, July 3.

Arwin Productions, Martin Melcher-Doris Day indie, is re-shooting a total of 40 posters stills for the outfit's initial production, "Julie," as a result of a nix by the Production Code Administration. Disputed photos show Doris Day and Louis Jourdan in love scenes, lensed in horizontal positions.

They portray a married couple in the film, but PCA ruled against the poses taken on a bed. Sketches of proposed gallery art for the Metro release will be submitted to PCA before a new photo session. However, mag photogs who visited the set have lensed pix similar to those which were rejected by PCA.

4,169 FEATURES SHOWN WEEKLY

By MURRAY HOROWITZ

Nationally, the U. S. is being offered 4,169 feature films per week on tv, according to a 190-market study conducted by Screen Gems. Study encompasses more than two-thirds of the number of U. S. markets.

Translated into hours, and with all markets considered, the nation's 36,500,000 tv homes are being offered approximately 5,212 hours per week of cinematics.

Since the average number of weekly hours available to each of the 36,500,000 homes is 20, and assuming that 10% of these homes watch a feature each week, an astronomical total of 73,000,000 home-hours in the U. S. are spent each week in watching features on tv. (Average of 20 weekly hours available to each viewer is derived from the fact that the 5,212-hour total represents the aggregate of the hours available in each of 262 tv markets.)

Staggering as the 73,000,000 figure may seem, it is no less realistic when compared with the peak

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Steel Strike As Boxoffice X-Factor

The prospect of a long-drawn-out steel strike, with resultant layoffs in other industries, is a bearish factor for legit, particularly at the start of the summer boxoffice slump. There had already been some trade speculation about how long the general b.o. boom of the last couple of years would continue.

The steel strike, starting this week, has had no immediate effect on general business conditions, so there is no indication how much it may ultimately be reflected on legit. However, the news that 30,000 railroad workers are to be laid off this week, as a result of

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Gentle(?) Reminder

Berlin, July 3.

During the current Berlin Film Festival which ends today (Tues.) visitors from America and other democracies were unpleasantly reminded of the Nazi days when a crowd of roughs marched in the wee hours past the Kempinski Hotel singing the Horst Wessel Song and shouting "Raus mit den Juden" ("Throw out the Jews").

Berlin police quickly dispersed the fun-loving native youth and the local newspapers carried not one line.

Stars' Own Tax-Motivated Features Currently Peak 'Independent' Trend

Hollywood, July 3.

Hollywood's tax-prodded trend toward being one's own employer reaches record proportions this week. Fully 50% of the films now shooting are independents, some 15 with that status being current and a like number slated for early production. Noticeably many of the companies are owned by stars. Again the tax motivation, since the corporations themselves pay a lesser tax (52% maximum) and corporation liquidation income to stars is subject only to the capital gain 26% bite from Uncle Sam instead of the up to 82-92% payable on star income in the high levels.

Majority of the indies are operating through distribution deals with United Artists. But this distrib is not alone in boasting a line-up of big name producer-stars. Most of the major studios have thrown their doors open to such deals.

Stars currently appearing before the cameras in indie pix for release through UA include the following:

Cary Grant and Frank Sinatra, "The Pride and the Passion," Stanley Kramer Productions.

Clark Gable and Eleanor Parker, "The King and Four Queens," Russ-Field Prod.

Marlene Dietrich, "The Monte Carlo Story," "Titanus Films.

Bud Abbott and Lou Costello, "Dance With Me Henry," Bob Goldstein Prod.

Betty Hutton and Dana Andrews, "Spring Reunion," Bryna Prod.

Jeff Chandler and Joanne Dru, "Drango," Earlmar Prod.

Barbara Stanwyck and Sterling Hayden, "Love Story," Bob Goldstein Prod.

John Payne, "Hidden Fear," St. Aubrey-Kohn Prod.

Henry Fonda, "Twelve Angry Men," Orion-Nova Productions.

Indie pix now before the cameras for release through the various other distrib outlets include these stars: Alan Ladd, Virginia Mayo and Edmond O'Brien, "Buf-

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Cantor's 20% Tax Pitch

Comedian Eddie Cantor is being sought to head a committee of the American Guild of Variety Artists to work for the repeal or the reduction of the 20% cabaret tax. Cantor had indicated that he would serve on such a committee.

Group was formed at the recent AGVA convention in Disneyland, Anaheim, Cal., and would work with other show biz unions and organizations seeking to eliminate the entertainment tax.

'Pajama'-'Yankees' $2,000,000 Profit

Producers Frederick Brisson, Robert E. Griffith and Harold Prince have pyramided their "Pajama Game"-"Damn Yankees" parlay into the $2,000,000 profit class. That's based on the coin taken in as of a May 26 accounting by the Broadway and touring editions of both musicals, plus the guaranteed film income on the sale of the two properties to Warner Bros.

"Pajama" and "Yankees" are the trio's only two shows to date, the former having bowed on Broadway in May, 1954, and the latter the same month last year. That means that in a little over two years the management and backers have netted $1,000,000 each (including forthcoming picture revenue) on the standard 50-50 split of the combined profit on both shows.

Each tuner was financed at $250,000, virtually the same lineup of backers for both shows. "Pajama" was sold to WB for $750,000, plus 50% of the profits. It's understood the deal on "Yankees" was virtually the same.

That gives each production

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FLORIDA, ARKANSAS LURE PICTURE-MAKERS

Florida is again putting in a strong bid for feature film production. The results achieved with "End as a Man," the Sam Spiegel production for Columbia release, may determine the state's future as a production base.

"End as a Man" will be wholly filmed in Florida, with exteriors being shot at St. Petersburg and interiors at the new Shamrock Studios at Orlando. Studio, a modern, airconditioned plant, has been employed for telepix production, but this marks its first use as feature film centre.

Production activities were launched this week. Ben Gazzara,

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Winchell Reactivates B'way Stars Co. With Eye On 'Lepke,' 'WW' Biopic

Walter Winchell has reactivated Broadway Stars Inc., a corporation set up by himself and wife June, for purposes such as will eventuate when and if he comes to terms with Columbia Pictures prexy Harry Cohn on (1) "The Lepke Story" and (2) The Walter Winchell Story." Both would be capital gains setups. Abe Lastfogel, head of the William Morris agency, representing the columnist, must work out the details with Col. Winchell would appear in both. In the case of the Lepke Buchalter (and "Gurrah" Shapiro) story (Murder Inc.) Winchell is writing the original, and would also either appear in it and/or do the narration.

As regards his NBC-TV vaudeo package which kicks off Friday night, Oct. 12, Winchell states that it's exactly a year since he has been off tv because of his ABC-TV imbroglio (Sol. A. Rosenblatt

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Berlin's Split-Personality: Schizozonia; Paris on a Scotch, Snack & Strip Kick

By ABEL GREEN

Berlin, July 3.

To this reporter, who thought he was living dangerously by crossing into East Berlin—and it is fraught with not a little trepidation to many—the contrast of the Stalinalee with the bounce of West Berlin is something unbelievable. One is like a city of the dead. No activity on the streets; unkempt, sad people, even in these false-front architectural boulevards where the Commies have made an attempt at showmanship.

Their Forest lawn for the World War II dead, the Garden of Remembrance, is a showplace which commands respectful silence, no smoking, and a minimum of picture-taking. ("If a Russian policeman gets into focus accidentally, that's okay," is the warning, "but no cameras should be pointed directed at them").

However, a super-duper cemetery is one thing, but a living cemetery of the two grand boulevards of East Berlin is even a more marked contrast. (Some of the American Reds oughta be forced to o.o. this street scene and they'd sing a different tune).

The two sidewalk cafes on a busy Saturday afternoon saw a single occupant at one; the chairs were characteristically turned up at the others, despite it was the one nice day of the week's overcast weather. Incidentally, Joe Stalin's statue is a lonely figure on the allee (boulevard) bearing his name—it's now grimy, darkened (almost black) by the elements, and being backgrounded by green foliage (deliberately or otherwise) it is almost eclipsed. And, of course, nary a posy at the former great Uncle Joe

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Biopic of Berlin

Berlin, July 3.

Visitors from America to the Berlin Film Festival agree that this is a goofy town. Any foreign dame with prominent lipstick and chest was taken for a film star during the current Berlin Film Festival and there were near-riots at every appearance of the Egyptian actress, Magda, although there's a big argument as to whether she can act.

Playing up to the town the Italian star Pampanini cooed on arrival, "Berlin is beautiful and dangerous." She meant the men. One of the latter, in black boots and black leather coat, wept over his bombed-out home but on inquiry it turned out the home was in Prague, Czechoslovakia, and he was an ex-Luftwaffe aviator.

'Showmanship' Is Newly Extolled

Showmanship appears to be emerging as the key weapon to lick the current boxoffice blues. Taking up the challenge is Theatre Owners of America which for the first time in its history is calling together its membership for a two-day session exclusively devoted to an exchange of ideas "to improve today's boxoffice."

A cross-section of TOA members from all parts of the country, particularly those versed in advertising, publicity and exploitation techniques, will gather in Chicago July 30-31 for a pre-convention national exhibition conference. At the Chicago meeting, "tried and proved" as well as new ideas that can help exhibitors "make money" will be analyzed and discussed. The conclusions will be assembled and be ready for presentation to the TOA convention in New York in September.

In explaining the purpose of the pre-convention session, TOA prexy

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If It's a TV Story It's A Flop in Minneapolis; 'Intrigue' Is Latest Case

Minneapolis, July 3.

Causing additional local exhibitor skepticism as to television providing desirable play material or stars for theatre features, more releases of video origin are taking it on the chin locally.

"Foreign Intrigue" did a complete boxoffice brody at Radio City here and the World's "The Catered Affair" isn't faring well currently. This is on the heels of the recent boxoffice flops here of "The Rack," "Patterns," "Our Miss Brooks," "Sincerely Yours" and "The Lone Ranger," etc.

On the other hand, however, "Crime in the Streets," also of television derivation, has just come through moderately well here, chalking up a two-week run and hitting a total fortnight figure of around $13,000.

The few others in the same category, like "Marty," "Dragnet" and the Lucille Ball-Desi Arnaz offerings, also boxoffice clickers, have been far outnumbered by the clinkers here, its' pointed out.

'Marty' to Karlsbad Fete

Washington, July 3.

Howard Hecht and Burt Lancaster have accepted an invitation to screen "Marty" at the ninth annual Karlsbad Film Festival, July 12-29, the Czechoslovak Embassy here revealed yesterday (2).

Feature is entered on a non-competitive basis.

Satellite embassy lauded the action as one more step "in the development of cultural relations between the two countries."

"Marty" has won the Academy Award, Grand Prix of the Cannes Film Festival, British Film Academy Award and New York Critics' Award.

7/4

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Soph's Europe Farewell

Las Vegas, July 3.

Sophie Tucker, who used to flit regularly across the pond for engagements at the Kit Kat Club, London, and in Paris, plans her European "farewell" tour next spring.

"I'll be shoving up to 69," says the last of the red hot mamas, "and I won't take any chances to make it at 70."

AFTRA Potshots SAG's Pidgeon On Merger Nix

American Federation of Television & Radio Artists condemned Walter Pidgeon's reasons for rejecting a merger with the Screen Actors Guild, the union he serves as president. Donald Conaway, national executive secretary of AFTRA, denied the SAG charge that AFTRA's "policy is to promote live television at the expense of television motion pictures."

Pidgeon issued a report to the SAG membership early last week on SAG-AFTRA merger. Within a few days the AFTRA "rebuttal" was made.

"Nothing could be more erroneous than this statement of Mr. Pidgeon's," Conaway said. "It completely ignores the Clarification Agreement recently concluded by AFTRA and its announced policy for the past five years. It is true that in tv's infancy AFTRA followed the policy of encouraging live tv and discouraging reuse. But this was over five years ago and not even Mr. Pidgeon would take the position today that television is in the same state of growth that it was in five years ago with a network of only 12 to 15 stations."

(In his statement, Pidgeon did allude to the Clarification Agree-

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Charles Chaplin Unloads U.S. Theatre Securities Via Switzerland Bank

Hollywood, July 3.

Charles Chaplin, one of the original investors in Principal Theatres of America, has sold his stock back to the firm for an amount understood to be slightly more than $100,000. Chain was founded by Sol Lesser and partners in 1927.

Buyout was arranged by Lesser during a recent visit to Switzerland. Stock was in the hands of a Swiss bank, to whom payment was made.

STRETCHING A DATE

Mapy & Fernando Cortes Hit Mexico in 1940

Mexico City, July 3.

In August of 1940 the Puerto Rican-Cuban Fernando and Mapy Cortes, a married team of entertainers, left Havana on the Ward Line for some Mexico City cafe dates. They've been here ever since. As a result of their original nitery performances they were picked up for Mexican films and have continued.

Now the husband is branching out as a film director, having signed with Mier & Brooks here.

Demand More Horror

Hollywood, July 3.

Hefty initial returns on its United Artists release, "The Black Sleep," have sent Bel-Air Productions off on a hunt for new horror story material. Exec producer Aubrey Schenck reported the firm already is rushing screenplays on "Voodoo Island" and "Return of the Cat Goddess" and will seek others.

William Heineman, UA sales veepee, predicted "Sleep" will be one of the distrib's surprise money-makers, coming in ahead, gross-wise, of some of the company's more expensive features.

Bel-Air already has completed "Pharoah's Curse," which is in the chiller class with a reincarnation theme.

Critics' Rendezvous With Posterity

Critics are apt to be at their best when writing about criticism, a bromide sparked by two recent comments, one in London, one by Walter Kerr of the N. Y. Herald Tribune writing in VARIETY's annual critics' roundup.

Kerr wrote: "If a young critic told me he wanted to be read 50 years from now I'd tell him to develop a highly individual style at all costs and not worry about anything else."

Kenneth Tynan of the London Observer, who had had no chance to see VARIETY, wrote:

"The subtlest and best-informed of men will still be a bad critic if his style is bad. It is irrelevant whether his opinion is 'right' or 'wrong.' The true critic cares little for here and now. The last thing he bothers about is the man who will read him first. His real rendezvous is with posterity. His review is a letter addressed to the future, to people 30 years hence who may wonder exactly what it felt like to be in a certain playhouse on a certain distant night,'

Sol Lesser Sees Flexible Admissions As Neglected B.O. Pulmotor

Hollywood, July 3.

Admission prices adjusted up and down to the quality of the films being shown was suggested here by vet producer and circuit operator Sol Lesser as a possible solution to the problem of audiences being priced right out of theatres by prevailing admissions. The difficulties are obvious and emphasized by Lesser.

It would require two grades of firstrun theatres, one to play top quality pix, with corresponding prices, the other to play less important films for theatregoers who want a bargain.

"The trouble," he admitted, "would be in determining who is to decide what is a quality picture and what is not." Also what degree in quality must be considered to decide into which type of theatre it must be booked."

Lesser cited the experience of a big midwest chain operator who had experimented with different price scales. When business scaled at $1 failed to draw, price was reduced to 75c, then 50c. Still not drawing, the operator further reduced tap to 25c. That was the right level. "The chain is now doing more business than ever before," Lesser reported the theatreman had told him.

Bankers Cheerful!

Minneapolis, July 3.

Exhibitors hereabouts may find some encouragement in the fact that Minnesota bankers believe that the area's economic prospects for the rest of 1956 are good.

A poll of the bank presidents from various sections attending the Minnesota Bankers Association convention here revealed unanimous optimism over the near-term business outlook.

The most favorable factor currently, it was agreed, is good crop prospects and the stabilization of farm prices.

2d Half of 1956 Brighter, Says U.S.

Washington, July 3.

Motion picture business will be on the upbeat during the second half of 1956, and the production of radio and television equipment is also increasing.

These are among highlights brought out by business surveys of the U.S. Department of Commerce, Secretary of Commerce Sinclair Weeks announced yesterday (2). Study covers all major lines of industrial activity.

Of motion pictures, it says: "The outlook for the second half of 1956 appears brighter by comparison with the first half year's business. Gross boxoffice receipts for the full year 1956 are estimated to exceed the 1955 figures of $1,300,000,000 by about 4 or 5%. It is estimated that foreign market remittances for United States films in 1956 will approximate $210,000,000. Construction of drive-in theatres in two years has increased their number from 3,799 to over 4,500."

In the electronics field, the Commerce survey discovered "factory output is expected to reach $6,800,000,000 for the year, an increase of 8% over 1955.

"Included in this estimate are radio and television receivers,

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50th Anni of G. M. Cohan's '45 Minutes' From B'way'

In celebration of the 50th anni of "45 Minutes From Broadway," Mayor George Vergara has proclaimed today (Wed.) as George M. Cohan Day in New Rochelle, N. Y. The day is also set aside for Cohan because of his July 4 birthday.

The tune, which Cohan penned for the legit production of the same name, put New Rochelle in the national spotlight. Show opened at the New Amsterdam Theatre, N. Y., Jan. 1, 1906. It was produced by Klaw & Erlanger.

Ted Mills' Play

Paris, July 3.

Ted Mills, NBC-TV producer here to shoot "Maurice Chevalier's Paris," has placed his first play for Broadway production with Robert L. Joseph. Harriet Kaplan agented the deal. It's titled "The Gentleman From Vermont" and is a fall entry.

Mills plans following Chevalier with "Sir Laurence Olivier's London," another NBC vidpic venture.

Clark Gable Pessimistic As to Old Films (on TV) Hurting Stars' Repute

Hollywood, July 3.

Clark Gable, pointing to his many Metro starrers of years past which will be leased to television, declared bitterly he feels the film industry will find it is dangerously impairing the b.o. value of its stars by flooding home sets with its backlogs.

Majors have yet to feel the impact of the flood of pix to tv, Gable pointed out and adding: "I know the release of some of these pictures such as I made at Metro years ago will hurt my boxoffice. I think the industry made a great mistake in selling and leasing its pictures to television." Gable is currently starring in "The King and Four Queens," for Russ-Field.

"Why should the public pay to see the stars they like, when they can see them on tv at home for nothing? You can't force people to go to theatres, but you shouldn't give them such a legitimate excuse to stay home. Your average

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IRAQ'S 1,500-SEATER IS AIRCONDITIONED

Washington, July 3.

New motion picture house in Iraq, equipped almost entirely with American-made equipment, has just opened there and is the most modern in that country, reports Nathan D. Golden, director of the Department of Commerce motion picture division.

The 1,500-seater is airconditioned, has screen and sound equipment to handle the various wide screen systems. It is the first theatre in Iraq to be rated "first class" by the government there, and compares favorably with U.S. first run theatres, says Golden.

House is known as the Khayam. It runs four shows daily, with ticket prices ranging from the equivalent of 17c to $1.50. The general price in "second class" theatres ranges from 11c to $1.

'SUBSCRIBERS' AID BOXOFFICE

2,000 American Awards for Achievement

[AND SHOW BUSINESS' SHARE]

By ROBERT J. LANDRY

In Britain they might make you a knight, a baronet or a Companion of Merit. But in the United States, a republic without titles of dignity, the private "award" flourishes. So much so that there are now 2,000 "major" bestowals of plaques, scrolls, cups, statues and what not. Chicago's A. N. Marquis Co., which publishes "Who's Who in America," has just issued Vol. I of "The Blue Book of Awards.

The several branches of show business are well represented although none can compete with sports—by habit the greatest hander-outer of trophies and medals. Religion is also a big tagger of merit and achievement, the range being from the Laertre Medal and Bronze Pelican of the Catholics to the Disciple of Christs Rural Minister of the Year.

In show biz it's the showman of the year, or top banana, or best supporting player. That some of these theatrical awards carry great prestige is evident; that others are unadulterated commercial promotion is equally evident. Rivalries also arise as per COMPO's Audience Awards (which may be already moribund) as against Hollywood's Academy Oscars. Herewith are show biz listings from "The Blue Book of Awards"

MOTION PICTURES

Academy Awards
ACE Ann. Critics' Award
Am. Cinema Editors Awards
Best Brit. Film of the Year
Best Film of the Year
Best Fgn. Lang. Film of the Year
Brit. Film Acad. Awards
Joseph Burstyn Award
Can. Film Awards
Can. Film of the Year
Christopher Awards
Critics Award
George Eastman House Festival of Film Artists Medal of Honor
Edinburgh Film Festival Diploma of Merit
Farm Film Found. Audio-Visual Award
Film Council of Am. Golden Reel Awards
Film Daily Ten Best Pictures
Filmdom's Famous Five
Robert J. Flaherty Film Award
Fgn. Press Assn. of Hollywood Film Newcomers Award
Fgn. Press Assn. of Hollywood Pioneer Awards
Fgn. Press Assn. of Hollywood World Film Favorites
Golden Apple Award
Golden Reel Awards (See Film Council of Am. Golden Reel Awards)
Internat. Rehabilitation Film Award
Al Jolson Gold Medal Award
Herbert T. Kalmus Award
Look Movie Awards
Macfadden Publ. Gold Medal Award
Mass Media Awards
Hiram Percy Maxim Meml. Award
Mike and Screen Press Award
Motion Picture Herald-Fame Poll
Nat. Bd. of Rev. of Motion Pictures Best Fgn. Film
Nat. Bd. of Rev. of Motion Pictures Ten Best Pictures of the Year
Nat. Film Awards
Nat. Variety Artists Showmanship Award
N.Y. Film Critics Award
Page One Award—Movies
Parents' Mag. Family Film Medal
Parents' Mag. Juvenile Acting Award
Parents' Mag. Spl. Merit Film Award
Edgar Allen Poe Award
Progress Medal Award
Redbook Mag. Movie Award
Screen Dirs.' Guild Awards
Screen Producers Medallion Awards
Soc. of Motion Picture and Tv. Engrs. Jour. Award
Irving G. Thalberg Meml. Award
Tom-Tom Award
Harris B. Tuttle Trophy
Samuel L. Warner Meml. Award

RADIO AND TELEVISION

Ace Ann. Critics' Awards
Advt. Assn. of the West and Hollywood Advt. Club TV Commls. Award
Advt. Assn. of the West and So. Calif. Broadcasters Assn. Radio Commls. Award
Am. Cinema Editors Awards
Am. Legion Radio Award
Am. Legion TV Award
Am. Women in Radio and TV Scholarship Award
ARRL Merit Award
Stephen Vincent Benet Award for Short Plays
Best Radio Interpretation of Fgn. Affairs Award
Best Radio Reporting from Abroad
Best TV Reporting of Fgn. Affairs
Billboard Radio and TV Promotion Competition
Christopher Awards
Clef Award
Dr. Lee De Forest Award
Harry Diamond Meml. Award
Alfred I. duPont Radio & TV Commentator Award
Alfred I. duPont Radio & TV Sta. Awards
Eddy (See Am. Cinema Editors Awards)
Edgar (See Edgar Allen Poe Award)
Edn. Writers Assn. Awards
"Emmy" Awards
English-Speaking Union Better Understanding Awards
Golden Mike Awards
Headliner Medal
Sidney Hillman Found. Prize Award Contest
Inst. of Radio Engrs. Founders Award
Inst. of Radio Engrs. Medal of Honor
Internat. Sight and Sound Engrs. Medal of Merit
Al Jolson Gold Medal Award
Kallnga Prize
Keynote Award
Morris Liebmann Meml. Prize
Look Mag. TV Awards
Mass .Media Awards
McCall's Awards to Women in Radio and TV
Mike and Screen Press Award
NAFBRAT Awards
Nat. Bd. of Fire Underwriters Gold Medal Award
Nat. Variety Artists Showmanship Award
Ohio State Awards for Edni. Radio and TV Programs
Page One Award—Radio and TV
Parents' Mag. Juvenile Acting Award
George Foster Peabody Radio and TV Awards
Edgar Allen Poe Award
Progress Medal Award
Radio-TV Mirror Mag. Award of the Year
R.C.A. Fellowships
RTNDA News Awards
David Sarnoff Fellowship
David Sarnoff Gold Medal
Robert E. Sherwood Awards
Signa Alpha Iota TV Awards
Signa Delta Chi Awards for Radio and TV Pub. Service in Journalism
Alfred P. Sloan Radio-TV Award
Sylvania TV Awards
Browder J. Thompson Meml. Prize
TV Today Fame Poll
Variety Showmanship Awards
Vladimir K. Zworykin TV Prize Award

THEATRE AND THE DANCE

Alden Award for Short Plays
Am. Acad. of Arts & Letters Award of Merit Medal
Am. Acad. of Arts & Letters Gold Medal Awards
Am. Acad. of Arts & Letters Medal for Good Speech on the Stage
Maxwell Auderson Award for Verse Drama
Miles Anderson Award for Prose Drama
Am. Collegiate Playwriting Contest
Baker Theatre Award
Stephen Vincent Benet Award for Short Plays
Theodore F. Bernstein Ann. Meml. Playwriting Award
Canadian Playwriting Competition
Capezio Dance Award
Christopher Awards
Clarence Derwent Award
Donaldson Awards
Etheregе Award for Comedy
Robert Garland Award
Sidney Howard Meml. Award
Univ. of Ill. New Play Competition
Al Jolson Gold Medal Award
MacDowell Colony Fellowships
Nat. Variety Artists Showmanship Award
N. Y. Drama Critics' Circle Award
Norton Gallery Players Playwrights' Competition Award
Page One Award—Drama
Parents' Mag Juvenile Acting Award
Antolnette Perry Meml. Award
Phila. Cotillion Soc. L'ouverture Medal
Pulitzer Prizes in Letters
R.C.A. Fellowships
Seattle Jr. Programs Nat. Play Competition
Charles H. Sergel Drama Prize
Sam S. Shubert Found. Award
Soc. of Colonial Wars in the State of N. Y. Citation of Honour
Thomas Wood Stevens Award for Drama
Tony (See Antoinette Perry Meml: Award)
Walt Whitman Award

RICKETSON BAITS SPECIAL TASTE

By HY HOLLINGER

The experiment of Fox Intermountain Theatres in seeking to develop new revenue from allied amusement fields may serve as an example to theatre operators throughout the country. The chain, a division of National Theatres, operates 95 theatres in 35 cities in the Rocky Mountain area.

Under the direction of Frank H. Ricketson Jr., Fox Intermountain prexy, the circuit is one of the most aggressive in its operation of a successful part-time art policy and in its exploration of new and untried business-builders for motion picture theatres. As part of its future program, the chain will give a careful trial for possible major use as revenue producers to stage shows, legit stage shows, concerts, and popular attractions. If an event is too big for the theatre in a particular city, the circuit plans to remain on the "in" via the rental of the local arena if necessary.

To supervise the expanded program, the circuit has appointed Paul G. Anglim, veteran concert and theatrical manager, as director of special attractions. Anglim, formerly of New England, came to Denver a year and half ago to organize Fox Intermountain's film festival program of art films. He is currently in New York on a film buying expedition and to look over the possibilities in the live field.

The art policy, generally neglected by most major circuits, has become a successful coin producer for Fox Intermountain, according to Anglim. On the basis of the two-year experiment in the Rocky Mountain area, the plan will be proposed to other divisions in the National Theatre chain for possible adoption by the other units.

18 of 35 Cities

At present, Fox Intermountain operates an art policy in 18 out of the 35 cities in which it has theatres. The populations of the "art" cities vary from 3,500 to 50,000, with the majority falling in the

(Continued on page 15)

New UFA Opens Shop Friday (6); Uncertain If Arno Hauke Is Tops

Berlin, July 3.

Official founding of the new UFA production complex in Berlin will take place here Friday (6). At that time, the board will be constituted and the UFA will again become a factor in the German film biz.

Outfit, controlled in the main by the Deutsche Bank (which is also behind the New Bavaria production unit in Munich), as of Friday will consist of production, distribution (via Herzog Film) and exhibition (about 70 theatres).

Just who will head up UFA production seems uncertain at the moment, even though the best bets are on Arno Hauke, who is well thought-of by the banks via his successful operation of the theatre branch. There are those who say Hauke will continue with the theatres, and the UFA will operate under a "presidium," on which will serve von Ostmann of the German bank, Herbert Tischendorf of Herzog (the distributor) and Helmut Meyer of Goettingen studios, plus one other man. Board would run the studio via majority vote.

In any case, UFA isn't expected to go into production before next year. It does loom, however, as

(Continued on page 6)

Kanin Pair Due in Spain

Hollywood, July 3.

Fay and Michael Kanin leave for Spain Aug. 1 to begin work on "Thieves Market," which they'll screenplay for Melville Productions, the Sy Bartlett-Gregory Peck indie. Film will be shot in Spain in February.

Kanins have finished their screenplay, "Teacher's Pet," from their own original, which Perlberg-Seaton will produce in the fall as a Clark Gable starrer.

Lapkin to Stanley Board; David Baird Departs $36,400 Finance Post

Nat Lapkin, a key executive of the Stanley Warner Corp., has been quietly been made a member of the board of directors of the theatre chain. He replaces Wall Streeter David G. Baird who resigned from the board several months ago and also relinquished his $36,400 post as chairman of the finance committee. Company so far has named no one to the finance post.

Official explanation of Baird's departure was that he was too occupied with other corporate matters to continue his SW activities. Baird played a leading role in the circuit's diversification program and was also a key figure in the recent Serge Semenenko buyout of Warner Bros.

Lapkin, whose official title is v.p. in charge of Cinerama production, has duties beyond the scope of Cinerama. He has acted as S.H. (Si) Fabian's right hand man in almost all negotiations involving Stanley Warner. He had been slated for a top post in the Warner Bros. organization if Fabian had obtained Dept. of Justice clearance to move into the production-distribution firm.

Buena Vista Set For Expansion

Buena Vista Distribution Co., subsidiary of Walt Disney Productions, is headed for expansion. Outfit, whose low overhead operation has impressed the trade, is readying to take on the release of outside product and likely will have some deals with indie producers lined up within the next few days.

Leo Samuels, BV prez-general manager, and Al Margolies, ad-pub director, are back in New York this week following studio talks

(Continued on page 54)

National Boxoffice Survey

July 4 Holiday Hypoes Biz; 'Trapeze' New Champ, 'King' Great 2d, 'Feeling' 3d, 'Wonders' 4th

Although the Fourth of July holiday falls midweek this year, most key cities covered by VARIETY noted that there is a marked biz pickup over recent sessions. Four or five big, new pix are contributing to the upswing. Weather continued hot in numerous keys.

"Trapeze" (UA) is coming into its own with a blockbuster week currently and taking over first place with ease. With better than $555,000 gross in some 21 key spots and virtually all engagements sock to terrific or record, this opus is racking up the greatest coin total of any pic since early in the year.

"King and I" (20th), playing in some 10 keys this, its first week out in circulation, is racking up better than $436,000 to cop second place with ease. It is huge to terrific or mighty in nearly all keys. Weakest individual date is rated big.

"That Certain Feeling" (Par) is winding up third with only eight playdates in keys covered by VARIETY. "Seven Wonders of World" (Indie) is pushing up to fourth place. "Great Locomotive Chase" (BV) is winding up fifth.

"Oklahoma" (Magna) is copping sixth spot while "Cinerama Holiday" (Indie) will be seventh. "Toy Tiger" (U) is taking eighth money.

"Santiago" (WB), a newie, is landing ninth position its first week out in release. "Animal World" (WB) rounds out the Big 10 list. "Ladykillers" (Cont), "Bhowani Junction" (M-G) and "Searchers" (WB) are the runner-up pix this round.

"The Eddy Duchin Story" (Col) is duplicating its first week showing at the N. Y. Music Hall with a bright session in L. A. and great takings in Philly. It is holding close to opening week's figure in N. Y. on its second round. "Fastest Gun Alive" (M-G), also new, is fine in Washington.

"Catered Affair" (M-G), which did big trade the opening two weeks in N. Y., looks only mild in Minnepalois. "Proud and Profane" (Par.), likewise new, still in great in N. Y. and good in L. A. and Chi. "Moby Dick" (WB), another fresh entry, is rated smash in Boston.

"Man Who Knew Too Much" (Par), sock in Toronto, looms fine in L. A. and big in Philly, the James Stewart starrer having played most of its big city dates. "World Without End" (AA) shapes mild in Providence and okay in Minneapolis.

"23 Paces to Baker St." (20th), okay in Toronto, looms mild in Louisville and L. A. "Creature Walks Among Us" (U) is okay in K. C.

"Safari" (Col) shapes mild in L. A., Buffalo and N. Y. "Proud Ones" (20th), oke in Louisville, is slow in Omaha, Providence and L. A.

"Madam Buttrefly" (IFE), solid in Chi, is good in N. Y. "Earth Vs. Flying Saucers" (Col), okay in Detroit, looks good in Philly.

(*Complete Boxoffice Reports on Pages 8-9*)

U's If-When Rule: No 'Sale' to TV

Hollywood, July 3.

While Universal Pictures has arrived at no hard and fast rule regarding its future with and in television, the company's top executives are generally agreed that none of the company's backlog of feature pictures will be sold outright for video screening.

As and when the company's chiefs decide that the time is right to move Universal's backlog into the video market, U will distribute the films itself on a lease basis.

Up to now, U has resisted making available its library to the home sets. As one exec put it yesterday, "Had we released our oldies to tv, it would not have been possible to have benefitted as we did last year from the very profitable remake of "Magnificent Obsession."

Same executive said that the policy regarding features will not necessarily hold true for Universal shorts, etc., which conceivably could be sold outright.

CEILING INSPECTOR LEVY

TOA Counsel Studying Film Sales System in Europe

Herman M. Levy, general counsel of Theatre Owners of America, leaves for Europe on July 28 to make a comprehensive study of the rental ceiling system in force in many countries abroad.

He'll visit Denmark, Norway, Sweden and England and will confer with exhibitors and distributors in these countries.

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Legion Raps 'Report on Blacklisting'

Hits Hutchins' 'Tax-Exempt Millions' Behind Books —Sees Reds Forced Back Into Jobs!

The American Legion, under the name of its national commander, J. Addington Wagner of Battle Creek, has attacked the "Report on Blacklisting" by John Cogley, former editor of the Catholic Commonweal, which was issued to the press on June 25 and will be published in two volumes at $1.25 each on July 23.

Legionnaire centers his attack on Robert M. Hutchins, former president of the U. of Chicago and now chief of the Ford-financed Fund of the Republic. Hutchins is accused of being too light-hearted about the Communist menace. Says Wagner: in what is captioned "An Open Letter to the Entertainment Industry:

"It (The Fund) goes on the naive assumption that stars are made by officials of motion picture studios, broadcasting systems and theatrical producers. It takes hundreds of pages to depict an ingenuous picture of cowardly starmakers discarding their creations because wicked and mercenary individuals and organizations frightened them with a sinister kind of blackmail. This utterly ridiculous and highly melodramatic recital by the Hutchins people is being presented with a straight face to the American public, and in view of that it is likely to be accepted as factual."

It's the public, and the public alone, which makes and breaks stars and "the public has a rather frightening way of turning on those who betray their trust or who offend common ideas of morality, decency or loyalty."

Back to Will Hays

Further quote: "Everyone knows that because of this the motion picture industry years ago had to clean house of a vicious element and establish a code of decency. When it established its code, which incidentally called for certain personal standards of decency, and hired Will Hays to see that it was enforced, press and public joined in acclaiming the move.. We don't recall that any early-day Funds denounced this as a violation of civil rights or liberties."

Commander Wagner's open letter goes on to suggest that the Ford "tax-exempt millions" will be used to "plug this particular masterpiece." This is probable. But most improbable to management men in Hollywood film studios or New York distribution offices is the Legionnaire's further charge:

"The book will be employed as a lever to force the entertainment industry to hire back (sic) all those reds and pinks whose records once before made them a liability to the industry as well as the nation."

Does Wagner seriously think that John Howard Lawson, or Howard Da Silva or umpteen others who washed themselves out of the industry can come back? The national commander is needlessly worried. Not in a thousand years or even if "Report on Blacklisting" were a bestseller, which it won't be.—Ed.]

Vigor Sues Oscar Film For Share of 'Aida' Take

Oscar Film, producer of "Aida," an Italian-made screen version of the Verdi opera, last week was hit with an $8,000 warrant of attachment secured in N. Y. Supreme Court by Vigor Motion Picture Corp. Latter claims that Oscar agreed to pay it 10% of all monies received from distribution of "Aida" in the U. S., Canada and British Isles under a Jan. 26, 1953, agreement.

Justice Owen McGivern signed the warrant upon Vigor's contention that IFE Releasing Corp. collected $80,000 in rentals on the film's U. S. playdates. Picture's cast was headed by Sophia Loren. Her dubbed-in voice was that of Renata Tebaldi.

Pistor With German Inc.

John A. Pistor, distribution manager of the motion picture film sales department of Eastman Kodak, has joined William J. German Inc., distributor of Eastman professional motion picture film in the United States, in an exec capacity.

Pistor joined Kodak in 1938.

Sad About Metro

Minneapolis, July 3.

Denouncing Metro's "capitulation" to television as "another last straw for theatre-owners," S. D. Kane, North Central Allied executive counsel, has propounded the question, "Just how much more can exhibition take"

Says Kane: I can only quote "upon what meat has this, our Caesar, fed that he has grown so great?"

Cogley to Tell Congress About Fund's 'Report'

Washington, July 3.

John Cogley, author of the Fund for the Republic, reports on blacklisting in motion pictures and radio-television, has been subpoenaed to appear before the House Un-American Activities Committee in secret session on July 10.

He will be quizzed on the reports.

"The reports," says Rep. Francis E. Walter (D.,Pa.), committee chairman, level "very grave charges against organizations and persons in the entertainment industry whose efforts have been directed toward eliminating the menace of the Communist conspiracy in the United States."

Walter said his committee wants to determine "what influences may have contributed to the character of the charges" and also "what the purposes of the Fund and Mr. Cogley truly are."

Binford Very Ill

Memphis, July 3.

Lloyd T. Binford, over 80, is critically ill in a local hospital.

Until his retirement for superannuation on Jan. 1, Binford made trade headlines for years by his slashings and outright bannings of motion pictures in his role as chairman of the Memphis censor board.

Sukarno Trip Color Film Is Privately-Financed 'Official Propaganda'

Washington, July 3.

Because the Soviet Union's film of India's Nehru during the latter's visit to Russia was deemed an astute propaganda stunt, the United States has gone and done likewise in the instance of Indonesia's President Sukarno recent tour of America. The 38-minute color film made cooperatively by U. S. producers acting through Fox Movietone opens July 4 (sic) in Indonesia's principle 17 film houses. Later all 714 cinemas in the new republic will schedule the picture.

United States Information Agency film chief Turner Shelton showed the film Monday (2) to the Washington press corps. He expressed the view that the color film will be valuable in Asia. He cited that a Commie-made feature is the current top-grosser in Singapore.

Sukarno received an unusually warm welcome in the States, exceeding that given Burma's U Nu and Italy's Gronchi—black and white prints of whose tours were made. In Indonesia's case, to promote the $48,000 negative cost the State Dept. apparently used straight judo on the film company presidents. Despite its whopping annual appropriations from the public treasury, USIA is limited in making actual outlays of cash for such undertakings—a paradoxical situation probably incomprehensible to foreign governments.

USA will push 16m. versions of the Sukarno film in Oriental areas where other service is lacking.

PHIL HARLING TACKLES COLISEUM FINANCING

Philip F. Harling, an executive of Fabian Theatres for the past 15 years, has been appointed director of convention finances for the 1956 Theatre Owners of America convention to be held at the N. Y. Coliseum Sept. 20-24.

Appointment of Harling rounds out the TOA convention committee consisting of Walter Reade Jr., executive chairman; R. M. Kennedy, Robert R. Livingston, and Burton I. Jones, co-chairmen, and Abe J. Platt, convention coordinator.

ARE PEOPLE TOO WELL OFF?

Is prosperity bad for the boxoffice?

At first meeting with this idea, expressed in last week's VARIETY, the imagination does a double-take. But on further reflection there is more than paradox. The film industry must live with the new truisms that life is lived in the home to an unprecedented extent nowadays. The mistake is to explain this solely or principally in terms of television's fascination.

Face it: tv isn't that fascinating. Tv has more B films, more turkey drama, more repetitious formula stuff than an entire booking area could duplicate in the deep of a run of reissues.

What American prosperity of an unprecedented dimension—with 62,000,000 employed persons—has accomplished is an enormous upgrading of workers into the middle class. An ordinary stove isn't good enough. An old icebox is unthinkable. This is the age of the all-electric kitchen—and mortgage payoff.

Merchants testify that the top-price gadgets sell best. In the recent automobile slump Cadillac remained one of the exceptions. Amateur hobbyists loomed large in the 13% sales (22.6% earnings) increase of Eastman Kodak.

New homes and elaborate redecoration of old, widespread installation of home airconditioning, home sports rooms, home bars have been matched by the deepfreeze which makes it possible for mother to compete, at short notice, with a short-order restaurant.

And who has ever measured the middle class' numerous stratagems to keep the young folks in the parlor and away from the corner hangouts? Rackup games, hi-fi turntables, refrigerators full of soft drinks.

There's plenty of evidence that in many better residential areas there has been a falling off in filmgoing. Some of this, but only part of this, may be attributed to the "free show" of television.

In short, the film industry has to plan its selling for the future in terms of new living habits. Note must be taken, too, of staggering increases in America's medical bill (190%) and the broadened contributions to church and welfare (up 185%) since pre-war.

None of the foregoing justifies pessimism. But it does apply pressure for realistic adjustment. *Land.*

Twyford of Norfolk on Critics

He Asserts Thesis That a Film Reviewer's Gotta Truly Love, Not Sneer at, the Medium

Norfolk, Va., July 3.

"Some of the movies' most accomplished critics are unfaithful to their tasks. Their attitude is disdainful, their talents directed toward literary brillance and demonstrating their cleverness and wit at the expense of the medium."

So declares amusement editor Warner Twyford writing in the Virginia-Pilot here, of which paper he has been a staffer for 25 years. Owned by the group which has both Norfolk dailies and the WTAR broadcasting units, this morning sheet has one advertising rate and thus neither collects from nor renders to the film industry any bonus.

Continuing his discourse on "smartalec" criticism, Twyford concedes that as "essentially a form of entertainment for the masses" pictures are a sitting duck for scoffers and cynics "since a certain percentage of mediocrity in its output is to be expected."

His thesis is that a film critic who feels superior to films is a mixed-up character and he pays his own tribute to "movies" for a personal debt of "gratitude for more pleasure, more edification and escape and more inspiration than I could begin to recall."

Twyford details his early reactions to Chaplin, the Pickfords, Lloyd, Kenton, Turpin, the Talmadges, Carmel Myers (sic), Shearer and Hart. But this is his payoff comment.

"I like the movies. The people who criticize them ought to like the movies basically too. The film critic may dislike a large majority of the films he sees; that is not important. What is important is that he has to believe in the movies as an art potential. Otherwise, his criticism has no basis in justice and consequently no integrity."

Why Not Try 'Peace'?

Minneapolis, July 3.

Suggestion has been made by Leo Ross, president of one of this territory's largest circuits of small-town theatres, that if and when the 10% admission tax is repealed, exhibitors and distributors "quit fighting" and combine to raise $200,000,000 a year to sell motion pictures in theatres to the public.

Pointing out that "the exhibitor and the distributor have been fighting each other for many years to no avail," Ross calls for "peace" and a huge combined effort to get people back into the showhouses. Otherwise, he declares, "we'll all be out of business in six months."

Wall St. Canters On Warners' $30 Buy-Out Talk

Wall Street gave Warners its biggest play in years the latter part of last week as word of a stock tender was buzzed around. Upon completion of their buyout of the Warner Brothers, Serge Semenenko, senior v.p. of the First National Bank of Boston, and associate investors are set to purchase the shares of some other investors in the corporation at $30 per share.

This is the amount being paid Harry M. Warner whereas Maj. Albert Warner is receiving $27.50 per share. "H. M." reportedly was offered the extra coin as an inducement to break down his reluctance about selling.

WB trading led the New York Stock Exchange-volume both Thursday (28) and Friday. The stock climbed to $24.87½, a gain of $1.37½, as 39,700 shares changed hands Thursday. On Friday, the total shares traded soared to 57,700 and the price went up to $26.25, a new high. Volume slipped to 24,000 shares Monday and to less than 5,000 yesterday when the final price was $25.75.

The Semenenko group which, as previously reported, includes prominent broker Charles Allen, aims to acquire as much ownership of WB as possible and, importantly, to keep the company functioning in much the same way as it is running now. There will be some real estate placed on the block but money-making assets are not to be sold. Cash proceeds from whatever spinoffs are decided upon and the revenue from the backlog sale to television will be used for the stock tender.

N. Y. to Europe

John A. Aaron
Leslie Barrie
Sid Blumenstock
Charles Boasberg
Millident Brower
Saul Chaplin
James Coltart
George Cukor
Desire Defrere
Samuel Goldwyn
Stewart Granger
Ella Helbig
Russell Holman
Konstantin Kalser
Sam Kress
Ivy Larric
Dr. Eric Leinsdorf
Charles Levin
Jeff Livingston
Joyce Mathews
Tex McCrary Jr.
David Miller
Rita Murray
David Niven
Jerry Pickman
Paul Raibourn
Emmett Rogers
Billy Rose
Sol C. Siegel
John L. Sinn
Ira Tulipan
Teresa Waters
Margaret Webster
George Weltner
Robert Whitehead
Virginia Whitehead
Ann Woll
William Wyler

Par Quartet to London For 'War and Peace'

Quartet of Paramount executives winged out of Manhattan for London yesterday (Tues.) to onceover a print of "War and Peace" and talk sales and advertising plans.

Off on the quickie (three or four days) trip are George Weltner, global sales chief; Charles Boasberg, "W & P" sales supervisor; ad-pub v.p. Jerry Pickman and ad director Sid Blumenstock.

L. A. to N. Y.

Nick Adams
Bill Bass
Richard Carlson
Hoagy Carmichael
Broderick Crawford
Alfred E. Daff
Martin S. Davis
John Ericson
Russell Hayden
Jose Iturbi
Jimmie Komack
Donald Kerr
Milton Krasny
Arthur M. Loew
Gordon MacRae
Albert Margolies
Patty McCormack
Agnes Moorehead
Milton R. Rackmil
Jack Rose
Leo Samuels
Mel Shavelson
Maurice Silverstein
Jeb Wald
Jerome Weidman
Richard Widmark

N. Y. to L. A.

George Banyai
Julian Bass
Alfred Crown
Bill Doll
Diana Dors
Leonard Field
James J. Geller
George Roy Hill
Mrs. Ronald Howard
Joshua Logan
Una Merkle
Robert Preston
Flora Roberts
Helen Rose

Europe to N. Y.

Robert Alda
Diane Florey
Fred Hift
Helen Rose
Ted Saucier
Herbert Wilcox
Catalina Zandueta

FILMS POLISH MILITARY BRASS

New York Sound Track

Red Skelton made the wire services by clowning and bucking the 55 other passengers' morale on a flight from Honolulu to San Francisco, which landed on three engines when the fourth conked out. Plane mishaps, somehow seem to travel in cycles, have been frequent of late, and Skelton's ad lib, "I always travel on three motors," topped. He referred to a previous L.A. to Honolulu trip when his plane had to be diverted to Frisco for safe landing when there, too, the fourth motor didn't function properly.

Paris-Match special writer **Pierre Galante** and his wife, **Olivia DeHavilland,** are due back in the U. S. from their Paris home this fall following the birth of their first baby. Prof. Maurice Meyer of the American Hospital, Paris, pegs the date at July 14, and the actress is betting on July 22. The betting is also on a boy. Miss DeHavilland has a son by her previous marriage to Marcus Goodrich.

The same script scouting chore that S&S editor-in-chief **Jack Goodman** did for Columbia, as a special six-month assignment, is now being handled by **Bertram Bloch,** on a special fee basis and also for a limited time. It differs from his 100% exclusive job for 20th-Fox when he was eastern story editor until recently. Bloch and his wife are now more concerned with two major chores: (1), a play which they'll produce, and (2), a novel, which he is intensively writing . . . Vet film publicist **Scoop Conlon** has a book of personal memoirs based on his career as a Hollywood flack, "From Mary Pickford to Grace Kelly," which is making the publisher rounds. Incidentally, legit producer **Gant Gaither** will have published "This Year of Grace" by Holt this fall, supposedly "the exclusive inside story" of the Grace Kelly he knows "from a baby to a princess."

Hoping to reunite a unit of proven ability in working together effectively to derive film economics, **Paddy Chayefsky,** associate producer, and director **Delbert Mann** are trying to round up all the behind-the-camera personnel associated with them on "Marty" for "The Bachelor Party" which the **Hecht-Lancaster** company rolls in August. Some 25 technicians who worked on "Marty" are already set. Film will be lensed on the Goldwyn lot on the Coast plus N. Y. location.

United Artists is asking minimum runs of seven days for "Trapeze" . . . MPAA's **Ralph Hetzel** moved to Pawling, N. Y., for the summer . . . Wall Streeters showing interest again in many picture and theatre companies as the result of highly-touted films now swinging into release, plus the Warner stock deal.

Ida Lupino is to direct her next, titled "Stand-In" . . . **Oscar Drystel, Bantam Books** prez, and **Saul David,** editorial director, on the Coast to onceover film properties to which Bantam has reprint rights . . . **Lynn Farnol** wound up a special assignment on "War and Peace" with completion of a survey showing 39% of the Tolstoy novel's readers were most impressed with the author's ideas and philosophy, 33% with the panorama and battles and action and 28% with the characters, their lives and loves.

George Nelson, former United Artists publicist, named unit man for **Sam Spiegel's** "End As a Man," currently filming in Florida . . . **Richard Bare,** who is leaving Warner Bros. as a writer-director-producer after 15 years, wants it known that he's (1) "not going to form an indie company" and (2) "that he will not take a vacation before announcing a new affiliation." Bare created the "Joe McDoakes" series which he produced and directed for 10 years. Recently he has been doing features and the Warner tv series, "Cheyenne" . . . **Ira Tulipan,** 20th-Fox publicity manager, off to Europe . . . Ditto **Jeff Livingston** Universal's advertising chief . . . **Nick Adams** in to promote 20th's "The Last Wagon" . . . **Joshua Logan** off to the Coast late this week for preproduction confabs with **William Goetz** on "Sayonara," the **James Mechener** novel being prepared for Warner Bros. release . . . **Howard Dietz** vacationing at Santa Barbara, Cal. . . . Producer **Sol C. Siegel** arrives from the Coast Friday (6) and planes to France the following

(Continued on page 54)

Jack L. Warner Heavily Loaded In WB Shares

In addition to taking over the presidency of Warners, Jack L. Warner appears emerging as the dominant stockholder. While the original Serge Semenenko announcement on acquisition of the company had it that Warner was selling a substantial block of his shares, along with Harry M. and Maj. Albert Warner, actually Jack L. Warner is now adding to his holdings under a complete rewrite of the agreement.

He's expected to acquire 200,000 additional shares from his brothers and their respective families and trusts.

Also looming larger in the WB future is Ben Kalmenson, domestic distribution chief. He's in line to become exec v.p. with supervision over the business end at the New York homeoffice.

Switch in Jack L. Warner's plans on selling came as the result of S. H. (Si) Fabian's inability to obtain Dept. of Justice approval to helm management. When it was made clear that Fabian couldn't buy in, Warner decided to retain ownership of his stock and add to it.

As yet there's no confirmed breakdown on who'll own what—specifically, what percentage of the stock will be controlled by Semenenko and any of his colleague investors individually. Except that Jack L. Warner likely will be the biggest owner.

July Shooting

Hollywood, July 3.

Although Warners and Republic both have temporarily suspended production pending completion of current sale negotiations, Hollywood's overall feature production upsurges this month with 29 films slated to roll. Last July, only 24 started.

Columbia leads parade with seven; Universal kicks off five; Metro, RKO, Paramount, three each; Allied Artists has two. 20th has nothing scheduled for July. Remaining six on July list are indies.

If Uncle Sam Provides Extras, Exhibs Advised To Protest Hi-Rentals

Allied States Assn. is urging its members to write to Congressmen and Senators if service-slanted pictures, made with the cooperation of the Defense Dept., is offered to theatres at "unconscionable" terms.

Point made by Allied is that these pictures, although costly, are certainly cheaper to make with the cooperation of a unit of the Armed Forces. As a citizen of the United States, Allied notes, each exhibitor is almost obligated to play these pictures. However, it points out, that many of these pictures are almost always "must" percentage films and pegged at prices that the exhibitor cannot afford.

Possibility that Universay may decide to give the Navy-themed "Away All Boats" the "special handling" treatment has sparked Allied units to issue the warning relating to service pictures.

TELEPIX JOIN H'WOOD FEATURES

Washington, July 3.

Films with military backgrounds have ceased to be produced in cycles, and are now part of the regular pattern of Hollywood production. There is also a definite step-up of requests for official Dept. of Defense cooperation for television, a phenomenon which appears to go hand-in-hand with growth of the telepix industry.

Donald S. Baruch, who handles both cooperation with Hollywood and with producers of video films for the Public Information branch, Department of Defense, told VARIETY that there are now 41 active feature film projects in the works. This has been an almost unvarying figure for any given time during past five years, indicating a steady demand for pix with definite military accents. Figure represents pix in various stages of scripting, research, and production, and includes only those which are relatively certain to see the light of day on the nation's theatre screens.

They are divided as follows among the different studios:—Columbia, 4; RKO, 3; Metro, 5; Allied Artists, 1; Fox, 5; Universal, 7; Warner Brothers, 6; independent producers, 10.

They range from such films, already in production, as Metro's "Teahouse" and "Wings of the Eagle," through some already scripted, such as an Allied Artist Navy story and a Metro Marine Corps drama, to pix still in the research stage, such as a space medicine film being mulled by producer Bill Dozier. Then, of course, there is Columbia's "Good Shepherd," production of which was halted by illness of star Humphrey Bogart.

Actually, Baruch states, there is a continuing average of 90-100 projects on Pentagon books. These, varying from all-out to token cooperation, represent a figure which

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Not My Army!

Gen. Maxwell D. Taylor, the Army's Chief of Staff, voiced concern over the "false impression" the nation's youth is getting of Army life from motion pictures, television, and current literature.

Speaking at a pre-Fourth of July celebration sponsored by the National Jewish Welfare Board in N. Y. Sunday (1), Gen. Taylor said that the concept "of the officer as a snappy martinet and the noncommissioned officer as a hardboiled taskmaster has often predominated in the minds of the young men as they approached their military service." He stressed that "leaders of this type do not belong in the Army of which I am Chief of Staff."

June's 1-2 'Searchers' & 'Bhowani'; 'Knew Too Much' Holds Steady; Allied's 'Crime' Hits Best 12

June's Best 12

1. **"The Searchers"** (WB).
2. **"Bhowani Junction"** (M-G).
3. **"Knew Too Much"** (Par).
4. **"D-Day"** (20th).
5. **"Wonders of World"** (Indie).
6. **"Oklahoma"** (Magna).
7. **"Cine Holiday"** (Indie).
8. **"Safari"** (Col).
9. **"Crime in Streets"** (AA).
10. **"Ladykillers"** (Cont).
11. **"Toy Tiger"** (U).
12. **"Gray Flannel Suit"** (20th).

While exhibitor leaders were moaning over the shortage of big draw pictures in June, a good many theatre operators took cheer from some of the new fare released in firstruns over the country. Those playing product like the three leaders in VARIETY's monthly boxoffice survey could find little fault with biz; it was the run-o'-mill fare that brought out the weeping towels.

Boxoffice champion last month was "The Searchers" (WB), which was No. 1 two weeks in a row and managed to do excellent trade even on extended-runs. The John Wayne starrer again attested to the fact that John Ford still is able to turn out productions (especially with Wayne as star) which keep the turnstiles well-greased. "Bhowani Junction" (M-G) finished second. Not big on all playdates, the Ava Gardner opus racked up considable coin via sheer proponderance of dates.

"Man Who Knew Too Much" (Par), which was No. 1 in the b.o. sweepstakes for May, wound up a strong third. James Stewart-Doris Day starrer managed to finish two weeks in second place but weakened as the month neared its end, undoubtedly because finishing some long extended-runs. "D-Day, Sixth of June" (20th) took fourth spot, although not big on all engagements.

'7 Wonders' Fifth

"Seven Wonders of World" (Indie), which was playing in four key cities by the end of the month, showed so well it soared to fifth position although in weekly ratings only three stanzas in June. It undoubtedly will be heard from more in the future, since some exhibs indicate this latest Cinerama subject is showing the greatest stamina of all three.

"Oklahoma" (Magna), fifth in May, wound up sixth last month. "Cinerama Holiday" (Indie) copped seventh position. It was fourth in May.

"Safari" (Col), brought out late in month, wound up eighth. "Crime in Streets" (AA) managed to take over ninth position.

"The Ladykillers" (Cont) displayed such steady strength it managed to cop 10th place. "Toy Tiger" (U), just getting started as the month ended, finished 11th. "Man in Gray Flannel Suit" (20th), which was second in May, captured 12th spot.

"Foreign Intrigue" (UA) and

(Continued on page 15)

N.J. Hiring Boss' 22½G Settlement On 'Waterfront'

A former waterfront hiring boss who sued Columbia Pictures, producer Sam Spiegel, director Elia Kazan and writer Budd Schulberg in a $1,000,000 invasion of privacy suit last week settled the action for a reported $22,500 in a pre-trial hearing before N. Y. Federal Judge Edward Dimock.

Anthony De Vincenzo, who claimed Columbia's "On the Waterfront" wasn't a fictional dramatization of life on the Jersey docks but was based upon his personal experiences, charged he was retained in 1953 to act in an advisory capacity on the production of "Waterfront."

But instead of using him as an adviser, De Vincenzo asserted, Spiegel sent Kazan and Schulberg to interview him and incorporate his life story in the film. Spiegel and Col, according to De Vincenzo's attorney, Nathan Baker, settled for $22,500. Schulberg and Kazan were previously dropped as defendants.

Open Deals in Belgium Okayed for 50% of U.S. 'Special Process' Films

American distributors and Belgium exhibitors have worked out a new agreement permitting the rental of 50% of all the imported special process films, such as CinemaScope and VistaVision, to be freely negotated—that is, not subject to an automatic rental ceiling. Maximum rental for the balance of 50% plus other Yank pictures varies throughout Belgium, depending on the type of theatre and location.

At the beginning of the wide-

(Continued on page 54)

TOA Delegates: Bring Your Gripes

Major Distribs Say Sales Chiefs Can Be Seen During New York Convention

Theatre Owners of America has received assurance from the film companies that each general sales manager will have an open house policy during TOA's annual convention in N. Y. Sept. 20-24.

The office of each sales topper, it's indicated, will be open to any exhibitor who wishes to walk in to discuss a particular problem relating to the buying of pictures. Originally, TOA wanted the film toppers to set aside one or two days for such appointments, but the sales chiefs went a step further and said their offices would be open any time during the duration of the convention.

MAKELIM IN REVERSE

Now Prods Exhibs to Hurry Up Their Cancellations

Hal Makelim is presently seeking a major release for "The Peacemaker," first picture intended for distribution under the now-discarded exhib-finance plan.

Makelim, however, cannot "firm" a deal until all theatremen who signed up for the guaranteed-play plan cancel their contracts. He's requesting exhibs to send in their cancellations pronto so he can negotiate for a release.

Germans to Ask 'Voluntary' Cut Of U.S. Imports

Berlin, July 3.

Achieving unanimity for first time, German Producers Assn. has voted favoring reduced imports but has left in air the means of implementing such a policy. Walter Koppel and Wolf Schwarz groups agree on basic principle but disagree as to methods which will now be explored. Likely Germans will probably appeal to United States to voluntarily reduce imports now standing at 220 features annually.

Eric Johnston assigned Fred Gronich to compile market statistics wtih view to consider German argument that Americans are "dumping" bad pictures on market and would actually do better via voluntary restriction.

German film men split on desirability of government action to get reduction knowing Bonn is unfavorably inclined. German producer and distributor delegation goes to Bonn July 6 for another discussion on German version of a British Eady Plan which local exhibs oppose but which is still under consideration by government.

The King and I
(C'Scope—Color)
(MUSICAL)

Blockbuster of the year. One of the all-time greats among musicals. Sure to wow all classes and nations. Socko in all departments: story, performance, production, score.

20th-Fox release of Charles Brackett production. Stars Deborah Kerr and Yul Brynner. Features Rita Moreno, Martin Benson, Terry Saunders, Rex Thompson, Carlos Rivas, Patrick Adiarte, Alan Mowbray, and Geoffrey Toone. Directed by Walter Lang. Screenplay, Ernest Lehman; music by Richard Rodgers and book and lyrics by Oscar Hammerstein 2d from their musical play based on "Anna and the King of Siam" by Margaret Landon; camera (De Luxe), Leon Shamroy; choreography, Jerome Robbins; costumes, Irene Sharaff; editor, Robert Simpson; art directions, Lyle R. Wheeler and John de Ciur; music supervised and conducted by Alfred Newman, Tradeshown, N. Y., June 28, '56. Running time, 133 MINS.

Anna	Deborah Kerr
The King	Yul Brynner
Tuptim	Rita Moreno
Kralahome	Martin Benson
Lady Thiang	Terry Saunders
Louis Leonowens	Rex Thompson
Lun Tha	Carlos Rivas
Prince Chulalongkorn	Patrick Adiarte
British Ambassador	Alan Mowbray
Ramsay	Geoffrey Toone
Eliza	Yuriko
Simon Legree	Marion Jim
Keeper of the Dogs	Robert Banas
Uncle Thomas	Dusty Worrall
Specialty Dancer	Gemze de Lappe
Twins	Thomas, Dennis Bonilla
Angel in Ballet	Michiko Iseri
Ship's Captain	Charles Irwin
Interpreter	Leonard Strong
Siamese Girl	Irene James
Amazons	Jadin, Jean Wong
Guards	Fujl, Weaver Levy
High Priest	William Yip
Messenger	Eddie Luke
Guest at Palace	Josephine Smith

All the ingredients that made Rodgers & Hammerstein's "The King and I" a memorable stage experience have been faithfully transferred to the screen. The result is a pictorially exquisite, musically exciting, and dramatically satisfying motion picture. It's undoubtedly the best celluloid rendition of the R&H creation. It should be the king-sized money-maker of the year, drawing audiences of both sexes, of all ages, and of all tastes.

With Deborah Kerr in the role originally created by the late Gertrude Lawrence, and Yul Brynner and Terry Saunders repeating their stage performances, the Charles Brackett production has the talent to support the opulence of this truly blockbuster presentation. Twentieth-Fox's CinemaScope 55, originally introduced with R&H's "Carousel," attains its full glory with "The King and I," depicting with eye-filling clarity the lush costuming and colorful and exotic backgrounds of late 19th century Siam.

To be sure, the musical score, regarded by many as Richard Rodgers' most melodic, and the original book and lyrics by Oscar Hammerstein 2d provided the filmmakers with pre-sold and pretested elements of inestimable worth. However, the film creators —including Darryl F. Zanuck, who brought the property to 20th, producer Brackett, director Walter Lang, scripter Ernest Lehman, choreographer Jerome Robbins, costumer Irene Sharaff, art directors Lyle Wheeler and John DeCuir, and cameraman Leon Shamroy—have respected the R&H material, skillfully blending and enhancing it for its transference to the film medium. It emerges as a visual and aural triumph, with the artistic and technical contributions being meshed as perfectly as a precision-tooled gear.

As the Victorian Englishwoman who came to Siam to teach Western manners and English to the royal household, Miss Kerr gives one of her finest performances. She handles the role of Mrs. Anna, the gentle yet determined schoolteacher and part-time adviser of the gruff, education-hungry Siamese monarch, with charm and understanding and, when necessary, the right sense of comedy. The qualities that appeal to the king and endear Mrs. Anna to the king's wives, his harem, and his multitudinous offspring are skillfully conveyed by Miss Kerr to the viewing audience.

As the brusque, petulant, awkwardly-kind despot confused by the conflicts of Far Eastern and Western cultures, Yul Brynner is repeating a role for which he has already received career-establishing acclaim. The larger exposure, via the film medium, should make him an international personality. The part is an almost incredibly fat one, and Brynner gives it an effective, many-shaded reading. His incisive use of body, voice and gesture plus his elemental physical appearance give authority to his kingly-role. He will evince strong femme appeal despite the completely shaven head and may do for the bald-headed men what Pinza did for the middle-aged.

Rita Moreno, as Tuptim, the gift to the king's harem; Terry Saunders, as Lady Thiang, the head wife; Martin Benson, as the prime minister; Carlos Rivas, as Tuptim's lover; Rex Thompson, as Mrs. Anna's young son; Patrick Adiarte, as the crown prince; Alan Mowbray, as the British ambassador, and Geoffrey Toone, as an English official, all lend strong support. Miss Saunders, who played the No. 1 wife in the original stage version, is especially standout in voice and thesping, clicking especially with "Something Wonderful," a paean of praise for the king.

Twentieth-Fox's casting office deserves special praise for its selection of the oriental youngsters who play the king's children. It has come up with a group of charmers who at moments practically steal the picture. The scene in which the children are presented to Mrs. Anna—"The March of the Siamese Children"—is one of the many highlights of the film. A larger share of the credit for the socko presentation of the "March" is due director Lang.

Equally "show-stopping" is the ballet number—"The Small House of Uncle Thomas," the play-within-a-play presented by the royal household to visiting dignitaries at a state reception to prove that the king is not a "barbarian." It is beautifully narrated by Miss Moreno and danced by Yuriko, Marion Jim, Robert Banas, Dusty Worrall, and Gemze de Lappe.

Other musical highlights include Miss Kerr's and Brynner's hectic polka around the huge palace ballroom to the accompaniement of "Shall We Dance?," Brynner's "Is A Puzzlement!," Miss Kerr and Rex Thompson in "I Whistle A Happy Tune," Miss Kerr, the royal wives and children in "Getting to Know You"; Miss Moreno and Carlos Rivas in "We Kiss In A Shadow," and Miss Kerr in "Hello, Young Lovers." Although unbilled, the singing voice of Miss Kerr is Marni Nixon. It is ghosted so well that it is hard to believe that it is not Miss Kerr.

The film suggests a stronger romantic feeling between Mrs. Anna and the king than was presented in the legituner, but it is done with the utmost delicacy. It is accomplished with nothing more than the meeting of eyes and the caress of a hand at the king's deathbed scene.

Those who have seen the stage musical and even those who recall 20th's previous, non-musical "Anna and the King of Siam," with Irene Dunne and Rex Harrison, will find "The King and I" a rich and rewarding experience. It cost 20th $6,500,000 to make the new version. The film is a cinch to recover the production coin and it won't come as a surprise if it finds its way into the list of all-time money-makers. *Holl.*

Somebody Up There Likes Me
(SONG)

Excitement and heart-tug in another of Metro's hard-hitting biopix. Superbly done. Sure of strong word-of-mouth to aid the selling.

Hollywood, July 3.

Metro release of Charles Schnee production. Stars Paul Newman, Pier Angeli; features Everett Sloane, Eileen Heckart, Sal Mineo. Directed by Robert Wise. Screenplay, Ernest Lehman; based on the Rocky Graziano autobiography written by Rowland Barber; camera, Joseph Ruttenberg; editor, Albert Akst; music, Bronislau Kaper; title song, Kaper and Sammy Cahn, sung by Perry Como. Previewed June 27, '56. Running time, 112 MINS.

Rocky	Paul Newman
Norma	Pier Angeli
Irving Cohen	Everett Sloane
Ma Barbella	Eileen Heckart
Romolo	Sal Mineo
Nick Barbella	Harold J. Stone
Benny	Joseph Buloff
Whitey Bimstein	Sammy White
Heldon	Arch Johnson
Questioner	Robert Lieb
Comm. Eddie Eagan	Theo. Newton

"Somebody Up There Likes Me" is a superbly done, frank and revealing, film probe of Rocky Graziano, the East Side punk who overcame a lawless beginning to win respect and position as middleweight champion of the world. While boxing occupies a key position in any account of Graziano's life, this is by no means a prize-fight picture. Metro has a certain sales edge in pushing it as the story of a man's redemption through a touching love story. The drama is there to back up the adjectives. Also stacks probable word-of-mouth and appeal to teenagers.

The same gutsy dramatic quality featured in Metro's "Love Me Or Leave Me" and "I'll Cry Tomorrow," studio's previous two entries in the hard-hitting biopic trend, is present here in full measure. Also, "Somebody" has the tough, real life punch of an "On the Water-Front" to grip the viewer and swell ticket sales. It isn't a pretty picture, but it's an always interesting one, with excitement and smash action, particularly in its ring phases and that finale championship bout, better than being ringside almost.

Seemingly, there's little compromising with the truth in Charles Schnee's outstanding production guidance, or in the extremely fine, dramatically—wise, screenplay Ernest Lehman did from the Graziano autobiography written by Rowland Barker. The exceptional quality to be noted in the scripting also is to be found in the direction by Robert Wise. Working on such a solid base, the direction builds a picture that, for revealing frankness, will be hard to match, as will the handling of the considerable talents of the cast.

For Paul Newman "Somebody" is a showcasing that should help remove the Brando look-alike handicap. His talent is large and flexible, revealing an approach to the Graziano character that bears no resemblance to his previous characters in "The Silver Chalice" and "The Rack.' He scores tremendously. In the first half of the footage he gets the audience near to the point of hating him as he goes through the undisciplined viciousness of a no-good young hoodlum, not yet come under the influence of the love that would guide him on the right path.

In the latter half, when Norma Unger, played with beautiful sensitivity by Pier Angeli, comes into his life the audience is back on his side, pulling for him to shake off the past, and literally cheering him on in that potently staged championship match with Tony Zale. Credit for this stirring climax and its authenticity must be shared by technical adviser Johnny Indrisano and Courtland Shepard, who fights like a true-to-life Zale.

Miss Angeli appears to have the secret of getting good roles and then knowing what to do with them. In this she must have been the agent for the guy upstairs looking after Graziano, because the swing from the sordid to the good starts with her first appearance. She gets the breath of true romance into her love scenes with Newman and generally adds an outstanding quality to the picture.

In Graziano's career from petty thief, dirty street fighter, reformatory graduate, a dishonorably discharged soldier and Leavenworth inmate to club fighter and then champion, his life is touched by a number of assorted characters, vividly and impressively played by the featured and supporting cast. Numbered among them with the kind of performances that stand large in the film's overall excellence is Everett Sloane, great as the manager Irving Cohen who guided the fighter's ring wars; Eileen Heckart, exceptionally fine as Graziano's mother; Harold J. Stone, almost uncomfortably real as the wine-sodden father whose own ring dreams had never been realized; and Sal Mineo, excellent as the street chum who shared Graziano's early, wayward ways.

Figuring importantly, too, are Joseph Buloff, sweetshop confidante and advisor; Sammy White, fight handler; Arch Johnson, Leavenworth bully; Robert Loggia, as the Frankie Peppo who tried to get Graziano to throw a fight; Judson Pratt, who played a part in getting Graziano on the right path while in prison; Robert Lieb, Theodore Newton and a number of uncredited performers.

There's a title song vocalled by Perry Como to open and close the picture that has plenty of pop value. Sammy Cahn wrote the lyrics and Bronislau Kaper, who also contributed the sock background score, did the cleffing. Sharp photography that emphasizes the East Side settings and other realistic phases of the art direction, along with strikingly actionful ring battling, was contributed by Joseph Ruttenberg. Albert Akst's editing is another top credit. *Brog.*

The Oklahoma Woman

Straight out of the oat-bin. For novelty two dames have a fight in the saloon.

Hollywood, June 26.

American Releasing Corp. release of a Roger Corman (Sunset) production. Stars Richard Denning, Peggie Castle, Cathy Downs; features Touch Connors, Tudor Owen, Martin Kingsley, Jonathan Haze, Richard Miller, Tom Dillon, Edmond Cobb. Directed by Corman. Screenplay, Lou Rusoff; camera, Fred West; editor, Ronald Sinclair; music, Ronald Stein. Reviewed at Hawaii Theatre, Hollywood, June 20, '56. Running time, 71 MINS.

Steve Ward	Richard Denning
Marie "Oklahoma" Saunders	Peggie Castle
Ed Grant	Tudor Owen
Sheriff Bill Peters	Martin Kingsley
Susan Grant	Cathy Downs
Sheriff	Touch Connors

This western is straight out of the oat-bin, and headed for a supporting role in houses catering to less-sophisticated audiences.

Richard Denning comes out of the pen, determined to forego his gunslinging past and to settle down to some peaceable ranching. Instead, he finds himself embroiled in a political fight. His former sweetheart, Peggie Castle, proprietress of the local saloon, heads the baddie crew and his upright neighbor, Tudor Owen, and neighbor's purty dotter, Cathy Downs, head the reform ticket.

Matters are complicated by a tough sheriff, Martin Kingsley, unconvinced that Denning's really reformed, and Miss Castle's chief henchie, Touch Connors, who frames Denning several times over. As predictable, when the sheriff and Owen get killed, Denning singlehandedly cleans up the town, forces Miss Castle to flee, and settles down to the simple life with Miss Downs.

Supposed highlight, a fight between Misses Castle and Downs, turns into a ludicrous mimicry of a male saloon fight, missing few of the cliches.

Roger Corman, who bears double blame as producer-director, keeps the action appropriate to the elementary level of the Lou Rusoff script. The acting departs very little from the traditional forms laid down by William Farnum and his contemporaries. *Kove.*

Francis in the Haunted House

Mickey Rooney and Paul Frees new casting for Universal's friend-and-mule. Amusing hokum.

Hollywood, July 3.

Universal release of Robert Arthur production. Stars Mickey Rooney, Virginia Welles; features James Flavin, Paul Cavanagh, Mary Ellen Kaye, David Janssen, Ralph Dumke, Richard Gaines, Richard Deacon, Francis. Directed by Charles Lamont. Screenplay, Herbert Margolis, William Raynor; based on David Stern's "Francis" character; camera, George Robinson; editor, Milton Carruth; music supervision, Joseph Gershenson. Previewed June 25, '56. Running time, 79 MINS.

David Prescott	Mickey Rooney
Lorna MacLeod	Virginia Welles
Chief Martin	James Flavin
Neil Frazer	Paul Cavanagh
Lorna Ann	Mary Ellen Kaye
Lt. Hopkins	David Janssen
Mayor Hargrove	Ralph Dumke
Dist. Atty. Reynolds	Richard Gaines
Jason	Richard Deacon
Sgt. Arnold	Dick Winslow
Malcolm	Charles Horvath
Hugo	Timothy Carey
Mrs. MacPherson	Helen Wallace
Howard Grisby	Edward Earle
Edward Ryan	John Maxwell
Ephraim Biddle	Glen Kramer
FRANCIS, the Talking Mule	

Universal's talking mule is introduced to a new voice and a new partner in "Francis In the Haunted House." The entertainment intent remains the same and comes close to the comedy mark most of the time for the general program dates it will play.

Mickey Rooney is the new foil for the loquacious hybrid, who is now voiced by Paul Frees, replacing Donald O'Connor and Chill Willis, respectively, who rode through the six previous starters in the series. Rooney tackles a new character, David Prescott, with the Peter Stirling played by O'Connor being dropped, and does a good job of clowning and mugging his way through the antics. Frees' mulish vocalistics are a help, too.

Picture is a rather slow-starter, and occasionally loses pace in spots thereafter, but on the whole can be figured as fulfilling its entertainment aims. Charles Lamont's direction of the Robert Arthur production points up a number of funny scenes to be found in the Herbert Margolis - William Raynor screenplay; built around the "Francis" character created by David Stern. The emphasis is on broadness and freewheeling slapstick, such as the knights-in-armor jousting between Rooney mounted on Francis and the plot heavy posing as an old Scottish ghost.

Humorous skullduggery takes place in an old castle, transported from Scotland by a now dead eccentric. The castle is loaded with old masters and other treasures and a gang of crooks, including Virginia Welles, who is being passed off as the heiress, are substituting fakes. Francis gets wind of the scheme, tells Rooney and the fun starts popping. Without Francis, Rooney would easily have been a dead hero, but the mule makes things come out okay for the right side.

Miss Welles is an attractive heavy, with Paul Cavanagh as her chief dirty-worker. James Flavin, harassed police chief; Mary Ellen Kaye, the real heiress; David Janssen, Ralph Dumke, town mayor; Richard Gaines, funny as the d.a. who just can't believe a mule can talk, even when he hears him; Richard Deacon, Charles Horvath, Timothy Carey and others do their part in the fun.

Lensing by George Robinson, a comedy-minded score supervised by Joseph Gershenson, editing and other technical credits are good. *Brog.*

The Long Arm
(BRITISH)

Conventional crook thriller showing Jack Hawkins as leading Scotland Yard sleuth tracking down almost clueless crimes; good average entertainment.

Rank release of a Michael Balcon-Ealing Studios production. Stars Jack Hawkins. Directed by Charles Frend. Screenplay, Janet Green and Robert Barr; camera, Gordon Dines; editor, Gordon Stone; music, Gerbrand Schurmann. At Gaumont, London. Running time, 96 MINS.

Det.-Supt. Tom Hallday	Jack Hawkins
Detective Segt. Ward	John Stratton
Mary Halliday	Dorothy Alison
Tony Halliday	Michael Brooke
Police Constable	Sam Kydd
Detective Segt.	Glyn Houston
Night-watchman	Richard Leech
Deputy Commander	Newton Blick
Supt. Malcolm	Geoffrey Keen
Store	Sydney Tafler
Creascy	Peter Burton
Slob	George Rose
Det. Inspector	Arthur Rigby
Colonel Blenkinsop	Ralph Truman
Young Workman	Ian Bannen
His Wife	Maureen Davis
Detective Inspector	John Warwick
Cashier	Joss Ambler
Mrs. Gilson	Ursula Howells

Jack Hawkins dons the plain clothes of a top ranking detective in this latest Ealing Studios production, which is more conservative than earlier picture on much the same subject, "The Blue Lamp." Set almost entirely in Scotland Yard, it may have a novelty angle for the U.S. market, strengthened by the popularity of Hawkins.

Story revolves around a manhunt for a safe breaker who leaves no clues, and reaps a rich harvest, obviously having inside knowledge of when unusually large sums of money will be available. An unlucky early workman tries to stop his car after a big haul, and turns the getaway into cold blooded murder. But from the victim's dying statement faint clues emerge, and the net closes in.

After weeks of patient sifting the finest grains of evidence in a trail leading over the Welsh border, the identity of the thief is revealed and a trap set and sprung when a heavy gala night's takings at the Festival Hall in London proves a tempting bait. The tension builds up to an exciting and credible finish. There are sufficient dubious characters involved to delay the audience realization of the criminal and his confederates.

Practically an all male cast gives a straightforward, authentic insight into the inner workings of the homicide squad and the painstaking investigations. Camera work is excellent and the whole setup bears the stamp of realism.

Jack Hawkins, with an occasional glimmer of humor, brings the main character forcefully to life. He is ably supported by John Stratton as his junior sidekick. The only positive femme roles are in the hands of Dorothy Alison who conveys the resigned philosophical attitude of a neglected wife and Ursula Howells as the ruthless killer. Anonymity keeps the crook in the background during most of the time, but Richard Leech registers impressively in the closing scenes. All the minor roles are convincingly acted by seasoned players. *Clem.*

New UFA Starts

Continued from page 3

the strongest single production unit in this country, and the studio with the potential for turning out internationally attractive pix. UFA activity is expected to signal much greater concentration in the industry here.

Enter Czech Fest

Berlin, July 3.

German industry will be out in force, taking part in the Czech film fest at Karlsbad this month. At least four German features will be shown, including "Teufel in Seide" and "Die Ehe von Dr. Danwitz."

Report here is that the American industry also will be in the festival, United Artists having received the greenlight to send "Marty." However, pic won't be part of the competition and will be screened at a special showing.

Decision of the Export-Union to play ball with the Czech fest (the Reds aren't repped at the Berlin festival) is symptomatic of the German determination to find a market in the East, rather than—at least for the moment—to try and knock their heads against any American walls.

Export-Union spokesman said that the number of German entries at Karlsbad is explained by the German desire to "tradeshow" their films for the Czechs who already have indicated they're potential buyers.

STARS A REICH PROBLEM, TOO

West Germany's Film Boom

Washington, July 3.

The year 1955 was a record breaker for the West German motion picture industry.

It produced a record number of features, added 300 new theatres, saw domestic boxoffice receipts soar 7% over 1954, and export earnings also mount.

Receipts and attendance are expected to be still higher in 1956.

These results of a survey were announced today by Nathan D. Golden, director of the motion picture division of the U. S. Dept. of Commerce. Specifically Golden reported the following:—

Production was a new high of 128 features, 20 over the previous year. The number of color pictures climbed to 39. Number of documentaries and shorts increased to about 380, compared with 285 in 1954.

Production facilities also expanded. At the end of the year, they included 40 stages with a total area of about 23,000 square meters.

At the end of 1955, there were about 5,650 theatres operating in West Germany, including West Berlin, a gain of approximately 300. Seating capacity moved up, during the year from 2,192,000 to 2,330,000.

Stroll Down Berlin Film Row

By FRED HIFT

Berlin, July 3.

Over the gay Kurfuerstendamm, which corresponds roughly to Broadway, towers the blackened ruin of the bombed-out Kaiser Wilhelms Church. Its huge golden clock tells the time to the second, which might come under the heading of efficiency . . . Minneapolis' **Bennie Berger** and wife doing all the parties. Berger is here as a U. S. Government rep . . . Storm in a Teacup: UA threatened to pull out "Trapeze" at the last second over a ticket mixup. Nothing happened, and no one thought it would . . . Berlin Film Festival administration having plenty headaches with the heartaches of those who don't get invited to the private parties. Ditto with those who can't get into all of the screenings . . . Export-Union board met over the question of the upped coin from the Government and appointed a committee to study what to do with the money. There'll be no effort to establish an office in the U. S. before 1957, when 500,000 mark (over $100,000) are due from the Bundestag in Bonn. Producers are spit over the best way of launching the sales attack in the U. S.

Producer **Walter Koppel** leading a fight in the producers' assn. for a COMPO type campaign in Germany to raise attendance . . . First German cameraman has received a visa for Red China . . . Gloria Film **(Ilse Kubaschewski)** still thinking of doing **Thomas Mann's** "The Budenbrooks" as a coproduction with the East Germans, who're putting out feelers all the time . . . **Kurt Ulrich** of Berolina Film planning a remake of "The Blue Angel," the 1930 **Marlene Dietrich** starrer. Ought to launch next year. 20th-Fox is planning the same thing . . . Some 60 features of the Nazi period have been cleared for distribution, but no one wants to handle 'em . . . The Bundespreis for the best pic of 1955 (German) went to "Teufel in Seide," made by Hermann Schwerin's Fono Film, Berlin. Prize was worth 150,000 mark . . . Germans using Agfa color negative and prints, which is a lot cheaper than Eastman in limited volume . . .

Magda, svelte Egyptian actress-dancer, is the sensation of the gawkers here. When the Egyptian delegation set up its tents, it also unpacked a lot of anti-British and anti-Semitic propaganda leaflets. British info officer came along, simply swept the stuff into a bag and waltzed off with it . . . Safest festival bet: The Mexican "Adam and Eve," a 100% nudie, won't pass any U. S. censor. It's also not a very good picture.

Guenther Schwarz and **Dieter Fritko** of the Export-Union going to rep the Germans at the Czech film fest. The Germans will have three or four pix there. They entered only one at Berlin ("Von Sonnenuntergang"). Explanation: Not enough "art" in the current crop . . . The Israeli flag flies over the Gloria Palast, main fest theatre. **Otto Sonnenfeld** of Israel is on the fest jury, with special permission from his Government . . . Still standing near the Kurfuerstendamm are the walls of a once magnificent synagogue.

German taxis invariably have a little container to hold a flower near the windshield . . . German producers say their public wants "timely" topics in their pix. But few tackle them . . . Anticipating future trouble, the German producers are already holding talks with the television people. There aren't enough sets around here to make. tv count . . . In the spirit of the whole American participation at Berlin, USIA officers are taking a very active part in all festivities. It's generally agreed, however, that the American entries might have been improved. They were picked by the Germans, at the request of the MPEA

Germans downbeat the East zone wherever they can, but their economists take the realistic view that the film biz needs that market . . . In East Berlin, along the wide Stalin Allee (flanked by ruins), a statue of Stalin still beams benignly over the sparse traffic and the shabby crowds. There are propaganda posters everywhere, but the Reds lack showmanship . . . By contrast, big MPEA signs tower over intersections of the Kurfuerstendamm, announcing the U. S. entries . . . "Trapeze" was very well received here and is considered a big b.o. potential. UA foreign chief, **Arnold Picker,** flew in from Rome for the screening and party.

East German (and some West German) police are back in their beloved black boots whose gloss seems to reflect a glory of yesterday . . . UFA in Berlin is reported angling for more theatres. It has some 70 houses now (along with distribution and production). Revival of UFA production is expected to play havoc with some of the indie producers . . . Films are piling up in Hamburg for lack of first-runs, while in Frankfurt there are so many firstruns, there isn't enough product . . . Metro had plenty trouble getting a building permit for the new Berlin Metro theatre, now building. M-G wanted to institute a revolutionary idea—a middle aisle. It's unknown in houses here . . . Rank building in Hamburg. **John Davis** has exchanged ideas about Hollywood with some German producers. He coproduces with Koppel who, like Davis, feels there are too many U. S. pix on the market. . . .

At the Russian music center in the East zone of Berlin they sell 12 inch LPs for the equivalent of 50c . . . German producers had a meeting on the fest snafus. They want the event changed to the Spring or Fall. Summer is a poor release time here . . . Berlin papers love all pix in the headlines and slam 'em in the reviews . . . **Ellie Sillman, Paul Kohner's** agent rep here, threw a big party for her "stable" of stars . . . Disney's Buena Vista to take a couple of German pix for the U. S. via its Herzog Film (distribution) tieup here . . . Favorite sport of Berlin radio commentator and correspondents: Interviewing their foreign colleagues on the festival. Favorite answer: "It's great"...

BUT NOT ALL EAGER FOR U.S.

Berlin, July 3.

German film industry's talent troubles approximate those of Hollywood, with top stars asking top coin and not enough young players around to step into the gaps left by greying hair.

Problem is receiving considerable attention from the German producers who're also aware that the American outfits cast a jealous eye on all promising personalities developed by the West German studios. Already troupers like O. W. Fischer and Elizabeth Mueller (and others) have been grabbed by Hollywood, and the German are complaining that — moneywise — these marquee names which they developed are now out of their reach.

At least one company — Kurt Ulrich's Berolina Film, which operates out of the UFA studios at Tempelhof—is moving actively to do something about the "new faces" problem. This fall, it'll launch the first talent school in this country. According to Heinz Willeg, the Berolina production chief, the school will cost about 200,000 mark ($50,000) a year to run and will get off the ground with 15 students who'll be taught everything from diction to dancing.

Those who show definite promise, will be handed contracts up to five years. Starting salary is between 800 and 1,000 mark a month, or about $200 to $250.

Need Lovers

"We have only about five lovers left in our films," noted Willeg. "We badly need a new crop of performers to carry on." Berolina specializes in the production of "popular" pix, such as "Charley's Aunt," which is typically German in its sense of humor and has cleaned up here.

Not all well-known German thesps are anxious to go to the States, even though most think it's the panacea. Maria Schell, for instance, probably the top femme star in this coutry (she's Austrian-born and Swiss-raised), makes no bones about the fact that she can't find a proper script that would allow her to appear in an American pic without compromising her position.

"I've had offers," Miss Schell said, "but I don't need the money

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East Germany's DEFA Meets Press; Reveals Some Inside Film Angles; Ducks West Product Popularity

By HAROLD MYERS

Berlin, July 3.

Although they've succeeded in establishing trade relations with most film-making countries in Western Europe, the East German film industry has not succeeded in breaking down the sales resistance of the United States. In the past year, they imported 195 European features, but only one from America the labor union story, "Salt of the Earth."

Taking advantage of the concentration of foreign newsmen in Berlin for the film festival, the East German DEFA studios called a press conference in the Soviet sector of the City and outlined its program and policy on a question and answer basis. Studio toppers answered most questions fully and freely, but laughed off one by this VARIETY reporter who sought to ascertain which were the most popular films in East Germany—those made by the state-owned DEFA studios or those imported from Britain, France, Italy and Western Europe generally.

The east Germans admitted they received quite a shock during their negotiations with United Artists to acquire rights to "Limelight." Firstly, they were told the deal could not be restricted to East Germany alone, but would have to embrace Soviet Russia and its satellites; when they were told the asking price would be $1,000,000, all the negotiations ended abruptly. Since then they've made abortive efforts to get "Marty" and, more recently, "The Seventh Cross," based on a story by well-known German writer.

The biggest Western exporter to East Germany is, surprisingly, Western Germany. Last year their score totalled 61, against 38 for France, 32 from Italy and eight from England. Importations from W. Europe amounted to 195, and East German exports to the West amounted to 173 individual sales. All deals, it was admitted, are on the basis of an outright buy or sale.

Apart from this trading with Western Europe, the DEFA studios have now begun coproductions

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SIDELIGHTS TO BERLIN FEST

Berlin, July 3.

This festival has been more notable for the attendance of top executive brass rather than for talent. Eric Johnston, with Griffith Johnston, Ken Clarke, Marc Spiegel and Fred Gronich had formal and informal sessions with German producers, mainly concerned with import restrictions on Yank product. The British delegation, headed by John Davis and Sir Henry L. French, prez and director-general of the British Film Producers, had no formal confabs with their opposite numbers, but informal exchanges of views were constantly taking place. The British, for their part, also have their import problems. Their quota of pictures permitted into Germany is only 30 annually, against 220 for America, and although for several years the quota was not fully taken up, that, as Davis said here, is "past history."

On the talent side, the greatest furore was created by Bob Hope and Gary Cooper. Latter came in for the opening part of the festival, and was welcomed by thousands of fans who waited outside his hotel for hours on end chanting "Gary, Gary" until he took a bow from his window. Hope, who was here under the British banner for the screening of "The Iron Petticoat" last Saturday (30) received the same treatment. June Allyson had to cancel out of her pledge to fly in from Munich where she's filming because of her tight schedule, and Dick Powell came in alone. Edmund Purdom and Linda Christian were also here.

The British talent contingent had its main strength in numbers, and their arrival in a chartered Viscount created widespread interest. In addition to Hope, the

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Kelly's 'Dance' Tops Olivier's 'Richard'

Berlin, July 3.

As made known ahead of and separate from the poll of the Berlin public, the jury of the just-ending Berlin Film Festival decided this way:

No. 1 Film—"Invitation To The Dance" (Metro).
No. 2 Film—"Richard III" (Korda).
Best actor—Burt Lancaster in "Trapeze" (UA).
Best actress—Elsa Martinelli in "Donatella" (IFE).
Best director—Robert Aldrich for "Autumn Leaves" (Col).
Best documentary—"No Room for Animals" (German).

European Producers Should Aim To Please Families—Eric Johnston

Berlin, July 3.

When asked here in Germany as he had been asked a week earlier in Britain whether he thought the United States did all it could to facilitate entry into the States of foreign-made feature films, Eric Johnston, chief of the Motion Picture Producers Assn. laid it on the line for the Hollywood Production Code. In effect he affirmed:

(1) *The Code was vital to the film industry's own public relations in America.*

(2) *Foreign producers who ignore or defy the Code needlessly hamper their own economic advantage in crashing the Yankee markets.*

But Johnston added he personally was opposed to any flat taboos in the Code, such as the one on narcotics subjects, and stressed he had always been opposed to them. "They put that in when I was in Government service," he noted. "No one asked me. And no one had to ask me at the time. But I've always felt it was a mistake."

Johnston felt that the U. S. companies, within their limits, were taking on imports, mentioning specifically Columbia. He didn't think the "adult" rating system was practical under present U. S. circumstances.

MPEA topper thought it "impractical" to revise the Code so as to make certain allowances for imports, and he said "Why can't they make pictures that conform to the Code. That would eliminate a lot of the trouble. One of the reasons why our own pictures are so popular everywhere is that they are good for family audiences."

Want Berlin Film Fest Management Improved; UA's 'Trapeze' Grievance

Berlin, July 3.

Lack of adequate facilities for trade buyers to participate adequately in the Berlin film festival has caused quite a rumpus here during the past few days, particularly among the German producers.

At an informal session of German producers which was held in a corner during one of the innumerable receptions, it was agreed to put forward, as a minimum demand, that there should be a complete reorganization of the festival administration. Failing that, they indicated they would insist on a completely new administration executive.

Dr. A. Bauer, top man in the festival administration, has been under fire from many quarters. At one point United Artists threatened to withdraw "Trapeze" from the fest because its request that 150 tickets for their use was, apparently, ignored. UA had invited exhibs from all parts of Western Germany to attend the screening and then discovered that the seats which they had requested had been sold to the general public.

The German producers were roused to action because they complain that too many seats are made available to the public and not enough are retained to show potential buyers what the industry has to offer. It's confidently expected there'll be a substantial overhaul of the festival procedure before next year's junket begins.

Holiday Helps L.A.; 'Duchin' Lusty $21,000, 'King' Smasheroo 40G, 'Paces' Fair 21G, 'Safari' 19G, 'Sleep' 18G

Los Angeles, July 3.

Firstrun biz is looking for an upswing in current frame with midweek holiday, plus a couple of fancy newcomers, helping. However, possible take is under comparable frame a year ago when July 4 holiday came over the weekend and naturally was a bigger booster.

Wow $40,000 is expected in initial frame for "King and I" at the Chinese. "Eddy Duchin Story" also is shaping bright with $21,000 on first round at Warner Beverly. Mild $21,000 shapes for "23 Paces To Baker St." in four theatres.

"Black Sleep"-"Creeping Unknown," horror combo, is fair $18,000 in three houses but big in 15 nabes and ozoners. Same is true of "Safari," with medium $19,000 or near in three situations but is strong in one nabe and eight drive-ins. Longrun bills still are brisk.

Estimates for This Week

Chinese (FWC) (1,908; $1.25-$2)—"King and I" (20th). Wow $40,000. Last week, "D-Day" (20th) (4th wk-9 days), $8,500.

Warner Beverly (SW) (1,612; $1-$1.75) — "Duchin Story" (Col). Bright $21,000. Last week, "Autumn Leaves" (Col) (6th wk), $2,100.

Los Angeles, Hollywood, Ritz, Loyola (FWC) (2,097; 756; 1,363; 1,248; 90-$1.50) — "23 Paces Baker St." (20th) and "Massacre" (20th). Mild $21,000. Last week, in different units.

Orpheum, New Fox, Uptown (Metropolitan-FWC) (2,213; 965; 1,715; 80-$1.50) — "Black Sleep" (UA) and "Creeping Unknown" (UA). Fair $18,000. Last week, Orpheum, "Foreign Intrigue" (UA) and "Zanzabuku" (Rep) (2d wk), $3,200.

Warner Downtown, Wiltern, Hawaii (SW-G&S) (1,757; 2,344; 1,106; 80-$1.50) — "Safari" (Col) and "Storm Over Nile" (Col). Medium $19,000 or over. Last week, without Wiltern, "Female Jungle" (Indie)

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Broadway Grosses

Estimated Total Gross
This week $626,400
(Based on 21 theatres)
Last Year $628,200
(Based on 21 theatres)

'Trapeze' Big 24G, Philly; 'Duchin' 25G

Philadelphia, July 3.

Strong, new product gave firstrun sector a shot in arm and enabled firstruns here to overcome first balmy weekend in a month. "Trapeze" on Sunday set an all-time single day record at the Trans-Lux. Enormous air and newspaper bally for that pic and "Eddy Duchin Story" paid off in great sessions for both. "Killing" is rated okay but more had been expected. "Proud Ones" is just fair. "Certain Feeling" looms stout.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.49)—"Man Who Knew Too Much" (Par) (7th wk). Neat $7,000. Last week, $8,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Indie) (10th wk). Bright $17,500. Last week, $19,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Killing" (Indie). Okay $11,000. Last week, "Great Day Morning" (RKO), $8,500.

Fox (20th) (2,250; 75-$1.45)—"Proud Ones" (20th). Fair $15,000. Last week, "D-Day" (20th) (2d wk), $11,000.

Green Hill (Serena) (750; 75-$1.25) (Closed on Sundays)—"Ladykillers" (Cont) (10th wk). Steady $3,600. Last week, $3,900.

Mastbaum (SW) (4,370; 99-$1.35)—"Great Locomotive Chase" (BV) (2d wk). Slow $11,000. Last week, $17,000.

Midtown (Goldman) (1,000; 99-$1.49)—"Certain Feeling" (Par). Stout $15,000. Last week, "Toy Tiger" (U), $6,800.

Randolph (Goldman) (2,250; 99-$1.49) — "Eddie Duchin Story" (Col). Great $25,000. Last week, "Autumn Leaves" (Col) (2d wk), $11,000.

Stanley (SW) (2,900; 99-$1.35)—"Animal World" (WB) and "Goodbye My Lady" (WB). Poor $5,000 in 6 days. Last week, "Godzilla" (Indie) (2d wk), $4,000.

Stanton (SW) (1,483; 99-$1.35)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk). Down to $8,500. Last week, $19,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Trapeze" (UA). Mighty $24,000. Last week, "Lovers and Lollipops" (T-L) (6th wk), $3,000.

Viking (Sley) (1,000; 75-$1.49)—"Man In Gray Flannel Suit" (20th) (11th wk). Fine $8,500. Last week, $9,000.

World (Pathe) (604; 99-$1.49)—"Last Ten Days" (Col) (2d wk). Trim $4,000. Last week, $5,200.

'Feeling' Okay $12,000, Buff.; 'Trapeze' 25G

Buffalo, July 3.

Canadian holiday weekend upped takings here, with best week in months in sight. "Trapeze" at the Buffalo is standout with a terrific round. "King and I" is rated big at the Center while "Certain Feeling" is only okay at Paramount.

Estimates for This Week

Buffalo (Loew) (3,000; 60-$1)—"Trapeze" (UA). Socko $25,000. Last week, "Catered Affair" (M-G) and "Ghost Town" (UA), 10,000.

Paramount (Par) (3,000; 60-80)—"Certain Feeling" (Par) and "Zanzabuku" (Indie). Okay $12,000. Last week, "Godzilla" (Indie) and "Wild Dakotas" (Indie), $9,000.

Center (Par) (2,000; 50-80)—"King and I" (20th). Big $15,000. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), $8,500.

Lafayette (Basil) (3,000; 50-80)—"Safari" (Col) and "Secret Venture" (Col). Mild $7,500. Last week, "Toy Tiger" (U) and "Kettles in Ozarks" (U), $6,000.

Century (Buhawk) (3,000; 60-85)—"Great Locomotive Chase" (BV). Good $10,000 or near. Last week, "While City Sleeps" (RKO) and "The Prisoner" (Col), $9,000.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama Holiday" (Indie) (22d wk). Sturdy $8,500. Last week, $7,500.

'King' Boffo 42G, S.F.; 'Trapeze' 32G

San Francisco, July 3.

"King and I" at the Fox and "Trapeze" at United Artists are neck-'n'-neck for top honors at boxoffice here this session. Biggest coin is going to "King" at the vast Fox but "Trapeze" is comparatively stronger at the 1,200-seat United Artists. Both pix are making terrific showings. "That Certain Feeling," latest Bob Hope starrer, looms good at Paramount while "Santiago" is rated big at St. Francis. "Ladykillers" continues great in second round playing two houses. "Tribute To Bad Man" looks fair at Warfield.

Estimates for This Week

Golden Gate RKO) (2,859; 80-$1)—"Congo Crossing" (U) and "Way Out" (RKO). Mild $8,500. Last week, "King Kong" (RKO) and "Walked With Zombie" (RKO) (reissues), $8,000.

Fox (FWC) (4,651; $1.25-$1.50)—"King and I" (20th). Tremendous $42,000 or near. Last week, "23 Paces to Baker St." (20th) and "Massacre" (20th), $10,750.

Warfield (Loew) (2,656; 65-90)—"Tribute To Bad Man" (M-G). Fair $11,000 or over. Last week, "Catered Affair" (M-G) (2d wk), $10,500.

Paramount (Par) (2,646; 90-$1)—"Certain Feeling" (Par). Good $16,000. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col), $24,000.

St. Francis (Par) (1,400; $1-$1.25)—"Santiago" (WB). Big $11,000 or close. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), $12,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (48th wk). Solid $16,000. Last week, $18,300.

United Artists (No. Coast) (1,207;

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'Trapeze' Swings to High $17,000, Cincy; Hope Tall 10G, 'Santiago' 9G

Key City Grosses

Estimated Total Gross
This Week $2,922,000
(Based on 23 cities and 236 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,052,200
(Based on 23 cities and 223 theatres.)

'Trapeze' Lofty $17,000, K.C. Ace

Kansas City, July 3.

"Trapeze" swung into town behind one of heaviest campaigns in many months, highlighted by full page in color in the Kansas City Star at a $3,500 fee. It looks to hit fancy $17,000 at Midland Theatre. "This Is Cinerama" still keeps up its strong pace at the Missouri, and continues on. "Creature Walks Among Us" at four Fox Midwest firstruns, and "Santiago" at the Roxy are moderate entries. Weather is on warmish side and rainfall frequent.

Estimates for This Week

Glen (Dickinson) (700; 75-$1)—"Naked Night" (Times) (2d wk). Nifty $1,700; holds. Last week, $2,000.

Kimo (Dickinson) (504; 75-$1)—"Sins of Borgias" (Indie). Lively $1,600 stays. Last week, "Heidi and Peter" (UA) (2d wk), $1,200.

Midland (Loew) (3,500; 75-$1—"Trapeze" (UA). High-flying $17,000, biggest here in months after huge ad campaign. Holds on. Last week, "Safari" (Col) and "Black Jack Ketchum" (Col), $7,000.

Missouri (SW) (1,203; $1.20-$2—"This Is Cinerama" (Indie) (3d wk). Fancy $15,000. Continues. Last week, $19,000.

Paramount (United Par) (1,900; 75-$1)—"Searchers" (WB) (3d wk). Goes only five days as house comes in with new picture for holiday. Okay $4,500. Last week, $8,000.

Roxy (Durwood) (879; 50-75-$1)—"Santiago" (WB). Fairish $5,000. holds. Last week, "Animal World" (WB), same.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100, 2,043, 700, 1,217; 65-85) — "Creature Walks Among Us" (U) and "Price of Fear" (U). Modest $12,000. Last week, "23 Paces To Baker St." (20th) and "Hilda Crane" (20th), same.

Vogue (Golden) (550; 75-$1)—"Ladykillers" (Cont) (7th wk). Winds run at oke $1,000. Last week, $1,200.

'King' Terrif $24,000, Denver; 'Trapeze' 30G

Denver, July 3.

"Trapeze" is packing the Paramount to a near-record week, and naturally stays around. "King and I" did similarly at the Centre while "That Certain Feeling" was nice enough at Denham to hold. "Santiago" is rated good at the Denver.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"King and I" (20th). Huge $24,000. Stays on. Last week, "23 Paces to Baker St." (20th) (2d wk), $9,500.

Denham (Cockrill) (1,750; 60-$1)—"Certain Feeling" (Par). Fine $10,000. Holding. Last week, "Leather Saint" (Par), $6,000.

Denver (Fox) (2,525; 60-$1)—"Santiago" (WB) and "Terror at Midnight" (Rep). Good $14,000. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), $12,000.

Esquire (Fox) (742; 75-$1)—"Sea Shall Not Have Them" (UA). Fair $2,000. Last week, "Magic Fire" (Rep), same.

Lakeshore Drive-In (Civic) (1,000 cars: 75)—"Come Next Spring" (Rep) and "Vanishing American" (Rep) (2d wk). Good $3,000 in 4 days. Last week, $7,000.

Orpheum (RKO) (2,600; 60-$1)—"Day World Ended" (Indie) and "Phantom 10,000 Leagues" (Indie). Fair $10,500. Last week, "Catered Affair" (M-G) and "Way Out" (RKO), $11,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Trapeze" (UA). Giant $30,000. Stays on. Last week, "Black Sleep" (UA) and "Creeping Uknown" (UA), $11,500.

Vogue (Sher-Shulman) (442; 75-$1)—"Last Ten Days" (Col). Fair $1,500. Holds. Last week, "Adorable Creatures" (Cont) (2d wk), $2,500.

Cincinnati, July 3.

"Trapeze," swinging high at the big Albee, is in line for town's top take since Easter. Fresh starters and Independence Day holiday are trade boosters at other houses. "That Certain Feeling" looms large at Keith's but "Santiago" at Palace is just okay. At the smaller Grand, "Patterns" is rated a winner. Upsurge on "Seven Wonders" justifies two extra showings, with a great take in fourth Capitol week shaping up.

Estimates for This Week

Albee (RKO) (3,100; 84-$1.25)—"Trapeze" (UA). Terrific $17,000. Tops in city since Easter. Rewarding extra ad campaign. Holds for second. Last week, "Catered Affair" (M-G), $13,000.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65)—"Seven Wonders" (Indie) (4th wk). Two extra showings boosting to wow $28,000. Last week, $26,500.

Grand (RKO) (1,400; 75-$1)—"Patterns" (UA) and "Frontier Scout" (UA). Oke $6,000 or near. Last week, "Toy Tiger" (U) and "Star in Dust" (U), $6,500.

Keith's (Shor) (1,500; 75-$1.25)—"That Certain Feeling" (Par). Wham $10,000 or better for Bob Hope pic. Warrants holdover. Last week, "Safari" (Col), $8,800.

Palace (RKO) (2,600; 75-$1.10)—"Santiago" (WB). Oke $9,000 or over. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), $10,000.

'Trapeze' Sockeroo 17G, Indpls; 'Tiger' Nice 9G, 'Chase' Robust 7G, 2d

Indianapolis, July 3.

Firstrun biz here is showing more bounce this stanza, with big turnout for "Trapeze" at Loew's apparently helping other downtown situations. Biggest Saturday in months at Loew's put "Trapeze" far in front of other entries, and it will hold. "Toy Tiger" also is doing nicely at Circle and "Great Locomotive Chase" is holding up well in second week at Keith's. "While City Sleeps," at Indiana is slow.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Toy Tiger" (U) and "There's Always Tomorrow" (U). Nice $9,000. Last week, "Leather Saint" (Par) and "Scarlet Hour" (Par), $5,000.

Indiana (C-D) (3,200; 50-85)—"While City Sleeps" (RKO) and "Stranger at My Door" (Rep). Drab $6,000. Last week, "Proud Ones" (20th) and "Way Out" (RKO), $5,800.

Keith's (C-D) (1,300; 75-$1)—"Great Locomotive Chase" (BV) (2d wk). Good $7,000 after $8,000 opener.

Loew's (Loew) (2,427; 75-$1)—"Trapeze" (UA). Wow $17,000. Last week, "Safari" (Col) and "Blackjack Ketchum" (Col), $6,500 80c top.

L'VILLE LIKES 'TRAPEZE' BRISK 15G; 'PROUD' 9G

Louisville, July 3.

Biz in downtown sector is about on par with previous hot temperature periods, with exception of the State, where "Trapeze" is heading for a big $15,000. Scaled at $1 top, this is the biggest screen entry to hit town in some time. "Proud Ones" at Rialto is okay. Other houses are catching fairish returns, everything considered.

Estimates for This Week

Brown (Fourth Ave.) (United Artists) (1,000; 55-85)—"23 Paces To Baker St." (20th). Modest $3,000. Last week, "Star In Dust" (U) and "Toy Tiger" (U) (m.o.), same.

Kentucky (Switow) (1,000; 55-85)—"Tap Roots" (U) (reissue). Good $4,500. Last week, "Kansas Raiders" (U), (reissue), $7,000.

Mary Anderson (People's) (1,000; 55-85)—"Maverick Queen" (Rep) and "Zanzabuku" (Rep). Lusty $5,000 or near. Last week, "Distant Drums" (WB) and "Dallas" (WB) (reissues), ditto.

Rialto (Fourth Avenue) (3,000; 55-85)—"Proud Ones" (20th). Okay $9,000. Last week, "Toy Tiger" (U) and "Star In Dust" (U), $10,000 and moveover to Brown.

State (United Artists) (3,000; 75c-$1)—"Trapeze" (UA). This one looks like big $15,000 or over. Last week, "Foreign Intrigue" (UA) and "Crime Against Joe" (UA), $5,000.

Det. Still Slow Albeit 'Trapeze' Wow $35,000; 'Chase' Okay $18,000

Detroit, July 3.

Downtown biz remains generally below normal with auto plant shutdowns for holiday week contributing to migration out of city. "Trapeze" is the only one fighting the downward trend, with a great session in prospect at the Madison. "Great Locomotive Chase" shapes good at the Michigan. "Crime in Streets" looks slow in short second round at the Palms. "Earth vs. Flying Saucers" is okay in second week at the Broadway-Capitol.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Mohawk" (20th) and "Wire Tappers" (Indie). Slim 15,000. Last week, "23 Paces Baker St." (20th) and 14-act Rock 'n' Roll" stageshow, $50,000 at $1.50 for all seats at all shows.

Michigan (United Detroit) (4,000; $1-$1.25) — "Great Locomotive Chase" (BV) and "Quincannon" (Indie). Okay $18,000. Last week, "Toy Tiger" (U) and "Red Sundown" (U), $15,000.

Palms (UD) (2,961; $1-$1.25)—"Crime in Streets" (AA) and "Magnificent Roughnecks" (AA) (2d wk). Slow $9,000 in 4 days. Last week, $18,000.

Madison (UD) (1,900; $1-$1.25)—"Trapeze" (UA). Sock $35,000. Last week, "Tap Roots" (U) and "Kansas Raiders" (U) (reissues), $8,000.

Broadway-Capitol (U) (3,500; $1-$1.25)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk). Oke $12,000. Last week, $24,000.

United Artists (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (20th wk). Steady $12,000. Last week, same.

Adams (Balaban) (1,700; $1-$1.25)—"Bhowani Junction" (M-G). (3d wk). Slipping to $10,000. Last week, $12,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (73rd wk). Up a bit to solid $15,600. Last week, $15,300.

Trapeze' Lofty $17,000, K.C. Ace

Kansas City, July 3.

"Trapeze" swung into town behind one of heaviest campaigns in many months, highlighted by full page in color in the Kansas City Star at a $3,500 fee. It looks to hit fancy $17,000 at Midland Theatre. "This Is Cinerama" still keeps up its strong pace at the Missouri, and continues on. "Creature Walks Among Us" at four Fox Midwest firstruns, and "Santiago" at the Roxy are moderate entries. Weather is on warmish side and rainfall frequent.

Estimates for This Week

Glen (Dickinson) (700; 75-$1)—"Naked Night" (Times) (2d wk). Nifty $1,700; holds. Last week, $2,000.

Kimo (Dickinson) (504; 75-$1)—"Sins of Borgias" (Indie). Lively $1,600 stays. Last week, "Heidi and Peter" (UA) (2d wk), $1,200.

Midland (Loew) (3,500; 75-$1—"Trapeze" (UA). High-flying $17,000, biggest here in months after huge ad campaign. Holds on. Last week, "Safari" (Col) and "Black Jack Ketchum" (Col), $7,000.

Missouri (SW) (1,203; $1.20-$2—"This Is Cinerama" (Indie) (3d wk). Fancy $15,000. Continues. Last week, $19,000.

Paramount (United Par) (1,900; 75-$1)—"Searchers" (WB) (3d wk). Goes only five days as house comes in with new picture for holiday. Okay $4,500. Last week, $8,000.

Roxy (Durwood) (879; 50-75-$1)—"Santiago" (WB). Fairish $5,000. holds. Last week, "Animal World" (WB), same.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100, 2,043, 700, 1,217; 65-85) — "Creature Walks Among Us" (U) and "Price of Fear" (U). Modest $12,000. Last week, "23 Paces To Baker St." (20th) and "Hilda Crane" (20th), same.

Vogue (Golden) (550; 75-$1)—"Ladykillers" (Cont) (7th wk). Winds run at oke $1,000. Last week, $1,200.

'King' Terrif $24,000, Denver; 'Trapeze' 30G

Denver, July 3.

"Trapeze" is packing the Paramount to a near-record week, and naturally stays around. "King and I" did similarly at the Centre while "That Certain Feeling" was nice enough at Denham to hold. "Santiago" is rated good at the Denver.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"King and I" (20th). Huge $24,000. Stays on. Last week, "23 Paces to Baker St." (20th) (2d wk), $9,500.

Denham (Cockrill) (1,750; 60-$1)—"Certain Feeling" (Par). Fine $10,000. Holding. Last week, "Leather Saint" (Par), $6,000.

Denver (Fox) (2,525; 60-$1)—"Santiago" (WB) and "Terror at Midnight" (Rep). Good $14,000. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), $12,000.

Esquire (Fox) (742; 75-$1)—"Sea Shall Not Have Them" (UA). Fair $2,000. Last week, "Magic Fire" (Rep), same.

Lakeshore Drive-In (Civic) (1,000 cars: 75)—"Come Next Spring" (Rep) and "Vanishing American" (Rep) (2d wk). Good $3,000 in 4 days. Last week, $7,000.

Orpheum (RKO) (2,600; 60-$1)—"Day World Ended" (Indie) and "Phantom 10,000 Leagues" (Indie). Fair $10,500. Last week, "Catered Affair" (M-G) and "Way Out" (RKO), $11,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Trapeze" (UA). Giant $30,000. Stays on. Last week, "Black Sleep" (UA) and "Creeping Uknown" (UA), $11,500.

Vogue (Sher-Shulman) (442; 75-$1)—"Last Ten Days" (Col). Fair $1,500. Holds. Last week, "Adorable Creatures" (Cont) (2d wk), $2,500.

Cincinnati, July 3.

"Trapeze," swinging high at the big Albee, is in line for town's top take since Easter. Fresh starters and Independence Day holiday are trade boosters at other houses. "That Certain Feeling" looms large at Keith's but "Santiago" at Palace is just okay. At the smaller Grand, "Patterns" is rated a winner. Upsurge on "Seven Wonders" justifies two extra showings, with a great take in fourth Capitol week shaping up.

Estimates for This Week

Albee (RKO) (3,100; 84-$1.25)—"Trapeze" (UA). Terrific $17,000. Tops in city since Easter. Rewarding extra ad campaign. Holds for second. Last week, "Catered Affair" (M-G), $13,000.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65)—"Seven Wonders" (Indie) (4th wk). Two extra showings boosting to wow $28,000. Last week, $26,500.

Grand (RKO) (1,400; 75-$1)—"Patterns" (UA) and "Frontier Scout" (UA). Oke $6,000 or near. Last week, "Toy Tiger" (U) and "Star in Dust" (U), $6,500.

Keith's (Shor) (1,500; 75-$1.25)—"That Certain Feeling" (Par). Wham $10,000 or better for Bob Hope pic. Warrants holdover. Last week, "Safari" (Col), $8,800.

Palace (RKO) (2,600; 75-$1.10)—"Santiago" (WB). Oke $9,000 or over. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), $10,000.

'Trapeze' Sockeroo 17G, Indpls; 'Tiger' Nice 9G, 'Chase' Robust 7G, 2d

Indianapolis, July 3.

Firstrun biz here is showing more bounce this stanza, with big turnout for "Trapeze" at Loew's apparently helping other downtown situations. Biggest Saturday in months at Loew's put "Trapeze" far in front of other entries, and it will hold. "Toy Tiger" also is doing nicely at Circle and "Great Locomotive Chase" is holding up well in second week at Keith's. "While City Sleeps," at Indiana is slow.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Toy Tiger" (U) and "There's Always Tomorrow" (U). Nice $9,000. Last week, "Leather Saint" (Par) and "Scarlet Hour" (Par), $5,000.

Indiana (C-D) (3,200; 50-85)—"While City Sleeps" (RKO) and "Stranger at My Door" (Rep). Drab $6,000. Last week, "Proud Ones" (20th) and "Way Out" (RKO), $5,800.

Keith's (C-D) (1,300; 75-$1)—"Great Locomotive Chase" (BV) (2d wk). Good $7,000 after $8,000 opener.

Loew's (Loew) (2,427; 75-$1)—"Trapeze" (UA). Wow $17,000. Last week, "Safari" (Col) and "Blackjack Ketchum" (Col), $6,500 80c top.

L'VILLE LIKES 'TRAPEZE' BRISK 15G; 'PROUD' 9G

Louisville, July 3.

Biz in downtown sector is about on par with previous hot temperature periods, with exception of the State, where "Trapeze" is heading for a big $15,000. Scaled at $1 top, this is the biggest screen entry to hit town in some time. "Proud Ones" at Rialto is okay. Other houses are catching fairish returns, everything considered.

Estimates for This Week

Brown (Fourth Ave.) (United Artists) (1,000; 55-85)—"23 Paces To Baker St." (20th). Modest $3,000. Last week, "Star In Dust" (U) and "Toy Tiger" (U) (m.o.), same.

Kentucky (Switow) (1,000; 55-85)—"Tap Roots" (U) (reissue). Good $4,500. Last week, "Kansas Raiders" (U), (reissue), $7,000.

Mary Anderson (People's) (1,000; 55-85)—"Maverick Queen" (Rep) and "Zanzabuku" (Rep). Lusty $5,000 or near. Last week, "Distant Drums" (WB) and "Dallas" (WB) (reissues), ditto.

Rialto (Fourth Avenue) (3,000; 55-85)—"Proud Ones" (20th). Okay $9,000. Last week, "Toy Tiger" (U) and "Star In Dust" (U), $10,000 and moveover to Brown.

State (United Artists) (3,000; 75c-$1)—"Trapeze" (UA). This one looks like big $15,000 or over. Last week, "Foreign Intrigue" (UA) and "Crime Against Joe" (UA), $5,000.

New Product Boosts Chi; 'King' Wow $65,000, 'Animal' Sleek 19G, 'Tiger' Big 10½G, 'Profane' Powerful 41G, 2d

Chicago, July 3.

Firstrun biz is up here this round, helped by some strong new entries with holiday tomorrow (Wed.) expected to lure throngs too.

"The King and I" leads the pack with a wow $65,000 in sight opening week at the Oriental. "Eddy Duchin Story" opens at the Woods today (Tues.).

"Animal World" and "Goodbye My Lady" combo looks to get a nifty $19,000 in first Roosevelt round while "Toy Tiger" is plump $10,500 in same week at the Esquire. "Come On" and "Thunderstorm" dualer should do fancy $9,000 at the Grand.

"Proud and the Profane" is getting lusty coin in second stanza at the Chicago. "The Ladykillers" continues smash in same week at the Surf. "Trapeze" is still socko in third round at the United Artists. "Great Locomotive Chase" stays dull in third at the State-Lake. "Gaby" is okay in third frame at the Monroe.

"Madame Butterfly" is holding well in seventh week at World. "Meet Me In Las Vegas" shows amazing staying power in 11th week at the Loop.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Proud and Profane" (Par) (2d wk). Fine $41,000. Last week, $42,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Toy Tiger" (U). Great $10,500. Last week, "Hilda Crane" (20th) (2d wk), $7,500.

Grand (Indie) (1,200; 98-$1.25)— "Come On" (AA) and "Thunderstorm" (AA). Fancy $9,000. Last week, "Rawhide Years" (U) and "Shack Out on 101" (AA) (2d wk), $7,000.

Loop (Telem't) (606; 90-$1.25)— "Meet Me Las Vegas" (M-G) (11th wk). Sturdy $7,500. Last week, $8,000.

McVickers (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (27th wk). Staunch $21,000. Last week, $23,500.

Monroe (Indie) (1,000; 67-87)— "Gaby" (M-G) (3d wk). Oke $4,000. Last week, $6,000.

Oriental (Indie) (3,400; 98-$1.25) —"King and I" (20th). Wow $65,000. Last week, "D-Day" (20th) (2d wk), $17,000.

Palace (Indie) (1,484; $1.25-$3.40) — "Cinerama Holiday" (In-

(Continued on page 15)

'TRAPEZE' GIANT 30G, ST. LOO; 'FEELING' 13G

St. Louis, July 3.

Boosted by a swell bally, "Trapeze" is flying sky-high here currently as mercury soared to 97 degrees, peak of year, last Sunday. Despite great opposition from Shriners Outdoor Circus plus fireworks, biz generally is firm, with "That Certain Feeling" also solid. "Seven Wonders of World" is tossing in extra shows for visitors here for July 4 to hold very big.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders Of World" (Indie) (10th wk). Fine $19,000 after $19,800 in previous session.

Fox (F&M) (5,000; 51-75) — "Santiago" (WB) and "Magnificient Roughneck" (AA). Opened today (Tues.). Last week, "Rebel Without Cause" (WB) and "Mister Roberts" (WB) (reissues), nice $12,000.

Loew's (Loew) (1,162; 50-85)— "Trapeze" (UA). Wham $30,000. Last week, "Safari" (Col) and "Storm Over Nile" (Col), $11,500.

Missouri (F&M) (3,500; 51-75)— "Creature Walks Among Us" (U) and "Price Of Fear" (U). Dull $5,000. Last week, "Distant Drums" (WB) and "Dallas" (WB) reissues), $4,500.

Orpheum (Loew) (1,426; 50-85)— "The Yearling" (M-G) and "Wizard Of Oz" (M-G) (reissues). Okay $4,500. Last week, "Song Of South" (BV) (reissue) (2d wk), $7,500.

Pageant (St. Louis Amus.) (1,000; 50-90)—"Animal World" (WB) (2d wk). Oke $2,500 after $3,500 initial frame.

Richmond (St. L. Amus.) (400; $1.10)—"Marty" (UA) and "Summertime" (UA) (reissues). Good $3,000. Last week, "Maddalena" (Indie), $2,000.

St. Louis (St. L. Amus.) (4,000; 50-75)—"Certain Feeling" (Par). Stout $13,000. Last week, "23 Paces To Baker St." (20th), $9,000.

Shady Oak (St. L. Amus.) (800; $1.10)—"House Of Riccordi" (Indie). Okay $3,000. Last week, "Rosanna" (Indie), $2,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'King' Smash 40G, D.C.; 'Trapeze' 36G

Washington, July 3.

The trade adage that there's nothing wrong with film biz that sock product won't cure is proving true along mainstem this week. Advent of two blockbusters and a few above average films are resulting in biggest takes in months. "King and I" at Capitol and "Trapeze" at Loew's Palace, are luring enough patrons to the downtown area to help biz in other houses. Though former tops the town in actual take, the latter, with lower scale, is actually equally torrid in number of stub-holders. "Great Locomotive Chase" at Keith's is solid as is "Fastest Gun Alive" at Columbia. "Santiago" is okay in two spots.

Estimates for This Week

Ambassador (SW) (1,490; 70-95) —"Santiago" (WB). Okay $4,000. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), $4,500.

Capitol (Loew) (3,434; 90-$1.50) —"King and I" (20th). Mighty $40,000. Tops "Carousel" (20th), which played at slightly lower scale. Stays on. Last week, "Mohawk" (20th), $9,000 for 6 days.

Columbia (Loew) (1,174; 70-95)— "Fastest Gun Alive" (M-G). Fine $9,000. Last week, "Naked City" (DCA) (reissue), $7,000 in 9 days.

Dupont (Lopert) (372; 90-$1.10) — "Intermezzo" (Indie) (reissue) (2d wk). Fine $4,000 after $5,000 last week. Stays.

Keith's (RKO) (1,939; 75-$1) — "Great Locomotive Chase" (BV). Brisk $15,000. Holds. Last week, "Toy Tiger" (U), $7,000.

Metropolitan (SW) (1,200; 70-95) —"Santiago" (WB). Oke $7,100. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), $7,000.

Palace (Loew) (2,360; 85-$1.25)— "Trapeze" (UA). Smash $36,000. Stays. Last week, "Catered Affair" (M-G) (2d wk), $12,000 at regular scale.

Playhouse (Lopert) (456; 75-$1.10) — "Invitation to Dance" (M-G) (3d-final wk). Fair $3,500 after $4,000 last week.

Plaza (T-L) (290; 80-$1.25) — "Last 10 Days" (Col) (3d-final wk). Fell sharply to $2,000 after fine $3,500 last week.

Warner (SW) (1,300; $1.20-$2.40) — "Cinerama Holiday" (Indie) (38th wk). Holiday lifting this to $14,000 after $12,000 last week. Stays.

Trans-Lux (T-L) (600; 95-$1.25) —"Autumn Leaves" (Col) (2d wk). Oke $6,500 after $8,000 opener. Stays.

'Trapeze' Lofty 25G, Balto; 'Feeling' 9G

Baltimore, July 3.

Fresh big product is making for better grosses here this round. "Trapeze" is sock at the Century. "Santiago" is slow at the Stanley. "That Certain Feeling" is pleasing at the New. "Oklahoma" is holding steadily in 18th round at the Film Centre. "Naked Night" is a strong art entry in second week at the Cinema.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"Trapeze" (UA). Best here in moons with a boff $25,000 or over. Last week, "Black Sleep" and "Creeping Unknown" (UA), $6,500.

Cinema (Schwaber) (460; 50-$1) —"Naked Night" (Indie) (2d wk). Firm $3,800 after $4,000 opener.

Film Centre (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna)

(Continued on page 15)

'Trapeze' Smash 19G, Port.; 'King' Hotsy 22G

Portland, Ore., July 3.

Biz should skyrocket this round despite the terrific heat and the big number of transient name attractions. For the first time in many months, all houses have strong product and town is not bogged down with holdovers. Mid-week holiday anid 12,000 visiting school teachers here for national meet should swell take at all first runs. "The King and I" had a tremendous local campaign with p.a. of Rita Moreno. Gals appearance grabbed plenty of space in papers and air time. "Trapeze" opened smash at the Paramount. "The Great Locomotive Chase" also looms big at the Liberty. All 3 blockbusters should grab plenty of coin from natives and visitors.

Estimates for This Week

Broadway (Parker) (1875; 90-$1.25)—"Toy Tiger" (U) and "Day of Fury" (U). Okay $7,500. Last week, "Catered Affair" (M-G) and "Toughest Man Alive" (Indie), $8,400.

Fox (Evergreen) (1,536; $1-$1.50) —"King and I" (20th). Terrific promotion with p.a. of Rita Moreno for sizzling returns. Great $22,000. Last week, "Safari" (Col) and "Secret Treasure Mountain" (Col) (3d wk), $7,100.

Guild (Indie) (400; $1.25)— "Gaby" (M-G) (5th wk). Steady $2,000. Last week, $2,800.

Liberty (Hamrick) (1,890; 90-$1.25)—"Great Locomotive Chase" (BV). Disappointing $7,000. Last week, "Crime In Streets" (AA) and "Screaming Eagles" (AA), $8,500.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Earth Vs. Flying Saucers" (Col) and "The Werewolf" (Col). Loud $10,000. Last week, "Animal World" (WB), $7,100.

Paramount (Port-Par) (3,400; 90-$1.25)—"Trapeze" (UA). Rousing $19,000. Last week, "Female Jungle" (Indie) and "Oklahoma Woman" (Indie), $6,000.

'Trapeze' Leader In Mpls., $18,000

Minneapolis, July 3.

Numerous cinema deserters haven't yet returned in sufficient numbers to give current new entries real boxoffice dues. However, topnotcher "Trapeze" particularly seems certain to garner a healthy response. Other fresh arrivals include "Catered Affair," "Toy Tiger" and "Kiss Before Dying" which range from good to fair or slow. Under present adverse b.o. conditions the showings of "The Searchers" and "Cinerama Holiday," in their fifth and 49th weeks, respectively, are considered remarkable. Both are still hot. Ordinarily, by this time the early summer exodus from the theatres has been reversed, but hot weather's unusually late 1956 arrival has apparently delayed this process.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (49th wk). Only six more weeks to go and boxoffice is boiling again. Brisk $13,500. Last week, $13,000.

Gopher (Berger) (1,000; 85-$1)— (Continued on page 15)

Heat Sloughs Prov. Biz But 'Trapeze' Neat 19G; 'Chase' 7½G, 'Proud' 6G

Providence, July 3.

Torrid 90 degree temperature knocked the props out from under all stands with exception of the State's "Trapeze." It is very big. RKO Albee's "Great Locomotive Chase" looks good. Proud Ones" at Majestic and Strand's "World Without End" both are slow.

Estimates for This Week

Albee (RKO) (2,200; 50-85)— "Great Locomotive Chase" (BV) and "Zanzabuku" (Rep). Fairly good $7,500. Last week, "Toy Tiger" (U) and "Two Guns and Badge" (AA), $7,000.

Majestic (Fay) (2,200; 50-85)— "Proud Ones" (20th). Mild $6,000. Last week, "Animal World" (20th) and "Mohawk" (WB), ditto.

State (Loew) (3,200; 75-$1)— "Trapeze" (UA). Upped scale helping to neat $19,000. Continued hot weather may hurt by shooing patrons to seashore. Last week, "Bhowani Junction" (MG) and "Crime Against Joe" (UA), $10,000.

Strand (Silverman) (2,200; 50-85) —"World Without End" (AA) and "Atomic Man" (AA). Mild $5,500. Last week, "Safari" (Col) and "Crashing Las Vegas" (AA), $5,000 in 3 days.

B'way: 155G Crown to 'King,' 'Chase' Rapid 21G, Vaude-'Tiger' Spotty 17G, 'Duchin' 165G, 'Feeling' 35G, Both 2d

New, socko product and the expectedly big Fourth of July holiday (today) are giving Broadway film business a shot in the arm in the current session. Torrid weather returned starting Monday (2), and this hurt, but apparently not as much as the mild outdoor weather did last Saturday and Sunday. Start of school vacations is figured as a plus factor for biz generally.

"King and I" is the standout new entry, with a terrific $155,000 likely for the initial stanza at the Roxy. This is the biggest opening week since "The Robe" in 1953. Playing with an abbreviated stageshow because of length of pic, "King" drew lines from teeoff day last Friday (29).

"Great Locomotive Chase" rounded out its first session with a fast $21,000 at the Mayfair. "Toy Tiger" with vaudeville looks modest $17,000 at the Palace. "Naked City"-"Brute Force," oldie combo, looms nice $11,000 opening week at the Globe.

"Eddy Duchin Story" with stageshow is holding with a great $165,000 in second stanza at the Music Hall. "That Certain Feeling" wound its initial holdover frame with a nice $35,000 at the Paramount.

"Seven Wonders of World" completed its 11th round at the Warner Theatre with a smash $47,900. "Moby Dick" opens today (Tues.) day-date at Sutton and the Criterion. "Searchers" wound up its fifth week at the Crit with a mild 11,000.

"Proud and Profane" finished its third frame at the Astor with a socko $25,000. "Catered Affair" looks to dip to a fair $15,000 in its current (3d) round at the Victoria. "Trapeze" finished its fourth session at the Capitol with a nice $28,500, and stays on. "Safari" dipped to a mild $10,000 in second week at the State, with "Somebody Up There Likes Me" supplanting tomorrow (Thurs.).

"Oklahoma" is expected to perk up to a good $22,500 in 38th round at the Rivoli.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2) —"Proud and Profane" (Par) (4th wk). Third week ended yesterday (Tues.) held with great $25,000. Second was $29,000. Stays on indef.

Baronet (Reade) (430; $1.25-$1.80)—"Madam Butterfly" (IFE) (11th wk). The 10th round finished Monday (2) was good $3,800 after $4,400 in ninth. "Secrets of Reef" (Indie) opens July 23.

Capitol (Loew) (4,820; $1-$2.50) — "Trapeze" (UA) (5th wk). Fourth round concluded Monday (2) hit smooth $28,500 after $35,000 in third week. Continues on.

Criterion (Moss) (1,700; 75-$2.20)—"Moby Dick" (WB). Opens today (Wed.) Last week, "Searchers" (WB) (5th wk) was mild $11,000 after $16,500 in fourth week, for a very solid extended-run.

Fine Arts (Davis) (468; 90-$1.80) — "Riffi" (UMPO) (5th wk). Fourth round ended yesterday (Tues.) was splendid $16,200. Third was $17,000. Holds on indef at this pace.

Globe (Brandt) (1,500; 70-$1.50) —"Naked City" (DCA) and "Brute Force" (DCA) (reissues). Heading for $11,000, good for oldies in first week winding up tomorrow (Thurs.). Holding.

Guild (Guild) (450; $1-$1.75)— "Wild Oat" (Indie). First stanza ended last night (Tues.) was very good $8,500. In ahead, "Wedding Monaco" (M-G) and "Battle of Gettysburg" (M-G) (6th wk-6 days), $4,000.

Mayfair (Brandt) (1,736; 79-$1.80)—"Great Locomotive Chase" (BV) (2d wk). First round completed Monday (2) was fast $21,000, aided undoubtedly by fact that school vacations enabled plenty of kidd'rs to get in to see this. Last week, "UFO" (UA) (2d wk), $7,500, despite preview of "Chase."

Normandie (Trans-Lux) (592; 95-$1.80)—"Lost Horizons" (Col) (reissue) (3d wk). Second frame finished Monday (2) was okay $4,600 after $7,000 opening week.

Palace (RKO) (1,700; 50-$1.60)— "Toy Tiger" (U) and vaudeville. Week finishing up tomorrow (Thurs.) is pushing up to mild $17,000 or close. Last week, "First Texan" (AA) plus vaude, $14,000.

Paramount (ABC-Par) (3,664; $1-$2) — "That Certain Feeling" (Par) (3d wk). Initial holdover stanza ended last night (Tues.) was nice $35,000. First was $52,000 Stays on indef.

Paris (Pathe Cinema) (568; 90-$1.80) — "Proud and Beautiful" (Indie) (6th wk). Fifth session completed Sunday (1) was big $8,600. Fourth was $10,500.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Eddy Duchin Story" (Col) with stageshow (2d wk). Looks like mighty $165,000 with an assist from July 4 holiday. First was over expectancy with $168,500, terrific. Stays on, natch!

Rivoli (UAT) (1,545; $1.25-$3)— "Oklahoma" (Magna) (38th wk). Present week concluding today (Wed.) is heading for sturdy $22,500 after $21,000 for 37th week. Stays on.

Plaza (Brecher) (525; $1.25-$1.80) — "Invitation To Dance" (M-G) (7th wk). Sixth frame ended last night (Tues.) held with oke $6,000 after $6,800 in fifth week Continues with "Fruits of Summer" (Ellis due in July 17.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"King and I" (20th) with stageshow. Soaring to terrific $155,000 or close, greatest here since "Robe" in 1953 and easily topping "Carousel." Opened with elaborate PAL benefit preem Thursday (28) night, with rave reviews credited with helping. Looks in for run. House is getting in an extra show on July 4 (today), which makes this coin possible.

State (Loew's) (3,450; 78-$1.75) —"Safari" (Col) (2d wk-8 days). Looks to hit mild $14,000 in final round after $18,000 opener. "Somebody Up There Likes Me" (M-G) opens tomorrow (Thurs.).

Sutton (R&B) (561; $1-$1.80)— "Moby Dick" (WB). Opens today (Wed.). Last week, "Ladykillers" (Cont) (19th wk-8 days), oke $5,800 after $6,100 in 18th round, to wind a highly successful longrun.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Gaby" (M-G) (8th wk). This stanza ending today (Wed.) looks like okay $4,000 after $4,400 for seventh week. "La Strada" (Indie) opens July 16.

Victoria (City Inv.) (1,060; 50-$2)—"Catered Affair" (M-G) (3d wk). This session finishing up today (Wed.) likely will dip to okay $16,000 after $23,000, over hopes, in second week. Holds again.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50) — "Seven Wonders of World" (Indie) (12th wk). The 11th round ended Saturday (30) was giant $47,900 after $49,800 in 10th week.

'Moby' Mighty 28G, Hub; 'King' Rousing $38,000, 'Trapeze' High $45,000

Boston, July 3.

Boxoffice laurels are being garnered this session by "Trapeze," smash in two houses; "Moby Dick," mighty at Astor; and "King and I," rated big at the Metropolitan. "That Certain Feeling" looms good in two spots. "Great Locomotive Chase" shapes smooth at Memorial. "Gaby" is solid at Kenmore.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.50)— "Moby Dick" (WB). Whopping $28,000 or more. Last week, "Man Who Knew Too Much" (Par) (6th wk), $9,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"Littlest Outlaw" (BV) (4th-final wk). Oke $2,100 in 4 days. Last week, $3,600.

Cinerama (Cinerama Productions) (1,254; $1.20-$2.85)—"Cinerama Holiday" (Indie) (45th wk). Pushing to big $13,000. Last week, $11,000.

Exeter (Indie) (1,200; 60-$1)— "Kid for Two Farthings" (Indie) (2d wk). Oke $4,000. Last week, $5,000.

Fenway (NET) (1,373; 60-$1)— "Certain Feeling" (Par) and "Leather Saint" (Par). Oke $6,000. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), $3,500.

Kenmore (Indie) (700; 85-$1.25) — "Gaby" (M-G). Stout $8,000. Last week, "Ladykillers" (Cont) (11th wk), $3,500.

Memorial (RKO) (3,000; 75-$1.25) —"Great Locomotive Chase" (BV) and "Zanzabuku" (Rep). Okay $12,000. Last week, "Toy Tiger" (U) and "Star In Dust" (U), $12,000.

Metropolitan (NET) (4,357; 75-$1.25)—"King And I" (20th). Sock $38,000 or more. Last week, "Un-

(Continued on page 15)

The King

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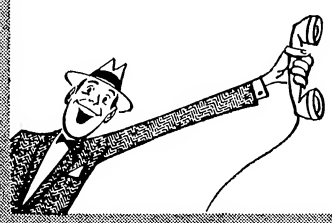

W. Berlin Exhibs Say Yank Majors Operate as Cartel; Charge Denied

Berlin, July 3.

Charges of operating a cartel were levelled at the U. S. majors by a group of Berlin exhibs when all the dis'ribs decided to end special concession rental terms and restore normal trading procedure.

Some time back the American distributors, along with those of other countries, were urged to offer reduced rentals to a number of Berlin theatre operators whose houses were located on the fringe of the East-West border. The exhibs, for their part, were to reduce their admission charges and make it possible for east Berliners to patronize their theatres. The different currency levels between the two sectors has hitherto put Western theatres out of bounds for most Easterners; cut prices would open up a new propaganda avenue.

Recently, however, the Yank distribs discovered that the main benefit of the concession rental was going straight into the exhibs' pockets, and they immediately decided to revert to the ordinary terms.

It was at that point that the theatre owners decided to make their cartel charges. They are not taken seriously by the U. S. companies, but are regarded more as an irritant.

Deutsch Claims Paris Has Too Many Houses, Too Few Legit Names

Paris, July 3.

Benoit-Leon Deutsch, director of two legiters here, Madeleine and Nouveautes, and head of the Synlicate of Theatre Owners, feels that besides too many theatres in Paris, one of the leading difficulties is finding name actors for top roles. After reviving the longrun Andre Roussin success, "La Petite Hutte," at the Nouveautes he exits the management of this house to leave it to his associate Gilbert Dupe. Roussin will devote himself entirely to one theatre, the Madeleine.

Deutsch feels that an outstanding play can run without top stars, but that just a fair or good play must have the names. And these names get rarer as films take the cream for lucrative periods. Disks, radio and video also grab legit names since offering higher wages.

Many stars now only sign for a certain period of time for a play. Then they pull out for the other branches of show biz or the legit tours which can now pay good sums for star services. Deutsch feels that more equllibrium will be reached in theatres here when entries are fewer and better and when the big names consecrate a good period of their time to the legit stage.

W. German Unit Starts Documentary in Russia

Berlin, July 3.

First venture of its kind is the forthcoming full-length documentary, "With Our Eyes" (Russia Today), which the newly established West German (Munich) Documentar Color Film (CDF) plans to make in conjunction with the Russian Central Studios for Documentary Films (Moscow), headed by Golownija. Pic will be entirely made in Russia and the Russo authorities have allowed the German expedition to go any place it wants. This project is particularly interesting in view of the fact that for many years the Soviets have been anything but interested in a deal like this.

The German expedition consists of three different camera teams which will go out looking for the most interesting localities. After about three months, the teams will meet in Moscow and there pick the best material and do the copying and cutting jobs.

Pic's budget will amount to around $100,000, of which one-third will be contributed by the Germans and the other two by the Russians. In Germany, Gloria will do the distributing and also handle the distrib rights for western countries, while Russia will have distrib rights for the eastern countries.

Spiegel Signs Hawkins For Columbia's 'Bridge'

London, June 26.

Sam Spiegel has signed British actor Jack Hawkins as the second of four costars for his Horizon Production (for Columbia Pictures), "The Bridge Over the River Kwai." Previously announced was Charles Laughton.

Hawkins, one of Britain's top b.o. stars, leaves in the fall to join director David Lean and the remainder of the company in Ceylon. Spiegel's next Horizon picture, "End As a Man," goes into production in Hollywood July 2.

20th-Fox Revises Europe Pix Prod.

London, July 3.

Future plans scheduled by 20th-Fox for this country include the revision of company's film production policy. Robert Goldstein has been appointed production rep in Europe as well as Britain, and will arrange for British producers to make British quota films for international release by 20th-Fox. Under a new drive to establish independent production units headed by reputed directors, David O. Selznick, currently filming in Britain, was signed to handle production of Hemingway's "Farewell to Arms" (Italian location), "Tender Is the Night" and "Mary Magdalene," all for world distribution by 20th-Fox.

Spyros P. Skouras said plans are to continue to support the British independent exhibitor who had instaalled C'Scope equipment while he gave the company fair representation. Company's negotiating to build 11 drive-ins in South Africa where 20th-Fox had now acquired 100% holdings in the Schlesinger group comprising 170 theatres and other properties.

Skouras added that experiments in tv were continuing to try for improved definition in color transmissions. Negotiations are under way to produce a live show of "Scarlet O'Hara" on Eidophor big screen, to be put on by Selznick.

Rossellini Gets Paid For Ditching 'Wife'

London, July 3.

An "amicable" settlement has been reached between Roberto Rossellini, who walked off the set of "Sea Wife," currently filming on location in Jamaica, and Sumar Film Productions which is lensing the picture. Sypros P. Skouras, 20th-Fox prexy said the Italian director had bowed out of the production with a cash arrangement (reported to be $84,000).

Explaining that he had full respect for Rossellini's feelings, Skouras hoped he would make another picture for them later on.

Rossellini took a walk over the episode where a nun is seen cast away on a raft along with male company. The Production Code Administration of America took exception to aspects of this and a re-write was submitted. PCA approved the second script. Rossellini didn't, and left. "Wife" now is being directed by Bob McNaught, former associate producer.

Davis Says Rank Will Make 3 Pix in Italy

Rome, June 26.

"At least three" pictures will be made by Rank in Italy, in collaboration with local outfits, according to Rank's veepee John Davis, speaking at the concluding banquet of the Rank Organization convention here. "It is the intention of the Rank Organization to participate in the production of at least, three films for the Italian market, using Italian workers and technicians."

Official talks resulted in the extension, for a period of three months, of current Anglo-Italian film legislation. Short period was set in order to wait for the Italian Film Law to be passed.

Disker Huddles on Film

Blackpool, July 3.

Frankie Vaughan, disk singer, heading summer revue at the North Pier Pavilion, has been huddling here with novelist-scripter Jack Trevor Story, author of "The Trouble With Harry." Story is writing the screenplay of the new Anna Neagle film about youths in Liverpool.

With Vaughan, who was brought up in an industrial part of Liverpool, he toured old haunts in the city to gather material and atmosphere. Vaughan will have a role in the film.

Italian Exhibs Would Halt Bad Overseating Setup; Ask Govt. Aid

Rome, June 26.

A strong plea to stop the indiscriminate opening of pic cinemas in this country is contained in the current issue of the Bolletino dello Spettacolo, official organ of the Italian Exhibitors Assn.

Underlining the fact that existing legislation concerning the opening of new showcases in the past six years has resulted in the issuance of 6,600 new permits, the story by Spettacolo points out the existence of some 16,000 pic houses in Italy. These have a total seating capacity of over 6,000,000. Another 1,000 new theatres have recently been issued permits, will swell the overseating setup.

In view of this "abnormal development" in the exhib sector, the motion asks for stricter controls on issuance of new permits, these to be given only in areas where they are found to be absolutely necessary. Further indiscriminate opening of showcases, the bulletin states, can only result in higher costs, lower proportionate attendance and consequent smaller profit.

PASSION PLAY DRAWS 10,000 DESPITE COLD

Paris, July 3.

Extreme cold for June did not deter 10,000 people from crowding into the temporary grandstand erected before Notre Dame to see the Passion Play, "Le Vrai Mistere De La Passion," performed against the backdrop of the Cathedral itself by a cast of thousands. Pencilled in as part of the manifestations to light up the tourist season by the Fete Committee here, this looks to get plenty of visiting and local play.

The second time given since this war, this also marks the hundredth performance before Notre Dame. The Devine Tragedy gets a tableau-like staging that is effective in keeping the medieval simplicity of the tale. Use of stereophonc soundtracks, with actors miming to it, was effective in keeping sound intelligible this time. Special stage of graduated steps adequately held the many scenes, and lighting was effective.

German 'Anastasia' Pic May Wind in 36 Days

Berlin, June 26.

Among the pix currently here (West Berlin) in production, "Anastasia" is undoubtedly the most talked-about one. Latter is a co-production between Alfu, Corona Filmproduktion and Hansa Film (Guenter Matern). Lensing began the first week of this month at the CCC studios, Berlin-Spandau.

The same-titled 20th-Fox film, currently in work in London, with Ingrid Bergman in the lead and Anatol Litvak directing, distinguishes itself considerably from the German film. The American film is based on the Broadway play by Marcelle Maurette while the German venture is adapted from various documentary files and the Berlin producers obviously are using all effort to get their film completed as quick as possible. While the German "Anastasia" requires a shooting period of 50 days, Guenter Matern, head of Hansa, thinks it will require only 36 days. "Anastasia" or rather "Anastasia, the Last Czar's Daughter" promises to become a big moneymaker here since the controversial figure of Anastasia has been one of the hottest topics around here in years.

Metro Launches Major Cinema Bldg. Program in West Germany as Means Of Insuring 1st-Run Playing Time

Berlin, July 3.

Metro has launched a major theatre building program in Western Germany with the main objective of insuring adequate firs'run playing time for its output. Seven either are already in the building or planning stage, and the total may be raised to 15.

In addition to Berlin, where the new Metro theatre is already building in the Kurfurstendamm, others are being planned for such key cities as Frankfurt and Dusseldorf. The Berlin house will be the biggest here, and the first ever permitted with a capacity of over 1,000 seats. It will also be the first cinema in the city with a centre aisle.

Along with all the majors, Metro has suffered from the reluctance of German exhibs to allow extended playing time, and are taking remedial action accordingly. Other producers and distribs—including the Germans—are hoping that the Metro example will force local theatres to follow suit by allowing their product to run as long as it remains profitable.

Hitherto, it's been the practice to skim the cream off the milk, and yank a picture as soon as takings b_gin to drop.

British pix are suffering from the same problem and as a consequence the Rank Organization is also extending its theatre activities into Germany. They're opening a deluxe 600-seater in Hamburg within the next three to four months.

'Dolls' Finally to Preem In London; Variety Gala

London, June 26.

Sam Goldwyn is expected to attend the London charity preem of his pic, "Guys and Dolls," on Sept. 19, proceeds of which will be devoted to the Variety Club of Great Britain's Heart Fund for underprivileged children and the British Council for the Welfare of Spastics.

Invitations in the Runyon vernacular were issued for a press gettogether on Thursday (21) when it was announced that a target of $28,000 has been set for the gala showing at the Empire, Leicester Square. In arrangements with Metro, the Variety Club is sponsoring the event and finances are being handled by a local committee headed by Mrs. Isaac Wolfson and Mrs. Jack Steinberg.

Johnston Raps British Selling

London, July 3.

Opining that British producers did not go out and sell their films as hard as they might, Eric A. Johnston, head of Motion Pictures Assn. of America, ended his British visit (he's been having a series of talks with government and industry chiefs) on a highly optimistic note.

Likening the future of the world film market to a pie which can be expanded, he said, "the pie is almost unlimited." It was time American and British producers worked together to discover what their markets really were, and how efficient was their advertising. Johnston went on to suggest that a great survey should be made.

Why was it a fact that more men in America were going to the cinema than women, despite the propensity of females in the U. S.; why weren't women, with their afternoons of leisure time, frequenting the movies to a greater extent? he asked.

The boxoffice decline in the U. S. was not entirely due to tv. Statistics proved that fewer women were matinee patrons. Showmanship and intuition were rapidly becoming ineffective, he complained.

Johnston emphasized that his talks in London were essentially on an exploratory level and not intended to iron out questions on the renewal of the Film Quota and future of the levy. Convertibility and stimulation of the British b.o. were subjects to be discussed at the Washington talks in September.

Mex Boothmen Seek Cinema Admish Boost

Mexico City, July 3.

In a move which climaxes a series of film industry requests for government aid, the local projectionists and newsreel cameramen's union (STIC) announced here this week that it had decided to take the initiative in demanding that local boxoffice prices be hiked immediately. Present government regulations set firstruns at 32c ceiling with an 8c to 16c drop as features reach the neighborhoods.

Major reason, evidently, for the union's action is the recent shuttering of five second and third run houses and the announced intention of indie and large circuit operators to close down numerous others if the present price level is maintained. Two more cines in the capital, the Moderno and the Atoyac are on the immediate list for closure if no aid is forthcoming. Also pointed out by the union leaders has been the recent attitude on the part of exhibs that they cannot consider any wage scale changes nor higher social benefit raises unless some of the weight is taken off their shoulders by the government.

Assoc.-British Net Off $1,238,000 for Last Yr.; Big Reserve for TV

London, July 3.

Earnings of Associated British Picture Corp. Ltd., controllers of 400 ABC cinemas, and weekend tv program contractors in the Midlands and North (ABC-TV), declined last year.

The dip is blamed upon a slump in cinema admissions during a good summer despite the widescale expenditure on improved equipment including big screen and sound installations plus a reserve for tele.

Financial report for last year showed a decrease in trading profits of $2,688,000. After all deductions, net profit declined from $2,870,000 to $1,632,000. A reserve of $2,100,000 has been put by the company to meet any possible loss arising from the corporation's tv activities (tv subsidiary was started last September).

Siodmak Gets Plenty Prod. Bids in Europe

Berlin, June 26.

Robert Siodmak, who is currently directing "My Father, the Actor" for CCC here, is not complaining about lack of work. After completion of "Aetor," he'll make a film version of the last novel of the late Thomas Mann, "Confessions of Felix Kruell," for United Artists. Then he'll make "Temptation in Paris," starring James Mason and Martine Carol, in France.

"The Actor," starring O. W. Fischer, is Siodmak's second German postwar film. His pic, "The Rats," made last year, became winner (as voted by the public) at the 1955 Berlin Film Festival. "Rats," on which Siodmak had a participation deal, has been sold to Russia. It will be preemed in Moscow in July and Siodmak has received an invitation by the Russians to attend the preem.

WB Opens in So. Vietnam

Warner International, the foreign subsidiary of Warner Bros., is setting up its own office for the distribution of WB films in South Vietnam, according to International prexy Wolfe Cohen.

Richard Ma, WB manager in Hong Kong, is presently in Saigon making arrangements for the new facilities. Robert Y. Chen, formerly manager for Warners in Taiwan, is slated to head the Saigon office under Ma's supervision.

SOON YOU'LL BE ABLE TO TELL FOLKS:

"YES, IT'S REALLY AS GREAT AS THEY SAY!"

Berlin's Split-Personality

Continued from page 2

of all the Russians. There are also gags that if you drop the final "e" it becomes Stalinalle (or "all", for all over).

'N. Y. License Plate'

The MPEA's Fred Gronich, whose headquarters are in Frankfort/Main, but who came to Berlin in advance for the 6th annual film festival, spotted a New York license plate in front of the Kempinski and wanted to know how come? Seems the New Yorker drove from Hamburg, actually a good two-hour drive on the autobahn, and OK for the Germans but nix for auslanders who must fly into the "island" which constitutes Berlin, and which is actually about 120 miles within Iron Curtain territory, except for the West Berlin sector, administered by the British, French and American military. The Russians have East Berlin. Anyway, the New Yorker started from Hamburg and when he got to the control point some lenient Russky just waved him along and he landed at the Kempinski doorstep with his Cadillac.

Incidentally, the Kempinski, rebuilt with Marshall Plan funds, is the newest but the poorest layout of all the deluxe hostels encountered. It doesn't hold a candle to the Vier Jahreszeiten (Four Seasons) in Hamburg, and the ditto in Munich, or the really topnotch Frankurter Hof in Frankfort-am-Main, which is one of the world's great hotels and where Frank Wangeman Sr. started; Wangeman Jr. is one of Conrad N. Hilton's key managers, currently at The New Yorker, despite the divorcement of that Gotham hostel from the Hilton chain.

The Kempinski's rooms are shoebox affairs, and a "suite" means unlocking two connecting rooms, a frustrating affair considering that the doors open the wrong way. Service etc. is OK; it's merely a deficiency in building. Rooms approximate, in size, some of those B-grade hostels in the West 48s and 49s, in Manhattan. Conrad N. Hilton plans cornerstone ceremonies for his new Berlin spot next March, with opening in 1958. He'll mop up.

Idea: the Russians are missing a great revenue bet by not permitting postcards being mailed from East Berlin. Tourists are congenital postcard-writers, and a greeting card with USSR postage would help the vodka exchequer no end.

Shock observation, in light of the not-distant-in-memory yellow arm bands for "Jude," are those seen on the Berlin streets, and in the other key cities, to identify the blind or the deaf. Some wear 'em as a supplementary yellow cuff, on the outer left sleeve, with polka dots on the yellow surface. Certain formations tell the vis-a-vis the wearer is deaf, so that honking horns or the conventional "guten morgen" have to be conveyed in another manner. (In Paris, the absence of the traditional peep-peeps of the taxis are almost disquieting in their silence). The yellow armband is a good idea universally to identify those who might need help at street crossings and the like.

Oversimplification: there's no "Jewish problem" in Germany because there are no Jews. The Berliners are the first to point to the Great Synagogue, right near the Kempinski, which is still a rubble. With only about some 4,000-5,000 Jews left in Berlin, either they don't care or perhaps want it to remain as a grim memorial.

'Economic Comeback'

The Germans are intent on their economic comeback and talk about the war as a grim milestone but with the same impersonal attitude as if the Yales beat the Harvards; it was "too bad we didn't win," but "anyway the Russkys are the big bad wolves" for both sides. The Eternal Light is pointed to as burning for "the Germans who fought against Communism" — there's no mention of the fact these same Germans lost their lives fighting against and losing to the Allies.

The top beerhall in Munich, the Platzl, goes in for schuhplatte doggerels, a la the yesteryear vaudeville topical gags in rhyme, but the schuhplatte-dancers, with their Tyrolean nonsense, could take lessons from their advanced Yank counterparts in Yorkville. But it's native, hence "quaint." For the local yokels it's unadulterated great stuff because they don't have any better standards; in fact, entire films have been made of this sort of Bavarian folderol and they lap it up.

Southern Germany's many "baden" cities (spas) all have "spielbanks" (casinos), where baccara and roulette and occasionally trente-quarante (a French game called 30-40) are featured. The "spielbanks" all are elegant and apparently adjuncts while taking the water "cures." They say that the visitors "take a bath" in spades sometimes as these spas because of their casino conveniences.

No Franks in Frankfurter

As Universal International Films' prexy Alfred E. Daff wrote to Frankfurt, "this is the only place in the world where you can't get a frankfurter," and the same went for Hamburg—no hamburgers. However, the town of Hamburg, from the skinner of the same name, is still famed for its hat manufacturing.

The Berliners have a contemptuous word for the nouveau riche—"die neuereich"—who are either legitimately suddenly successful folk or, more likely, reformed blacketeers.

A brand of showmanship at Haus Carrow-am-See, a near-Berlin roadhouse-cabaret run by vet Erich Carow, is the utilization of the outdoor trees-and-greenery as a natural setting for aerialist Alma Piaia, who does one-hand, single-rope nipups in the Lillian Leitzel and Arletty tradition. Miss Piaia toured with the Ringling-Barnum & Bailey Circus two seasons ago, she says, and incidentally was formerly Mrs. Carow, and although divorced does regular bookings here. The indoor audience sees her aerial act through an expanse of window-pane that spans the entire room and, as on the night caught, while Fraulein Piaia was freezing in her scanty gymnastic dirndl the indoor customers were comfortably esconsed. On the same bill was "die blonde Nachtigall" Mary Schremmer, a pleasant blonde prima, who thrushed about "Spring in Paris" (seems everybody in Germany dotes on things Parisienne); Will Meyen was the emcee; Robert T. Odeman extolled the comedic virtues (with leers and double-entendres) of being a handsome bachelor, in monolog form; Nina Mercadante made her Neapolitan mandolin specialty say uncle, to the degree few noticed that Mme. Mecadante was of near-venerable age; Hors Jung made with the gemutlich and dansapation music, alternating with the Trio Sorrento.

The Delhi Palace, with its East Indian motif, was a wierdie, giving a Spanish show (Madrid and Buenos Aires talent) in German to a polyglot audience in Hamburg.

Kenneth Bartlett is an Englishman who remained over postwar to run the artistic management of the new Hamburg Opera, rebuilt in a modernistic manner which got some captious criticism from the diehard Hamburgers. The suspended boxes are unique and worthy of theatre construction attention generally.

Lamar King, who was in the original "Tobacco Road" company (with Henry Hull), is with the U. S. Mission in Berlin-Dahlem. The U. S. press officer, Jim Schein, with the American Military GHQ, also in the swank Dahlem sector of Berlin, says he frequently visits East Berlin, with no complications, and has "seen some of the best ballet performed there."

Europe in 3 Words: Bring (More) Money

Paris, July 3.

Paris may be summed up in two words: snack and strip. The boulevards are studded with "service libre" eateries—self-service cafeterias—which are certainly a departure in this "service obligitoire" country. Prepared chicken at 195 francs (under 60c) is the big come-on but there are many extras as you perambulate the cafeteria alleys.

The snack-bars are the daytime antithesis to the strip niteries for the Yank flavor.

However, any attempt to indoctrinate 'em with items such as drive-ins are abortive for several reasons. For one thing, the European cars are too small; the eating habits different; the hours ditto; the long summertime schedules; the no babysitting problems (domestic help in this connection is cheap). But above all, unlike the kids in the U. S., the kids in France have no cars; an automobile is still a great luxury. The bikes and motorscooters still predominate for the juves and, for that matter, most adults.

The former VARIETY admonition of "Europe in 3 Words: Bring (More) Money" still goes. Tourism is costlier than ever. But the vets take the position that the always breathtaking Paris and, in fact all of La Belle France, is like a beautiful woman—and a beautiful woman takes a lot of money to support.

The prudent have ways of cutting corners and rationing their francs, or else. Most of the "else" means Spain, Italy and Austria. Rome is already getting up there in cost; London is still the cheapest of the Britain-France-Italy axis capitals. Spain's deluxe hotels have already been "spoiled" by the generous Americans, so Majorca and the Costa Brava alone remain. Vienna is still very reasonable.

French Food

Talking about French food is of course cliche and for the regulars it's just a case of either revisiting the favorites or discovering some "new" spot. They talk about Chez l'Ami Louis, a bewhiskered chef and his wife from Bayonne, featuring Basque cuisine, down behind Les Halles, and somebody like Art Buchwald escorting a VIP to show him an "undiscovered" eatery. So the show biz VIP found this cast had suddenly discovered this "secret" hideway citadel of cuisine, and all in the same night: Darryl F. Zanuck, Bela Darvi, Gregory Ratoff, Sam Spiegel, Dave (MCA) Stein, Charles (Coudert Bros.) Torem and a couple of other assorted lammisters from Lindy's and Chasen's.

Albert, of course, since his American conquests this past winter, is not only a grand gent of the fancy groceries circuit—all the top food emporiums feted him and Louis Vaudable—but also since going on "What's My Line?" as a mystery guest, he is more than ever the international personality. In turn, Albert who, for all his 70-odd years had never been to the States, also quite apparently has a new concept of Yank values, standards and personalities. Which is a plus both ways. Maggie and Louis Vaudable, of course, have made Maxim's as synonymous with Paris as the Eiffel Tower.

Maurice Carrere, who operates the upstairs room for private parties above Maxim's, whose roadhouse is a popular summer retreat, has turned over his Chez Carrere's room on the rue Pierre Ier de Serbie, right down the street from the George V, to Claude (La Tour d'Argent) Terrail. Latter has transformed it into an attractive Orangerie Room, and its handy location to the Max Blouet hostelry makes it a natural. Terrail has given up the Caves La Tour d'Argent, facing the hotel, because it was starting to attract the demi-mondaines too much; it's now called the Caviarteria.

LaTour remains a top Paris eatery, and the hips skip the trademarked pressed duck for other specialties, which are even better. The gendarmes made Terrail remove the superstructure canopied bar on the roof of the restaurant building (which also has apartments), which is too bad because it was (1) a natural, facing the Notre Dame; and (2), for Paris, an innovation.

Terrail and his bride, the former Barbara Warner, film tycoon Jack L. Warner's daughter (he's due over soon for his annual retreat to the Cap d'Antibes villa he owns on the Riviera) are in the "dual citizenship" set.

Dual Citizenships

Dual citizenship concerns many Anglo-European families in light of the closer ties these years. MPEA's German chief Fred Gronich wants no part of it and is sending his wife home in August for U.S. birthright insurance — "I'll follow in September, when it happens; I don't want my kid to have anything but a 'born in America' heritage," says the film man, who is stationed in Frankfort.

Olivia DeHavilland (Mrs. Pierre Galante) will have hers in the American Hospital outside Paris but "we will certainly insure dual American-French citizenship so that the boy or girl can have the choice at proper legal time," says she. Incidentally, French-American newspapermen are still talking about the tiptop coverage Galante's Paris-Match (the Life mag of France) did on the Monaco marriage, with as many as 16 lenshounds "making like photographic commandos scampering up and down Prince Rainier's palace walls." There's a dark suspicion, incidentally, that Rainier was inclined to Paris-Match and palace attaches purposely "leaked" choice tidbits to that mag.

The Cy Howards (Gloria Grahame) also face a dual citizenship situation when their new baby is due in Paris. Howard is trying to locate an apartment—"I've been writing and working for the deluxe hoteliers and class restaurants since we've been here for over a year," says he.

Playwright Preston Sturges, now producing and directing abroad, and his "Sandy" became parents of another son, their second, born in Paris last week, but both are U. S. nationals so it's only a matter of proper registry with the U. S. consulate.

Scotch Sales Up in France

Scotch sales have gone up 700% this past year in France, and Eddie Constantine, the American who had to come to Paris to make good, is credited for the boom. Either as gangster or private-eye, his concept of the Mickey Spillane characters in French pix calls for marathon guzzling, along with the tough talk and actions. The French masses just ape him in everything. It's no longer a case of being "fashionable," because the international set long since favored whisky over the grape, but in the zinc-barred bistros you'll see the citoyennes lapping up the whisky instead of the aperitifs.

Incidentally, in Wiesbaden this reporter saw a 45-minute montage of tabooed film clips from films of all nations. The Americans err only on brutality—the rough, tough fights, the coercive methods by western badmen or city gangsters to make 'em "talk." Some of the sex stuff excised from the French, Italian and Swedish pictures make French postcards look tame—it's done under the guise of realism and is all of that. Strangely enough, the sex depravity and orgy stuff hasn't the shock impact of the Hollywood products' brutality. Of course this reel is shown in concentrated form, hence the greater shock impact. A fast drink is in order. There are also samples of revealment by Hollywood sirens which par anything of the Eyetralian babes' cleavage but we err dominantly on the brutality scenes.

The vintners used to make cracks about Cokes and Pepsi as the American "vin du pays," but with the Scotch vogue they are out of ad libs.

The Beverly-Raphael Now?

"This year's" fashionable hotel in Paris for the picture bunch is the Raphael; in recent years it had been the Lancaster quickly dubbed the Beverly-Lancaster.

However, more are veering back to the Plaza-Athenee because it can be as "quiet" as the Hollywood bunch alleges it wants, although realistically the George V, with its apartment side, is a better q.t. exit arrangement than any. However, managing director Max Blouet is so busy wheeling them in and out, the extra flavor from the Zanucks et al. would be extraneous although, in actuality, this ultra and most modern Paris hotel does get the bulk of the show biz bunch. The handful of stars who make with the pretentions settle on the companion Plaza-Athenee. The George V was originally built by Atlantic City hotelman Joel Hillman in the golden 1920s and Francois Dupre now is prez of both the P-A and George V.

Maurice Chevalier flitted to London for a Jack Benny teeveer.

Chaplin's "Gold Rush," dubbed in French, is doing boffo b.o., with amazing queues seen on the Champs-Elysees and "downtown" at the Blvd. des Italiens.

Continental film bunch commending Joseph S. Hummel's quickie trip, ever a recent weekend, to set himself up with a new five-year deal with Warner Bros., amidst all the palaver with the Si Fabian-Serge Semenenko deal (which has since taken another tack via Charles Allen, David Baird & Co.) This locks in the vet WB Continental boss very nicely.

Continental chiefs increasingly on the move in quest of business. Could it be they welcome getting out of Paris more 'n' more, as more 'n' more VIPs invade the Continent? Many yearn for the fall and winter days when the homeoffice doesn't wish VIPs and visiting firemen on them.

Kay ("Eloise") Thompson was chattering in French like a native as, of course, was the British-born and European-reared Audrey Hepburn at the Paramount reception thrown by Par's Continental bossman John B. Nathan and unit manager Jack Hirshberg for the "Funny Face" company when it arrived. Fred Astaire costars; Roger Edens is producer; Stanley Donen director; located in Paris, an increasingly favorite background.

Anatole Litvak, after utilizing the Alexandre III bridge off the Champs-Elysees for his "Anastasia" (20th), doing the bulk shooting in London. Ingrid Bergman looks great in person; Yul Brynner is the lead, and Helen Hayes is due over for another important role. London customs was a little stuffy with Brynner's valet because of all the camera equipment he was carrying but it worked out OK.

Berlin film producer Arthur Brauner is also doing an "Anastasia, The Last Czar's Daughter" film, "based on the legal documents," he says, and differing from the Guy Bolton legiter. Brauner recalls that last year there were two Hitler pix likewise competing, Lilli Palmer stars in this Alfu/Coronova/Hansa coproduction, shooting at CCC Studios, Berlin.

Much talk about the impact the Moscow Circus made in Paris and London, so much so that a Russ-made filmization of the vodka three-ringer is doing OK biz in Germany already.

The Dorchester's penthouse suite, now occupied by Jack Benny, is for show biz VIPs like Marlene Dietrich and Mike Todd who had it most recently. Right above it is a penthouse restaurant — actually the apartment below is a terrace layout, and the "penthouse" billing causes not a little confusion — which the show biz bunch has also discovered for top VIP soirees. The hotels seem to be discovering the advantages of rooftop retreats, especially for the summer visiters' shindigs.

They're still talking about the hammer-and-sickle flying from the ultra Claridges when B&K were there; also the nuisance it entailed for the hostelry's residents who were constantly screened and quizzed by UK and USSR security officers.

Herman (Dave) Stein an heretofore unsuspected ASCAPer. He heads the swank MCA offices on Paris' rue Newton, whose furnishings for the private apartments above (shared by Stein and/or board chairman Jules C. Stein and wife, Doris) are always a conversation piece. The Steins "poured" for the Leonard Goldensons, George Shupert, the Robert Cummings and Art Linkletters, among other show biz VIPs. Stein's suite, "Paris My Paris," may be waxed.

The Dave (Helen) Lewises have a swank new Paris apartment since the Italian engineer, from whom they sublet their former rue Presbourg layout facing the Arc d'Triomphe, reclaimed it. Lewis is Continental boss for Metro. They "poured" for the Leopold (Ruth) Friedmans, now veep of Loew Theatres.

Paramount's European g.m. John B. Nathan on a bicycle from squiring Tillie (Mrs. Barney) Balaban; the Leonard H. (Isobel) Goldensons; the "Funny Face" (Astaire-Hepburn) troupe; Bill and Bobbie Perlberg (the George Seatons followed them in), Frankie (Mrs. Leo) Spitz, among others.

Tennessee Ernie will be surprised to know that a record-imitator act at the Crazy Horse Saloon (Paris) think he's now "le roi de cowboys Americain" in their takeoff on his "Mule Train." The Gallics aren't hip to the distinction between hillbilly singers and being the "king of the cowboys."

Frances Adler joined Harold Clurman in Paris in advance for the legit festival.

Wall Streeter Arthur Wiesenberger, w.k. in show biz, birthdayed wife, Frances, in Paris.

Ed Beck, ex-tradepaper reporter in Philly, aiding Bill LaPerch in charge of RCA's military projects in Wiesbaden.

The Art Linkletters and the Bob Cummings a happy touristing foursome. Latter is a big juvenile pill man, and makes no bones that he belies his 46 years, and looking like a juvenile, because of the many vitamins etc. that he takes.

Capitol Records' topper Glenn Wallichs over on his annual, huddling Bobby Weiss in Paris.

Much curiosity because of UA's "Trapeze" in seeing the original Cirque d'Hiver in Paris but that famed one-ring indoor circus is, as the name says, a winter circus, hence folded for the summer.

Cecil (and Sidney) Bernstein's daughter Patricia learning show biz as a steno in VARIETY London bureau.

British airports have a nice idea

(Continued on page 18)

Who Wouldn't Take Another Look!?!

The STANDEE's got *just* the patron-pulling eye-appeal to boost your boxoffice!

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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

June Top Pix

Continued from page 5

"Autumn Leaves" (Col) were the two runnerup films for May.

Whole batch of new pictures, some already doing prelim playdates, started out so big they hold great promise for July and August. "Trapeze" (UA), with three preems under its belt, looms as a potentially sock newcomer. It is now on extended-run in Chi, New York and L.A., and doing sock in all three keys. "Proud and Profane" (Par) also shapes as a b.o. bet, being great in N. Y., solid in Chi and fine in L.A.

Fresh Pix Stout

"Eddy Duchin Story" (Col), with a terrific opening session at the N. Y. Music Hall (it's the Hall's Fourth of July pic), shapes as a film likely to catch on because generally tipped as a "must see" subject. "That Certain Feeling" (Par) is in much the same category, doing smash biz on initial week at N. Y. Paramount. This is rated one of Bob Hope's best comedies.

"Catered Affair" (M-G), which wound up first the final week of June, naturally looms as a big grosser, "Animal World" (WB), brought out to catch the moppet trade as school vacations started, was stout enough to land second place the last week of the month.

"Great Locomotive Chase" (BV), too, shapes as a boxoffice winner. Opening the final week of June to cash in on the influx of juveniles, it ranged from okay to big in most spots. "Earth Vs. Flying Saucers" (Col) looms as a surprisingly great grosser, being lusty to wow on a majority of first engagements. It was released the final week of June.

"Gaby" (M-G) did well enough to place as runner-up pic two weeks last month. "Alexander the Great" (WB), which has about finished its top key engagements, wound up eighth one week. "23 Paces To Baker St." (20th) failed to get very far but managed to finish 11th one week.

"Unidentified Flying Objects" (UA), seldom very big on individual playdates, was a runner-up film one week, "Proud Ones" (20th), very spotty, was 10th another week. "Leather Saint" (Par) was a considerable disappointment.

"Black Sleep" (UA), another newie, managed several good engagements. "Madam Butterfly" (IFE) ranged from big to fine on initial playdates. "Rawhide Years" (U) racked up several stout dates.

'Subscription' Films

Continued from page 3

7,500 to 15,000 bracket. The first step in the introduction of an art policy, according to Anglim, is the organization of a local film council in each of the communities. These councils, made of local business and social leaders, are consulted and given a voice in the selection of the programming that will appeal to local "arty" set.

Then one night a week every other week — either a Tuesday, Wednesday or Thursday — is set aside at the local theatre for the specialized film showing. Tickets are sold on a subscription basis in a series of six, with the first series starting late in September and running until December, the second from January to March, and the third from April to June. Subscriptions for six programs are sold at $4.50 including tax and $3 for students. Single admission tickets are priced comparatively high to encourage subscription buying.

Local 'Sponsors'

In many cities, the subscription selling is turned over to a local sponsoring organization, usually a women's club or a charity, which can earn from 20% to 25% of the gross for its sales efforts. The theatre's breakeven point, Anglim noted, is 50% of capacity, and most theatres that are part of the film festival plan run over the 50% mark.

Anglim pointed out, for example, that in Butte, Montana, where there are 900 subscribers, the film festival has been running 60% of capacity and that it is earning $1,000 annually for the local Junior League. In another city with a population of 40,000, there are 900 subscribers. In 1954, the theatre's average take for a Tuesday night was $195. On the subscription plan, with the films being shown on Tuesday nights, recent art films have brought in $398 (Hobson's Choice"), $507 ("Genevieve"), $453 ("Aida"), $467 ("To Paris With Love"), and $398 ("Bread, Love, and Dreams"). In a town of 3,500, where the average Tuesday take was $75, similar art picures grossed $158, $144, and $117.

The success of the program in the 18 cities has convinced Fox Intermountain to extend it to six more towns this fall. In Denver, Boulder, and Missoula, a different system is employed. Patrons may become members of the local Film Society for $1 annual dues which entitles them to a 15% reduction at a designated Fox Intermountain house. In addition, the chain gives them an occasional special morning or matinee event free—a lecture on films or the showing of a specialized picture not booked by the circuit. An opening night tea party is another inducement.

Road Attractions

"We think we have designed a longrange successful source of new revenue for the company," Anglim declared. He admitted that the company's "live" policy was still in an exploratory stage and that it will only apply to some of the larger theatres in the chain. A road company of "The Boy Friend" was recently the attraction at the Denver Theatre in Denver and, as a starter, Anglim is in search of popular events, such as "Damn Yankees," Fred Waring, and Victor Borge.

He said he was giving serious attention to the concert field, but that "that will come later," He felt, however, that Fox Intermountain could service the buying and booking for local concert organizations and via its multi-buying power could possibly bring stronger concert series to the Rocky Mountain area.

Series of bookings of live attractions, according to Anglim, may be offered by Fox Intermountain which could take a show or a performer from Kansas City or Omaha to the northwest area via Denver, Cheyenne, Salt Lake City, Billings, Great Falls and on into Seattle.

Berlin Sidelights

Continued from page 7

lineup included Brenda de Banzie, James Robertson Justice, Belinda Lee, Maureen Swanson, Norman Wisdom and Muriel Pavlov.

On the social side, there's no question but that the MPEA supper party was the highlight of the festival. Held in the Harnack House in the American sector (made available as a gesture to Eric Johnston who was the official Washington rep) it was attended by more than 800 people, including the delegations of all other industries. The party started just before midnight after the final screening of the day and went on till well after dawn.

The British reception—the first to be held in Berlin—also drew a big industry and talent turnout. The French social event, held under the auspices of the French general, was a smaller affair. Many industry reps were excluded, and all the 300 visiting newsmen were omitted from the guest list.

As a tailpiece to this festival report, it's worth noting that this may be the last junket in Berlin to exclude Russian participation. Hitherto, the Germans have been able to keep the Soviets out because there had been no diplomatic recognition between the two countries, and that added to the propaganda values. Now that Germany and Russia have made their respective diplomatic appointments, informed observers reckon that they'll have to be included in future years. To omit them, it's said, would be a diplomatic snub of the first order. *Myro.*

Par Frees Ladd for Fee

Hollywood, July 3.

In addition to his relinquishing $150,000 in payment for final commitment at Paramount, Alan Ladd paid studio $135,000 to settle his contract. This was reimbursement for preparation of "Sons of Katie Elder," which was to be his last on longtime pact.

After completing current "Buffalo Grass" for his indie Jaguar Productions, Ladd will do film for a major.

LOS ANGELES

(Continued from page 8)

and "Oklahoma Woman" (Indie), $7,800.

Hillstreet, Iris, El Rey (RKO-FWC) (2,752; 816; 861; 80-$1.50)—"King Kong" (RKO) and "Walked With Zombie" (RKO) (reissues). Dull $11,500. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk Hillstreet), $12,000.

Pantages (RKO) (2,812; 80-$1.50)—"Snows Kilimanjaro" (20th) and "Don't Bother Knock" (20th) (reissues). Slight $2,500. Last week, in unit.

Fox Beverly (FWC) (1,334; 90-$1.50)—"Great Locomotive Chase" (BV) (2d wk). Slow $6,000. Last week, $9,000.

Downtown Paramount (ABPT) (3,300; 90-$1.50)—"Animal World" (WB) and "Goodbye My Lady" (WB) (2d wk). Light $6,000. Last week, with Pantages, Wiltern, $22,700.

Vogue (FWC) (885; 80-$1.25) — "Proud Ones" (20th) and "Lease of Life" (Indie) (2d wk). Thin $2,000. Last week, with Los Angeles, Ritz, Loyola, $20,100.

State (UATC) (2,404; 80-$1.50)—"Mohawk" (20th) and "Lease of Life" (Indie) (2d wk). Light $2,500. Last week, with Hollywood, Uptown, $11,900.

Four Star (UATC) (868; 90-$1.50)—"Proud and Profane" (Par) (3d wk). Good $11,000. Last week, $12,700.

Fine Arts (FWC) (631; $1.25-$1.75) — "Fantasia" (BV) (reissue) (4th wk). Nice $7,000. Last week, $9,000, below expectancy.

Fox Wilshire (FWC) (2,296; $1-$1.75) — "Trapeze" (UA) (5th wk). Nifty $16,000. Last week, $18,500.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Man Who Knew Too Much" (Par) (6th wk). Smooth $10,000. Last week, $11,800.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75) — "Oklahoma" (Magna) (33d at Egyptian, 28th at U.A.). Up to $22,000. Last week, $19,500.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama Holiday" (Indie) (34th wk). Started current frame Sunday (1) after stout $31,200 last week.

SAN FRANCISCO

(Continued from page 8)

70-$1)—"Trapeze" (UA). Terrific $32,000. Last week, "Crime In Streets" (AA) and "Screaming Eagles" (AA), $8,500.

Stagedoor (A-R) (440; $1.25-$1.50) — "Invitation To Dance" (M-G) (2d wk). Good $4,500. Last week, $6,000.

Larkin (Rosener) (400; $1)—"Too Bad She's Bad" (Indie). Smooth $3,200. Last week, "Return Don Camillo" (Indie) (2d wk), $3,000.

Clay (Rosener) (400; $1)—"Gaby" (M-G) (4th wk). Good $2,600. Last week, $3,100.

Vogue (S.F. Theatres) (377; $1)—"Woman of Rome" (Indie) (2d wk). Okay $1,700. Last week, $3,000.

Bridge (Schwarz) (396; $1-$1.25)—"Ladykillers" (Cont) (2d wk). Great $5,000. Last week, $5,500.

Coronet (United California) (1,250; $1.10-$2.75)—"Oklahoma" (Magna) (19th wk). Big $19,000. Last week, $20,100.

Rio (Schwarz) (397; $1)—"Ladykillers" (Cont) (2d wk). Sock $4,500. Last week, $5,200.

MINNEAPOLIS

(Continued from page 9)

"Bhowani Junction" (M-G) (2d wk). Poor $3,000. Last week, $7,000.

Lyric (Par) (1,000; 65-$1) — "World Without End" (AA) and "Atomic Man" (AA). Okay $4,000. Last week, "Crime in Streets" (AA) (2d wk), $4,500.

Radio City (Par) (4,100; 85-$1)—"Trapeze" (UA). One of year's biggest and best, of course, and ordinarily would goal 'em to a much greater extent. Big $18,000. Last week, "Foreign Intrigue" (UA). $5,500.

RKO Orpheum (RKO) (2,800; 75-$1)—"Toy Tiger" (U). Well liked picture and given good ad and bally campaigns. Modest $6,000. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), $5,000.

RKO Pan (RKO) (2,650; 75-$1)—"Searchers" (WB) (5th wk). Has proved boxoffice giant. Stalwart $5,000. Last week, $5,500.

State (Par) (2,300; 85-$1)—"Kiss Before Dying" (UA). Well-liked, but suffering, perhaps, from any advantage of a national pre-selling campaign. Slack $6,000. Last week, "Leather Saint" (Par), $5,000.

World (Mann) (400; 75-$1.20)—"Catered Affair" (M-G). Mild $3,600. Last week, "Littlest Outlaw" (BV) (2d wk), $3,400.

Picture Grosses

CHICAGO

(Continued from page 9)

die) (55th wk). Steady $23,500. Last week, $24,000.

Roosevelt (B&K) (1,400; 65-98)—"Animal World" (WB) and "Goodbye My Lady" (WB). Plump $19,000. Last week, "Safari" (Col) and "Blackjack Ketchum" (Col) (2d wk), $16,500.

State-Lake (B&K) (2,400; 98-$1.25)—"Great Locomotive Chase" (BV) (3d wk). Dull $17,000. Last week, $19,000.

Surf (H&E Balaban) (685; $1.25)—"Ladykillers" (Cont) (2d wk). Big $9,000. Last week, $11,500.

United Artists (B&K) (1,700; 98-$1.50) — "Trapeze" (UA) (3d wk). Still sock at $42,000. Last week, $45,500.

Woods (Essaness) (1,206; 98-$1.25)—"Eddy Duchin Story" (Col). Opens today (Tues.). In ahead, "Bhowani Junction" (M-G) (4th wk), okay $16,500 after $17,000 in third week.

World (Indie) (430; 98)—"Madame Butterfly" (IFE) (7th wk). Solid $3,600. Last week, $4,000.

'TRAPEZE' BOFFO 23G, PITT; 'KING' WOW 16G

Pittsburgh, July 3.

"Trapeze" at the Penn and "King and I" at Fulton are the big noise this week and both are cinch holdovers, with latter, playing smaller house, likely to build into a long-run. "Oklahoma" at Nixon has been a little bit disappointing in its first fortnight but shows signs of catching on and a nice advance is developing. "Seven Wonders of World" continues to sock business at the Warner and running way above previous two Cinerama pictures. "Animal World" and "Goodbye, My Lady" dualer at Stanley caught a lot of kid trade but won't be much.

Estimates for This Week

Fulton (Shea) (1,700; 75-$1.25)—"King and I" (20th). Rave notices and great word-of-mouth, helping this to a wow $16,000 or better. Last week, 8 days of "Proud Ones" (20th), $7,000.

Guild (Green) (500; 65-$1)—"Ladykillers" (Cont) (8th wk). Good $1,800. Last week, $1,900.

Harris (Harris) (2,165; 65-$1)—"Kiss Before Dying" (UA). Very slow $5,000. Last week, "Autumn Leaves" (Col), $6,500.

Nixon (Rubin) (1,700; $1.25-$2.40)—"Oklahoma" (Magna) (3d wk). Rather slow getting started but showing signs now of coming along. Holiday is expected to push it up around $15,000, nice. Last week, $14,000.

Penn (UA) (3,300; 75-$1.25)—"Trapeze" (UA). Mighty campaign paying off and notices good enough to help some, too. Very big $23,000, and stays. Probably another $2,000 would have been added but for crackpot bomb scare opening day. Last week, "Catered Affair" (M-G), $11,000.

Squirrel Hill (SW) (900; 65-$1)—"Citizen Kane" (RKO) (reissue). Peeping over $2,000 for first time in several weeks. Last week, "Break to Freedom" (Indie), $1,500.

Stanley (SW) (3,800; 65-$1)—"Animal World" (WB) and "Goodbye My Lady" (WB). Lot of help from small fry insuring fairish $8,500. Last week, "Song of South" (RKO) (reissue), $9,500.

Warner (SW) (1,365; $1.25-$2.40)—"Seven Wonders of World" (Indie) (11th wk). Holding up remarkably well and hot weather hasn't hurt a bit. With holiday and extra shows should inch back above $19,000. Last week, $18,500. Latest Cinerama has averaged $20,000 since the opening.

BOSTON

(Continued from page 9)

identified Flying Objects" (UA) and "Patterns" (UA), $12,000.

Pilgrim (ATC) (2,100; 65-95) — "Killing" (UA) and "Blonde Bait" (Indie). Bright $8,000. Last week, "Safari" (Col) and "Secret of Treasure Mountain" (Col), ditto.

Paramount (NET) (1,700; 60-$1)—"Certain Feeling" (Par) and "Leather Saint" (Par). Oke $12,000. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), $8,500.

Orpheum (Loew) (3,000; 65-$1)—"Trapeze" (UA). Great $30,000. Last week, "Bhowani Junction" (M-G) (2d wk), $11,000.

State (Loew) (3,000; 65-$1) — "Trapeze" (UA). Big $15,000. Last week, "Bhowani Junction" (M-G) (2d wk), $6,500.

'Trapeze' Flying High In Omaha, Huge $16,000; 'Proud Ones' Dull 8G

Omaha, July 3.

"Trapeze" is the big noise here this week and heading for a smash-eroo opening stanza at the Omaha. Heavy exploitation by Manager Carl Hoffman, including use of elephants, clowns, calliopes and balloons, is resulting in the house's biggest gross in years. "Proud One" is slow at Orpheum while "Bhowani Junction" at Brandeis and "Searchers" at State are slowing down in their final weeks.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)—"Bhowani Junction" (M-G) and "Wages of Fear" (Indie) (2d wk). Lagging at $3,000. Last week, $5,000.

Omaha (Tristates) (2,000; 75-$1) — "Trapeze" (UA). Tremendous $16,000 or near. Last week, "Mohawk" (20th) and "Crashing Las Vegas" (AA), $5,500 at 70c-90c scale.

Orpheum (Tristates) (2,890; 70-90) — "Proud Ones" (20th) and "Hilda Crane" (20th). Slow $8,000. Last week, "Safari" (Col), $8,500.

State (Goldberg) (860; 75-$1)—"Searchers" (WB) (4th wk). Fairish $3,000. Last week, $5,000.

'King' Whopping $18,000, Seattle; 'Trapeze' Same

Scattle, July 3.

Big race for top b.o. honors here this session is between "King and I" at the Fifth Avenue and "Trapeze" at the Paramount, each doing about same amount of money, and both being great. "King" actually is making the better showing because playing in 2,500-seat house. "Great Locomotive Chase" looks good at Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Searchers" (WB) (6th wk). Okay $2,00 in 4 days. Last week, $3,600.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Great Locomotive Chase" (BV). Swell $10,000 or near. Last week, "Safari" (Col) and "Secret Treasure Mountain" (Col), $9,000 in 8 days.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"King and I" (20th). Immense $18,000 or close. Last week, "Autumn Leaves" (Col) and "Please Murder Me" (Indie), $6,300 at $1.25 top.

Music Box (Hamrick) (850; 90-$1.25)—"Ladykillers" (Cont) (8th wk). Good $2,500. Last week, $2,900.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Toy Tiger" (U) and 'Congo Crossing" (U). Slow $6,500. Last week, "Rawhide Years" (U) and "Nightmare" (UA), $6,200.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Santiago" (WB) and "Life at Stake" (FF). Dull $6,000. Last week, 'Violent Years' (Indie) and 'Jaguar' (Rep), $5,900.

Paramount, (Evergreen) (3,039; 90-$1.25)—"Trapeze" (UA). Great $18,000 or near. Last week, "Man Knew Too Much" (Par) and 'Scarlet Hour" (Par) (4th wk-9 days), $5,000.

BALTIMORE

(Continued from page 9)

(18th wk). Steady $10,000, same as last week.

Five West (Schwaber) (490; 50-$1)—"Ladykillers" (Col) (6th wk). Still rosy at $3,000 following $3,500 in fifth.

Hippodrome (Rappaport) (2,100; 50-$1)—"Great Locomotive Chase" (UA) (2d wk). Fairish $7,000 following $10,000 opener.

Mayfair (Hicks) (980; 20-70)—"Tap Roots" (U) and "Kansas Raiders" (U) (reissues). Mild $3,500. Last week, "Day of Fury" (U), $3,500.

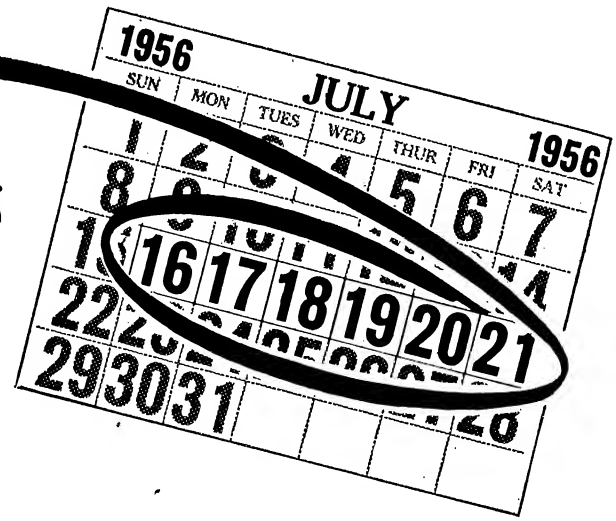
New (Fruchtman) (1,800; 50-$1.25)—"Certain Feeling" (Par). Brisk but below hopes at $9,000 or near. Last week, "UFO" (UA) and "Timetable" (UA), $5,500.

Playhouse (Schwaber) (410; 50-$1)—"Adorable Creatures" (Indie) (5th wk). Moderate $2,500 following $3,000 for the fourth.

Stanley (WB) (3,200 35-$1)—"Santiago" (WB). Slow $8,000. Last week, "Animal World" (WB), $6,000.

Town (Rappaport) (1,400; 50-$1)—"Catered Affair" (M-G). Opens tomorrow (Wed.). Fifth round of "Man Who Knew Too Much" (Par) modest $5,500 after $7,000 in fourth.

THESE LEADING THEATRE GROUPS HAVE PLEDGED AUDIENCE COLLECTIONS



for the WILL ROGERS MEMORIAL HOSPITAL

DURING THE WEEK OF JULY 16:

LOEW'S • STANLEY WARNER • WOMETCO • FABIAN • RKO • MID STATES
ALGER • WALLACE • SELECTED THEATRES • STRAND ENTERPRISES
IOWA-UNITED • TRI-STATES • CHAKERES • DELFT • MIDWAY • STANDARD
THEATRES • WAXMAN • FLORIDA STATE • LIGGETT-FLORIN • CAROLINA
AMUSEMENT • GENERAL THEATRES • WELLON'S DRIVE-IN-THEATRES

Let's help our own!
PLEASE SIGN AND MAIL
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TODAY!

We care for our own

Here's my Pledge, Mr. Fabian!

Will Rogers Memorial Hospital
National Office
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SURE WE'LL HELP... you may depend on my cooperation in showing the Will Rogers Hospital appeal trailer, and taking up audience collections during the week of July 16, 1956.

THEATRE_____

STREET_____

CITY_____ STATE_____

PLEASE PRINT OR TYPE • FILL IN ALL INFORMATION

EXCHANGE AREA

CIRCUIT

MANAGER'S NAME

Free Beer at U's Chi Exchange

Chicago, July 3.

Free-flowing beer will be dispensed at the Universal film exchange here this week. Pabst Blue Ribbon will supply the brew in a cooperative promotion set by U's district manager Manny Gottlieb. The exchange is currently festooned with signs in the familiar Blue Ribbon trademark shape, asking "What'll You Have? Manny Gottlieb's got it."

Exhibs calling at the exchange will be invited to quench their thirst at a hospitality center set up there.

Reports that other exchanges are working on similar beer deals with bread, cold meat and cheese suppliers to throw in free lunch could not be confirmed.

Loew's Theatres Studies More Sites As Its $500,000 N.J. Drive-In Preems

By GEORGE GILBERT

Keyport, N. J., July 3.

Loew's Theatres' new 35 Drive-In Theatre on Route 35 here, built on a 24-acre site at a cost in excess of $500,000, opened Saturday (30) as the circuit's third ozoner. Construction on a fourth in Sharpstown, Tex., is due to start shortly and the company holds options on acreage in various other parts of the country. Previously in operation were the Twins Open Air Drive-In near Chicago and the Normandy Outdoor Theatre, Jacksonville, Fla.

An intensive pre-preem campaign, which included use of a float carrying noted Ringling circus clown Felix Adler, paid off at the b.o. with turnaway biz for the 1,200-car fresh-airer. Majority of the customers were couples with small children. This was a step in the right direction in recapturing some of that "lost audience," Loew's Theatres prexy Joseph R. Vogel broadly hinted.

Vogel, who headed an array of Loew's execs on hand for the occasion, said he was delighted with the "wholesome character of the audience" for the family trade is the backbone of the business. While Keyport is at the northern end of the Jersey shore resort area, the bulk of the opening night trade comprised local citizens. Which led the Loew's topper to express confidence that the new site's customer market would not be unduly subject to seasonal fluctuation.

Unveiling was not without its ironical touches. For Wilbur Snaper, former National Allied prez and operator of the nearby Strand Theatre in Keyport, sent a floral piece and reportedly waived a prior right to Warners' "The Searchers," which was the top half of the kickoff bill. This was a complete reversal in Snaper's attitude for he bitterly fought erection of the Loew's ozoner when it was first proposed last spring.

Charging the Route 35 drive-in would represent "unfair competition" for his Strand, Snaper waged an ineffective court battle against the project. He was forced to drop his legal maneuvering when the Federal Court agreed with the Dept. of Justice that no "undue competition" would arise from operation of a Loew's ozoner in the Keyport district. Under terms of the majors' consent decree Loew's must have Dept. of Justice sanction before building any new theatre.

For Entire Family

As for the 35's physical aspects, the "family trade" pitch gets further impetus via pre-show recreation for the moppets. There's a miniature railroad, merry - go-round, slides, swings and sand boxes. Obviously, this encourages a heavy attendance before the film goes on the screen. It's a Fort Knox for the concession building which is operated here by the Confection Cabinet Co. of Newark on a percentage arrangement with Loew's.

Confection, incidentally, has been in the concession field since 1930. It's a bigtime business, Confection exec Charles Stern pointed out, for the firm operates nationally and even analyzes customer "tastes" on a scientific basis. In all instances the layout of the concession building is arranged to promote handling a maximum amount of customers on a minimum amount of time. Top billing Saturday went to barbecued hamburgers and Chinese egg rolls.

Designed by architect Leon M. Einhorn, the ozoner was built by I. and O. A. Slutzky, general contractors. Screen size is 120 x 52 feet. It's serviced with five coats of special plastic paint to insure even distribution of light over the screen surface. The two Motiograph Drive-In type projectors have a throw of 450 feet. Motiograph-Altec equipment produces 500 watts normal optical sound, Perspecta sound and has a special mixing sound head for reproducing special four-track magnetic sound.

Landscaping includes a wide variety of shrubs and plants which is highlighted at night by low illumination.

Gannett Exec Finds Film 'News' Pretty Blowzy

Bulletin of the American Society of Newspaper Editors, although dated last March, is now drawing attention of film company execs in the homeoffices because of its topicality at this time. Interesting to the trade is a piece by Vincent S. Jones, director of the news and editorial office of the Gannett newspaper chain.

He writes, in part: "I feel that the average newspaper does a mighty poor job of reporting movie news. It accepts publicity blurbs and handles them without discrimination or elemental editing. Even the ads, bad as they are, with their poor taste, wild claims, and bald distortions, give people more real information than many 'news' items.

"The 'publicity' printed by most newspapers is a doubtful service to both theatres and readers. We think that the remedy is to improve the copy rather than to cut it out. Some suggestions:

"Wire services and major syndicates provide a daily flow of reasonably authentic and interesting copy.

"Movie news should be handled by a staffer who is interested in the subject, who attends shows regularly, and who has a solid background of education and good taste. Such a man knows local likes and dislikes, supplements solid stunts like the recent nationwide Audience Poll with samplings of his own.

"Major magazines long have made a strong bid for circulation by cultivating the movie field. They provide a service that is appreciated, and one well within the means of almost any newspaper. It is significant that in the larger, competitive cities, all newspapers do a good job of reporting and reviewing the films.

"Finally, editors might well look at the way foreign films are cutting into the market. Necessarily, movies and newspapers are aimed at the mass market. Let's not repeat Hollywood's mistake of aiming too low. The audience is growing up."

Jones pegs his suggestions on this observation: ". . . I feel that the movie people have a legitimate gripe about the way we cover them. Like newspapers, the theatreowners can point to a measurable (and paid) 'circulation.' Among advertisers they are almost unique in that they are never out of the paid columns—which is another way of saying that, like newspapers, the theatres are in business every day of the year."

Missouri Blow Halves Drive-In's Big Screen

Kansas City, July 3.

Storm with winds that reached 100-mile per hour last Wednesday (27) caused damage over $25,000 to the Heart Drive-In Theatre when more than half of the theatre's huge screen was blown down.

Owners Brooks Noah and Dick Wiles rushed a temporary screen to completion and theatre was back in operation Sunday (1), being equipped to show regular dimension pictures only. They are spending about $30,000 for a new screen, with dimensions of 88 ft. x 150 ft., making it one of the largest in the midwest, suitable for all dimensions.

The old screen was 130 ft. wide, and the storm left about 60 ft. of it standing, blowing the remainder out of the area on to the banks of the nearby Blue River. Manager, Hank Wigman, estimates the new screen will be ready in about three weeks.

Some damage also occurred at the Riverside Drive - In, Commonwealth circuit, as the top of its concession stand was damaged in the storm. It is north of town, but storm swung around to catch the Heart, east of town.

Drive-Ins Get Insurance Cut

The nation's drive-in operators are expected to save $250,000 annually in insurance premium payments as a result of a new basic compensation rate established by Theatre Owners of America in cooperation with the National Council of Compensation.

New single rating system goes into effect June 30 in states which recognize the National Council and, it's felt, that the remaining 14 states will also follow the same procedure. Average estimated saving for each drive-in operator will be about 20%.

16 New Acad Members

Hollywood, July 3.

Academy of Motion Picture Arts and Sciences roster was swelled by 16 new members in June.

They were: Steve Sekely, director; Buddy Bregman, music; Albert Bertino, Dave Detiege, Eyvind Earle, Dick Huemer, Harry Love, Tom Oreb, Short Subjects; Alfred L. Overton, Sound; Jeanne Melton, Gladys W. Rasmussen, Members-at-Large; B. Gerald Cantor, Michael H. Holdsen, William G. Landers, Fred H. Messenger, Edwin F. Zazel, Associates.

Chicago (Not for the First Time) Raps Stepchilding of Films by Papers

Chicago, July 3.

Chicago film industryites are asking themselves how come the local papers are going allout with free space for tcevee while film stories get harder and harder to come by. What hurts, they say, is that the amount of revenue from tv stations in papers is negligible (and most often, a trade deal) compared to the pages filled by film advertising every day in the week.

Besides the daily television and radio columns run by all four dailies every issue, all of them include a video magazine or complete weekly listings with their Saturday or Sunday editions. The Sunday American for some time has included an eight-page tabloid liftout featuring stories along with the week's complete tv listings. Saturday's Daily News has a foldup page of the weekly listings. Then the Sun-Times jumped in with a Sunday giveaway, a pocketsize tv magazine similar to the N. Y. Herald-Tribune's. A few weeks ago the Chi Tribune added a Saturday magazine, TV Week, a slick paper, 8 by 11, four color, 24 pages, with feature stories and the complete week's listings. None of these magazines particularly supported by tv ads.

Local film tradesters wonder whether the papers are not going a little overboard in their desire to attract readers by catering to their supposed reading appetites. For one thing, newspapers and teevee stations are competitive ad mediums, they say. For another, television advertises itself on the screen pretty well, they add. Industryites also wonder whether whether the accent the papers are giving video won't in the long run hurt the papers themselves. After all, if a viewer can get the news on the air along with his entertainment, why bother to buy a newspaper except on the weekend —for the cuffo tv magazine to be used week-long?

Also, tradesters think the papers are making television even bigger by giving it so much space, and conversely, hurt films even more than current industry economics warrant by cutting down on film space.

45 for Jake Flax

Washington, July 3.

Jake Flax, dean of Washington's film row and manager of Republic Pictures' exchange for this area, celebrated 45 years in the motion picture business last week.

Flax started as a stenographer with General Film Co. in 1912. In 1919 he and his brother, the late Sam Flax, opened their own exchange, Liberty Film Exchange. This was merged with Republic Pictures in 1935. Flax has had the Republic franchise since then.

New Try to Kill Sunday Nix In Jackson, Tenn.

Jackson, Tenn., July 3.

Sunday films referendum which goes to voters here Aug. 2 may also decide whether Jackson will have pictures much longer in two remaining theatres in city or more than 30,000.

Alex Thompson, manager of Tenarken Paramount circuit which operates Par theatre here, states, "This house has lost better than $4,300 through June 16 of this year and the situation looks like we will have to close unless we get the voters to okay Sunday operation." Malco is also in red but circuit owns building.

Four theatres in Jackson and nine in nearby towns have closed in recent months, apparently affected by Sunday blue law.

Referendum, if okayed, would greenlight theatres in Jackson and surrounding towns to operate Sunday between 1 and 6 p.m. and —note— after 9 p.m. theatres would be closed during morning and evening church services.

Jackson has held several referendums. Sunday pictures were voted down by 18 votes out of total 3,500 in 1951. Following year 8,200 votes were cast. Theatres lost by 515. This year's will be much larger because of national primaries and state elections.

Jaxon, only drive-in theatre outside Jackson city limit by-passes Sunday law by admitting customers free and "selling pop corn at 50c per bag."

Hold Finland's Features At U.S. Customs; Pathak Files Writ to Spring 'Em

Hollywood, July 3.

Release of two Finnish films being held in the Customs office because of "objectionable" scenes has been requested by Vinod Pathak, head of the newly-formed United Releasing Organization which distributes foreign films in the U. S. Petition has been filed with the U. S. Treasury Dept. for the release films are "The Milkmaid" and "His First Love."

Firm has another Finnish film, "The Doll Merchant," and three Indian features ready for release. Latter are "Ic," "Romantic Nights" and "Sin."

Suspended Corporation Lacks Rights?

Trophy Loses 'Billy Mitchell' Suit Vs. Lazard Freres On Point of Law

A $1,375,000 damage suit brought by Trophy Productions Inc. against the Wall St. banking firm of Lazard Freres & Co. and its partners was tossed out on a technicality last week by N. Y. Supreme Court Justice Francis X. Conlon. Action involved the motion picture rights to "Mitchell Pioneer of Air Power," authored by Isaac Don Levine in 1943.

Trophy, which claimed it acquired the Levine story from Samuel Bronston Pictures in 1953, had sought a judgment from the court declaring that it and not Lazard Freres owned the film rights to "Mitchell." Prior to 1953 Bronston had pledged the yarn with Lazard as partial collateral on a loan to finance its production of "Jack London" for United Artists release.

To support its motion for dismissal of the suit Lazard contended that Trophy could not recover in N. Y. Supreme Court unless it receives a valid assignment from the Bronston firm. It also argued that such an assignment has no standing in court since the Bronston outfit has been suspended in California for failure to pay its franchise taxes.

In dismissing the complaint, Justice Conlon ruled that the California Supreme Court has held that a corporation so suspended has no rights . . . and cannot even defend an action brought against it. "The same prohibitions," the jurist added, "apply to an assignee of a suspended corporation." But at the same time the court noted that Trophy's action may be renewed should the Bronston Corp. be reinstated in California upon payment of its delinquent taxes.

METRO OVERSEAS SHIFTS

O'Connor To Japan - Singapore-Manila Men Swap

A series of changes in managerial assignments in Metro overseas offices were disclosed by Morton A. Spring, first v.p. of Loew's International Corp.

Eddie F. O'Connor shifts from Japan to Cuba, F. W. N. Beckett from Cuba to Venezuela, Bernard Blair from Venezuela to Japan, Bronislau Landau from Singapore to Manila, and Al Cassell from Manila to Singapore.

At the same, Spring revealed that the company had accepted with regret the resignation of Adolph Judall, administrative manager in Brazil, who is bowing out because of ill health.

M-G PUBLICISTS DICKER WAITS ON DIETZ TRIP

On the basis of what they regard as a conciliatory reply from pub-ad chief Howard Dietz, currently vacationing on the Coast, Metro home-office pub-ad staffers have agreed to a hiatus in contract negotiations until Dietz returns on July 25.

The M-G unit, affiliated with the N. Y. Screen Publicists Guild, had been poised for a strike on the eve of Dietz's departure. Unit had wired Dietz to return at once to resume negotiations or to appoint an executive with authority to conduct the talks. Unit also presented another alternative—it would agree to a recess if the agreed upon wage hikes were retroactive to April 14 and not June 14 as Dietz had suggested.

Dietz did not agree to the April 14 date but said that he would leave date of retroactivity open to discussion when the talks are resumed. Meanwhile, the SPG has begun to assemble a strike fund in case the Metro staffers decide to walk out. SPG members will be assessed an amount equal to the raises they received from the film companies in recent contracts.

Premieres in Small Communities (Per 'Moby Dick') Seen Upswinging

Premieres of new pictures in small communities outside the N. Y.-L. A. orbit may be one of the methods to instill new interest in motion pictures. Newspapermen and industryites who journeyed to New Bedford, Mass., last week for the Warner Bros.' unveiling of John Huston's "Moby Dick" are convinced that this technique has considerable merit and that the industry fathers would do well to explore this policy further and hold similar events on a more or less regular basis.

Despite reports of a general downbeat in film-going in small-towns, citizens of these communities are "movie crazy" and film stars continue to remain the nation's top heroes and heroines, if the wild and wooly reception for Gregory Peck in New Bedford is any indication.

The premiere of "Moby Dick" in the old whaling town at three theatres—State, Empire, and New Bedford—on Wednesday (27) climaxed three days of events and receptions for Peck and director John Huston. The entry of Hollywoodites plus the attendant hoopla instills a community spirit that is difficult to describe. "After all," said a local newspaperman, "these people live humdrum lives and any event that helps to detract from the regular routine is welcomed with open arms."

Memphis Dames Tough Censors

Memphis, July 3.

Manager Carroll Beasley of the downtown Strand here has flopped in his efforts to change the minds of the Memphis censors, now three women. They banned two Italian features he was packaging, "Outlaw Girl" with Silvano Mangano and "The Wayward Wife" with Gina Lollobrigida. Wouldn't compromise on "adults only" ticket.

Censors have meanwhile okayed Columbia's "The Wild One" with Marlon Brando.

Beasley To Shreveport

Shreveport, July 3.

Carroll Beasley at the Strand since 1949 is being promoted to city manager of the Paramount Gulf theatres at Shreveport under Alec Thompson, district manager for Tenarken. Memphis' Strand will now be under the supervision of Thompson who headquarters here with Lloyd Baliey, asst. manager, running the house.

B. J. Basil Resigns

Buffalo, July 3.

Basil J. Basil has resigned as general manager of Basil Enterprises Inc., the post being taken over by Gerald M. Westergren, former assistant.

Westergren has been with the organization since 1938.

I take this occasion to express my gratitude for the continuing confidence placed in me by my customers and friends in show business.

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Betty Hutton Blasts That Nasty Man Bos Crowther; Crawford Cheers UA

Hollywood, July 3.

Those New York critics are like "animals" and "strip the actor of all dignity in their horrible reviews," Betty Hutton said here, at the same time kudosing UA v.p. Max Youngstein for yanking ads from the N.Y. Times because of an unfavorable review of "Trapeze" by Bosley Crowther. "I think it's wonderful that the executives in the business finally got fed up with the unfair, dishonest reviews of N. Y. criticis," blasted the blonde bombshell.

Miss Hutton, who about a year ago blistered Gotham's television critics for their reviews, declared "everybody has been scared to talk back to these New York critics. Crowther is ruining the picture business, and it's about time somebody told him and the other critics there off. They are old, and should be retired. They write biting, horrible reviews to draw attention to themselves.

"It's about time we stood up for our own rights. They go too far. They have the right to speak their minds. Nobody wants a great review of a bad picture, but they strip the actor of all dignity and ego. They leave the actors with no shred of dignity. They turn on you like you've done something unclean; they're like animals. They leave an actor no hope, they just rip them apart.

"While we don't expect good reviews of bad pictures, I don't understand why they seek to destroy your spirit, your heart. They never do that to the old timers working on Broadway, only to Hollywood actors. We respect the stage and thing it is great. Why can't they like us in N. Y.? Reviews have gotten to be a contest to see which reviewer can write the most horrible review. They rip away the glamour with their destructive reviews, and it is not honest reviewing," said the bristling Miss Hutton, currently starring in Bryna Productions' "Spring Reunion."

Last week Joan Crawford wired Youngstein congratulations for his action, also condemning Crowther as an "enemy" of the industry.

Rejects Dismissal Plea In Holiday, N Y., Case

Federal Judge William Herlands last week denied a motion made by the eight major film companies in N. Y. Federal Court to dismiss an antitrust suit brought against them by Michael Rose Productions, operators of the Holiday Theatre, N. Y. Defendant distributors argued that a general release which the Rose outfit granted United Artists and Loew's Inc. applied to all named in the action.

In denying the motion, Judge Herlands accepted Rose's explanation that the release was a "mutual mistake" that had no connection with the case at hand. Rose claimed the release involved a waiver on a United Artists picture which Loew's subsequently booked. Suit asks no monetary damages from the distribs, but wants injunctive relief to stop certain "discriminatory" practices against the Holiday.

Memphis Staff Shifts

Memphis, July 3.

John Metzger, former asst. mgr., of Malco downtown house, has been made manager of the newly opened 61 Drive In which can handle 650 cars. Jimmy Shane has moved into Metzger's slot as assistant manager of the flagship Malco house under Ray Thome.

In other Memphis downtown theatre changes Bob Westermann, former relief manager for Loew's at Richmond has been named manager of Loew's Palace by district manager Russ Bovin of St. Louis. Nancy Keim is Westermann's asst.

Berlin

Continued from page 13

for service men's relief funds—"deposit your odd coins of any nationality here."

Fractured French has given way to demolished Deutsche and "make real schnell" and "let's hit the strasse" are samples of servicemen's and Yank local residents' pidgin-Germany. The Deutsche love it, and they in turn aren't bad at batʼering the Yank lingo.

Tourist buses from the Lowlands, the Norse lands, and from Britain all over the map. "Reiseburos" (travel agencies) a big business. Every nation seemingly on the lam, the Scandinavian citizenry particularly. Grim note: in the Soviet sector of Britain quite a few "Reiseburos" were noted but bookings are for where?—Siberia?

Franz Schubert (sic!), who used to be a waiter in New York and Westchester, operates his class bar in Berlin in the speakeasy manner, which for the time being, seems to be going but there is resentment over the snob approach. He calls it the Old Fashioned.

It's a popular windupperry and gets the show biz bunch, the postwar blacketeers and others more legitimate with beaucoup DM. Prices are commensurate; service is good; but Berliners resent the ropes-up technique which may be OK with 21 or the Stork but is eyewash to the Yanks with dollar income stationed in Berlin. The gag started with 500 keys to VIPs, idea being that these were open sesame for the privileged group.

London's Stork Room

Gandered at Al Burnett's Stork Room (although everybody calls it the Stork Club regardless) was Ricky Rene, a very professional female impersonator, who is probably nearest to the Julian Eltinge tradition. He makes up like a most attractive ingenue, has a svelte chassis, flashes a chic wardrobe which is in excellent taste and, above all, deports himself in the same standards. The impressions are all done to recorded music and dialog, in itself a novelty. Boniface Burnett picked Rene up in Miami Beach. One routine, to Sammy Davis Jr.'s Decca waxing of sundry impressions of w.k. personalities, is a readymade "script" for any platter-imitator of which Europe seems to have an abundance although the Bernard Bros., costarring with Edith Piaf at Paris' Olympia music hall, are still the best. However, Paris' Lido has a great act in George Watson who errs only with one poor-taste bit (picking the nose) in a devastating Johnnie Ray takeoff.

The Earl Wilsons (Rosemary) and their 13-year-old "Slugger" went into training for their Moscow journalistic coverage via vodka-on-the-rocks at Siegi's, London. Boniface Siegi favors the Polish brand of "wodka" (as they spell it) over the Russian; both are available in Europe. "Slugger" Wilson plans doing a boy's-eye-view book on Russia as result of his Volga travels and he trained with coke-on-the-rocks.

Scotch, commonly called "whisky"—whereas in America a rye or bourbon is whiskey—is only 70 proof in England. And a "double," at about $2 a copy, is still an anemic single Yank-style. The boys around Toots Shor's would get water-on-the-knee before they got a hangover with some of this watered-down Scotch. U. S. brand is 86 proof, of course. On the other hand the German beer is 6% plus; result is that the GIs don't know what hits them after a few bottles of the Deutsche brands.

The PanAm service for VIPs is better than a diplomatic passport. They meet you, greet you, and breeze you through all the formalities in a breeze. Nice touch; following the Idlewild takeoff are the recorded show tunes for cocktail hour, but why not a Paris pot-pourri, on the same portable player, as we approach Orly?

U's Pfd. Quarterly $1.06

Board of directors of Universal at a meeting Monday (2) declared a quarterly dividend of $1.06¼ per share on the 4¼% cumulative preferred stock of the company.

Melon is payable Sept. 11 to stockholders of record Aug. 15.

Will Rogers Hospital Finances

Film Officials in Annual Pilgrimage to Industry-Supported Saranac Haven

Saranac Lake, July 3.

Will Rogers Memorial Hospital, pet humanitarian project of many executives in the film business, was the scene of the trade's annual pilgrimmage. Film officials and theatre operators, some of them newcomers to the institution and many of them familiar with its inner-most functions, were here to formally call on patients and staff members and pledge there will be no letup in their backing.

The tuberculosis sanitarium is recognized by all as a truly worthy cause and those who have lent their support can take much pride in its progress over the past seven years. In that period $2,100,000 has been raised, reported Abe Montague, president.

At a board meeting held at the Herman Robbins family's Schroon Lake motel, treasurer S. H. (Si) Fabian's report showed a balance of $396,411 as of June 1. Another report, by Eugene Picker, revealed that income from the 1955 Christmas Salute amounted to $126,744, a drop of about $25,000 under the 1954 campaign.

Montague, Fabian, Picker, R. J. (Bob) O'Donnell and others at the helm are confident that further improvements in the hospital operation can be achieved, that stepped-up income is within reach. More exhibitor participation in the audience collections drive is one way of showing their confidence in the industry is justified.

'Desperate Hours' 300G Suit by the Hills For 'Invasion of Privacy'

Publication of a Life mag piece in February, 1955, which disclosed that personal experiences of James J. and Elizabeth Hill formed the basis of the novel, play and film, "The Desperate Hours," have prompted the Hills to file a $300,000 "invasion of privacy" suit in N. Y. Supreme Court. Four years ago the Hills were held captive in Whitemarsh Township, Pa., by convicts who had escaped from a Federal penitentiary. They later were all killed or recaptured.

Named defendants are author-dramatist Joseph Hayes, writer Howard Erskine, "The Desperate Hours Co.," Time Inc., Random House Inc., Paramount Pictures and Pocket Books Inc. Action contends that the Hills had refused to grant permission to publish feature articles concerning the incident; their refusal was motivated by a desire to avoid a reminder of the event and to protect their rights of privacy.

Suit came to light last week when Justice Saul S. Streit granted Random House's motion to dismiss the complaint for insufficiency. But at the same time the court permitted the Hills to submit an amended complaint in respect to Random House which in 1954 published Hayes' novel, "The Desperate Hours." In fictional form it described the "Hilliard" family who were terrorized by convicts fleeing from an Indiana jailbreak.

Mudge, Stern, Baldwin & Todd, attorneys for the plaintiffs, pointed out "that if there had been no more than the publication of the novel, 'The Desperate Hours,' there would most certainly be no lawsuit before this court." But, as Justice Streit notes, they contend that Random House authorized Hayes to undertake such promotional activities as might advance the sales of the book. Hence, it's further claimed, publication of the Life article stemmed from this authorization.

In granting Random House's motion for dismissal, Justice Streit held that the complaint failed to sufficiently charge Random with responsibility for publication of the Life article. Jurist said that although Hayes is alleged to have been authorized to take part in a drive to benefit the film and play there is no averment that the campaign was designed to increase the *novel's* sales.

Life piece, headed "True Crime Inspires Tense Play," assertedly violated the Hills' civil rights by "embarrassing, distressing and injuring" them through unlawful use of their names and photographs. Hayes, incidentally, dramatized his novel for the stage in 1954. Paramount bought the film rights for $100,0000 plus a percentage of the profits, and Hayes did the screenplay.

Mississippi Exhibitors Must Confront Distribs

Oxford, Miss., July 3.

Three major distributors won the opening round in percentage fraud suits brought in Federal Court here against Mr. and Mrs. L. B. Bays and Mrs. Gloria Williams, operators of the Grenada and Pix Theatres in Grenada, Miss.

Judge Allen Cox upheld the right of Columbia, Universal and Warners to sue when he denied a motion by the exhibitor defendants to dismiss the cases for lack of jurisdiction. Repping the distribs are Sargoy & Stein, and Wells, Thomas & Wells.

Cincy Tent Tardy Drive

Cincinnati, July 3.

Date for Old Newsboys' Day, annual fund-raising effort for Variety Club, Tent 3's vocational rehabilitation program for mentally handicapped, has been rescheduled for Sept. 17, four months later than usual time.

Robert C. McNabb, chief barker; Herman Hunt and Edward Salzburg, heart committee co-chairman, head the drive.

Sindlinger Notes Attendance Rise

United States film theatre attendance jumped to 43,525,700 during the week ended June 9, up from 35,753,300 the previous week, Albert Sindlinger, market analyst, stated in New York last week. This marked the first improvement in ticket sales in 37 weeks, he added. Further, the week ended June 16 will show further gains, on the basis of preliminary checks.

Sindlinger found that heavy business racked in by "I'll Cry Tomorrow" (Metro), "Picnic" (Columbia) and "Rose Tattoo" (Paramount) in subsequent-run houses and drive-ins accounted largely for the gains in the June 9 week. Biggest advance was made by the ozoners, which took 36.2% of the business the June 9 week, compared with 29% the previous stanza.

Sindlinger said his findings show theatre business has become so "sensitive" that the circulation of only one or two click pictures has an important bearing on overall weekly gross.

Heart of the Stars
THE HOLLYWOOD KNICKERBOCKER
IN THE HEART OF HOLLYWOOD, CALIF.

Long Term Capital Gains
arranged (real estate only)
N. L. KEVESS
Business Mgr. - Investment Consultant
321 19th St., Santa Monica, Cal.
Exbrook 34921

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
TYRONE POWER · KIM NOVAK
in
"THE EDDY DUCHIN STORY"
in CinemaScope and Color
A Columbia Picture
and SPECTACULAR STAGE PRESENTATION

DEINTERMIXTURE—A LULU

'Matinee' Hustles the Bustle

John Conte, host of NBC-TV's "Matinee Theatre," didn't mince words at the tailend of last Thursday's (28) stanza when he asked viewers to help him build the audience during the current rating week. He plainly asked each hausfrau tuned in to tell three friends to watch the show this week, and that he'd gladly report to them the effect it had on rating results.

It's part of the on-the-air audience promotion exec producer Albert McCleery says he began in early 1956, when it was thought the low "Matinee" ratings would force the hour show off the air. McCleery said that when NBC discovered that women had a "guilty conscience" about spending 60 minutes before the tv receiver when there was housework to do, he started his "candid" campaign. Results, he observed, are that the NBC strip is now only a point or two behind CBS' lead at 3 p.m.

To alleviate the conscience-stricken, he had Conte tell women to "organize your day so that you can spend an hour in recreation." Another pitch has been: "You owe it to yourself to spend an hour a day in stimulating relaxation."

McCreery said that the Conte rating-week spiel is in direct line with a policy of "levelling with our audience" and "taking them into our confidence" re problems.

'Mickey's' Rating-in-the-Rain

Kids Confined in Bad Weather, Thus Beating 'Joan,' Sez ABC-TV

It's summer and the call of the outdoors that is hurting "Mickey Mouse Club" ratings, ABC-TV maintains, and not the lately come rivalry of the Joan Davis vidfilms at 5 p.m. on NBC-TV. ABC has collected ARB and Pulse data to contest NBC's claim of victory per Trendex.

Actually, the Trendex gave "I Married Joan," exactly the same 5.4 rating as "Mickey Mouse" in the five cities where the two shows are in direct competition. If all the Trendex cities are counted, ABC notes, "Club" edges out the new NBC stanza. Taking the June ARBs in the five cities and the June Pulse reports which were available in four of the five, "MMC" wins everywhere. The five cities are N. Y., Philadelphia, Baltimore, Washington and Cleveland.

The total set count in the afternoon was off on the rating tallies in June from May. ABC backs up its insistence that the weather change is responsible for the loss of kid viewers by showing that in Cleveland, the week of the ARB study, the ABC showcase fared best on rainy days when the kids had to stay in. Monday and Friday it rained, and on those days "Mickey" pulled 18 and 17.6 vs. "Joan's 8.1 and 9.9. Tuesday was cloudy and ABC did 11.4 against 10.5. The other two days were sunny and "Club" pulled a 9.9 and a 9.7 against 9.9 and 8.1.

In N. Y., all the NBC special Trendex days from June 4 through 8 were sunny or only partly cloudy and that's when "Joan" made her points, ABC opines. The Friday before, which began the regular Trendex week, was rainy in N. Y. So on the regular Tren-

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FCC Rules Anew On 'Equal Time'

Washington, July 3.

Radio and tv stations are not required to air views of opposing candidates for office if free time is offered to both and one rejects the offer, according to a declaratory ruling issued by the FCC.

In reply to a request by the Washington law firm of Cohn & Marks for an interpretation of the "equal time" rule, the Commission said there would be "no violation" if a station made sustaining time available to one of two candidates for a local office who accepted an offer to use the time.

The agency declared: "The refusal of one candidate to accept an offer of sustaining time should not foreclose an opposing candidate to whom equal time has been offered from expressing his views. However, whether the candidate who has refused to accept the time offered him would later be entitled

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London's 'TV Over AM'

London, July 3.

There's a greater number of tv licenses out in the London area than there are licenses for radio sets, according to a report published by the General Post Office.

At the end of May there were 1,315,921 licenses current for tv receivers and 1,301,508 for radio, while throughout the British Isles there were 5,863,472 tv licenses and 14,293,902 radio licenses.

'Biggest N.Y. Deal' For Tex & Jinx; Global Vidpix

Tex & Jinx McCrary this week signed a new five-year deal with WRCA and WRCA-TV, the NBC flagships in New York. It's termed "the largest local contract ever signed" under which McCrary makes his return to WRCA-TV after a three-year ban and continues his radio dueting with Jinx. Terms were not disclosed, but the new pact calls for appreciably greater compensation than the previous one, which ran in the neighborhood of $200,000 a year.

Return of McCrary to television —Jinx has been soloing on video— was set with the condition that McCrary refrain from active partisan politics, which means he'll be officially off the Eisenhower bandwagon this year. It was his year's leave of absence in 1952 to hit the road for Ike that resulted in his dismissal from the WRCA-TV lineup on orders from then v.p.-general manager Ham Shea. New pact was negotiated with recently-installed v.p.-g.m. Tom McFadden.

Pair have ambitious plans for a U. S. and foreign syndication setup via the Screen Gems film operation, under which they'd supply local programs all over the country —and foreign stations — with filmed interviews done via their

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Star's Chickenpox Halts 'Fury' Shooting 1 Week

Hollywood, July 3.

If a child star had come down with chickenpox, halting shooting on TPA's "Fury" series for NBC-TV, it wouldn't particularly be news. But adult star Peter Graves contracted the disease last week, causing a week's filming hiatus.

New batch of 26 telepix started to roll here June 17 at KTTV studios, but with Graves in every scene to be lensed, production had to be suspended.

FCC PROPOSALS POSE HOT QUIZ

By BOB CHANDLER

Rulemaking proposals for deintermixture laid down by the FCC last week were nearly as significant in the unanswered questions it opened as in the specific proposals it laid down. Basically, the unanswered questions lie in the domain of present ownership and affiliations in affected markets. Who keeps what? What rights do present station operators have? What's to become of existing affiliations?

At stake are millions already invested, not to say a lot of sweat and tears, and the intangible values of network affiliations which are valued in larger markets as high as $5,000,000. Getting down to cases, the FCC did not prescribe a method of applications for new grants in deintermixed markets. In a proposed UHF market, for example, would the existing VHF operator get first crack at the UHF channel? In an all-VHF market, would the present UHF operator, who's kept his outlet going under all kinds of difficulties, get first crack at the new V's?

Situations in Norfolk and Miami bear watching on this point. In Norfolk, WVEC-TV, the UHF affiliate of NBC, was regarded as a UHF symbol in that NBC put a major effort into getting conversions for the outlet. With Norfolk due to get three V's, what happens to WVEC-TV, and equally important, to its NBC tie? It's doubtful whether NBC would consent to remain tied with a UHF'er in a three-V market, yet the FCC proposals offer no manner in which WVEC-TV could become a favored applicant for one of the V's. Same situation holds in Miami, where George Storer has made his WGBS-TV a going concern with an NBC-TV tie. When Miami gets its four commercial V's, what happens to Storer, and to his NBC affiliation?

There's a reverse situation in Madison, Wis., where a brand-new VHF'er, WISC-TV, has just affiliated with CBS-TV. When Madison is made all-U, will the WISC-TV operators get a crack at one of the UHF outlets? Will CBS-TV, having disaffiliated from an existing U, WKOW-TV, be able to reaffiliate in case the WISC-TV operators dont' get a UHF grant?

One factor favoring present ownership is the licensing standards of the FCC, in which the applicant who in the eyes of the Commission shows the most potential in a contribution to the public interest is given the nod. On the basis of past performance in their contributions to the public interest, the present operators stand a good chance. But it's a mighty tenuous basis for the future when viewed in terms of the money and labor that's at stake.

GM's $3,500,000 'WWW' Reprise

NBC-TV last week sewed up General Motors once again to full sponsorship of next season's 20 "Wide Wide World" Sunday afternoon outings, with board chairman Pat Weaver himself making the trek to Detroit to wrap up the $3,500,000-plus deal. First hour of the 90-minute series will be sponsored by the United Motors and AC Sparkplug divisions, but a decision is still to be made concerning the final half-hour.

Pontiac division had the third segment last season, but that's definitely out. GM brass is currently running through its ad lineup to decide which division will get the sponsorship nod on the show. Also being ironed out is the possibility that GM will stick with the show through next summer, with three such hot-spell programs. Current commitment for the 20 shows runs through next June.

FCC Staying Put on Deintermixture; To Woo Congress to Ban V-Only Sets

Washington, July 3.

Although strong opposition will undoubtedly be registered by affected VHF stations to the FCC allocation plan for immediate deintermixture plus additional V's pending an eventual shift of all or a substantial part of tv to UHF, the agency gives indication it means business.

Commission Chairman George C. McConnaughey was very emphatic as to the agency's course during testimony last week before the House Judiciary Committee. "The action we took," he said, "is the answer to the problem (of getting more networks). Eventually, we will have to go to UHF in a substantial part of the country to get a nationwide competitive tv system. I think it was a salutary action."

To back up the Commission's intentions, McConnaughey testified that "very likely come January" the agency will ask Congress to help "implement the program," perhaps through legislation to ban interstate shipments of receivers without UHF facilities.

McConnaughey conceded that this would be "pretty drastic" legislation.

Another indication of the Commission's apparent confidence that the plan will be carried out was contained in the testimony of Comr. Rosel Hyde. Asked by Committee Chairman Emanuel Celler (D-N. Y.) how a fourth network can be established unless additional stations are licensed, Hyde said the "interim relief" provided under the allocation action will have an "almost immediate" effect on station construction.

He explained that the Commission's proposal to remove VHF assignments in certain cities and add V's in others would stimulate station construction in these markets and also benefit the existing U's in advertising and network affiliations.

Still further indications that the deintermixture proposals will be finalized were seen in Commission policy to make "conditional" further VHF grants in cities affected by the allocation plan. This will permit the agency to require winners of VHF contests in such markets to take U's instead of V's.

Meanwhile, it is expected that the Commission will be pinned down as to its intentions when the Senate Interstate Commerce Committee resumes hearings in about two weeks to conclude the allocation phase of its tv inquiry. The committee plans to issue an interim staff report on allocations at the same time. The Senators are scheduled to pass on such a report at an executive meeting next Wednesday (11).

The final report on the committee's inquiry will probably be issued before the next Congress convenes.

Platterthon

Milwaukee, July 3.

Gene Edwards, WRIT program director, cracked the consecutive broadcasting record by doing a 115-hour, five-minute and 26-second disk jockey stint outside the Warner Theatre, wrapping the effort up last week.

Edwards, in a pitch for the Easter Seal campaign, spun 40 albums, 150 single disks and managed interviews with localities and any available recording people and performers. Previous record was racked up in May by a Moscow, Ida., disk jock, with 113 hours of steady go.

Philly B'casters To Fight Antitrust Rap by U.S. Court

Philadelphia, July 3.

Ten member stations of the Philadelphia Radio & TV Broadcasters Assn. and nine of their officers were indicted last week by a Federal grand jury in an antitrust action. The indictment charges them with "agreeing to maintain rates for sale of radio broadcasting time in Philadelphia in violation of the Sherman Act." Indictment was handed up to U. S. District Judge Francis L. Van Dusen by William L. Maher, trial attorney for the Department of Justice.

In addition to the association, also named as defendants were: Independence Broadcasting Co. (WHAT) and William A. Banks, president; William Penn Broadcasting Co. (WPEN) and William B. Caskey, vice-president; Pennsylvania Broadcasting Co. (WIP) and Benedict Gimbel Jr., president; L. M. C. Smith, trading as Franklin Broadcasting Co. (WFLN) and Raymand S. Green, general manager; Max M. Leon Inc. (WDAS) and Robert A. Klein, secretary; Seaboard Radio Broadcasting Corp. (WIBG) and John Mahoney, general manager; WJMJ Broadcasting Corp. and Patrick J. Stanton, president; WCAU Inc. and Donald W. Thornburgh, president; Westinghouse Broadcasting Co Inc. of New York City, and Robert Teter, former general manager for KYW, in Philadelphia, sold last December to NBC and now operating as WRCV; Triangle Publications Inc. (WFIL).

"The radio stations of Philadelphia are shocked that the Government has decided to proceed against them under the antitrust laws," a spokesman for the association declared. "Everyone is aware of the keen competition that exists among these stations.

"The stations do not believe that their effort to keep this competition on a dignified basis by encouraging the fair treatment of their clients violates any law. The Government's action will be contested vigorously and we have every confidence that the stations will be vindicated."

Exquisite, Norwich Buy Into ABC-TV 'Film Fete'

Exquisite Form Bras and Norwich Pharmacal have inked for participations in ABC-TV's "Afternoon Film Festival." Thomas J. Lipton, which has been on the stanza before, is buying another three-a-week for five weeks starting Oct. 3.

The bra firm, handled by Grey, is in for 13 weeks with three spots weekly, as of Sept. 10. Norwich, via Benton & Bowles, has bought 31 spots in an irregular schedule of from two to four a week. Deal came in late last week on Norwich and began Monday (2). Lipton was handled by Young & Rubicam.

Atlanta Rebels Vs. All-UHF U.S.

Atlanta, July 3.

Atlanta broadcasting executives cast a jaundiced eye at the long-range proposal of Federal Communications Commission in Washington to shift all tv operations to UHF channels.

John M. Outler, general manager of WSB-TV, owned and operated by Atlanta Newspapers Inc., who publish Journal (p.m.) and Constitution (a.m.), said: "The problem of equitable and suitable allocation of tv channels for all sections of the country is a tough one. The FCC has been wrestling with it for many years and has come up with no satisfactory solution.

"This proposal can be as unwelcome as others which have been suggested. We read it as speculative. The tv set is, in many respects, a home appliance and the

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TV. MOVES IN ON DETROIT'S BIG WHEELS IN PUSH TO RECOUP SPONSOR DROPOUTS

Plagued by the fear that auto manufacturers won't reinvest some of the heavy coin they pulled out of video this year, television has trained its big promotional guns on Detroit. Major pitches in the last week stressed two key points: that despite video retrenchment by manufacturers, their own dealers believe tv is the best buy in advertising; and that more and more national advertisers are investing in tv, boosting it to No. 1 medium over newspapers.

The two Detroit pitches made during the last few days clearly convey tv's concern over the fact that newspapers remain Detroit's favorite medium, despite the trend toward tv. Last week Television Advertising Bureau aimed at the manufacturers with an extensive spot and/or network delivery. And ABC-TV, still with many holes in its fall commercial lineup, offered its own version of "you gotta buy now, before it's too late."

ABC told reporters in N. Y. last week that its aim in Detroit was to smash home the results of the special Trendex "census" it sponsored in 16 major cities "where newspapers traditionally do their best." TvB cited a 60-city survey of car showroom customers by the Institute for Motivational Research.

ABC had Trendex ask three questions of the dealers via phone interviews: (1) Which form of national advertising do you feel does the best job in bringing customers to the showroom? (2) If the factory and dealers had only one type national advertising to use, which would you recommend? (3) What would your order of preference be if you were making up the national ad budget for your factory —radio, newspapers, mags, outdoor, direct mail or television?

Dealers Plug Video

The 16 cities have 857 franchised car dealers, and ABC reports that 627 of the calls were completed—cooperation rate being 73%. Half the respondents, ABC planned to tell the manufacturers, say that video is the most effective medium for increasing store traffic. Same 50% backed sound-and-sight as the medium of first preference in factory advertising. If only one medium is to be used, Trendex said 46% of the dealers gave the nod to newspapers, and only 43% to tv.

Of the Big Three, Chrysler dealers are most enthusiastic about tv, ABC found, General Motors the least enthusiastic and Ford in the middle.

Taking only expenditures in tv

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Segal's $500,000 KEAR Acquisition

San Francisco, July 3.

Tax liens on longhair radio station KEAR were scheduled for settlement momentarily and thus the padlocked 10,000-watt indie was expected to return to the air—under its new ownership.

New owner is David M. Segal, 32-year-old president of Mid-America Broadcasters Inc., the company that operates KOSI, Denver; KLEE, Ottumwa, Ia., and WGVM, Greenville, Miss.

Segal took over the erstwhile "Good Music Station" late last week from Stephen A. Cisler in a $500,000 deal. Terms were an eight-year lease at $42,500 a year, with Segal getting the option of buying the station at the end of eight years for $102,000. Segal also bought the station's transmitter land in suburban Belmont for $25,000.

Deal was finalized just before Milton Stern Jr., lawyer for a group of dissident stockholders, got a temporary restraining order from superior court to stop the sale.

Segal's formal takeover is not planned until some time in July, at which time he said he would change the station's call letters to KOKY. Outlet's music policy will probably be mostly pops, with the possibility of a longhair "concert" Sunday evenings.

CBS' 'FBI' Vice Autry

"FBI in Peace and War" has been tapped by CBS Radio to fill the niche created on Sunday nights by the cancellation of Gene Autry by Wrigley, with the Jerry Devine package moving into the 6:05-6:30 Sabbath spot this weekend.

"Suspense," currently on Tuesdays at 8:30, moves to Wednesdays at the same time to replace "FBI," while the Saturday night Camel's "Rock 'n' Roll Party" moves to Tuesdays to replace "Suspense." It all takes place next week, and is permanent, not just a summer move.

BBD&O Carries Torch For 'Total Exploitation' In Handbook for Clients

Deploring the absence of exploitation of tv stanzas and personalities that exists among many of the agencies, BBD&O has issued a handbook explaining to the trade "total exploitation." It was created for BBD&O clients' telestanzas.

Booklet explains that network and station activity in promotion, publicity and merchandising work in highly specialized areas and therefore only "scratch the potential." Furthermore, since there is no effort to coordinate these two with client interests, "total exploitation" is absent.

BBDO has recently done exploitation for Campbell's "Lassie," the U. S. Steel dramatic offering, for DuPont antifreezes via Frank Leahy's football roundup and for Wildroot on "Robin Hood." Agency ties up publicity, promotion and station merchandising in the threefold attack to get the product across.

BBDO's merchandising angles are built through the stations, via activities "designed to identify the program, the local station and the sponsors' products with each other —by linking all together at the local dealer level." According to BBDO, when the agency doesn't maintain its own publicity (and exploitation) operation "it must resign itself to no publicity at all."

In order to facilitate local merchandising, BBDO says the agency has to do three things: (1) Convince stations that merchandising campaign will add to its stature; (2) campaign must have time limits and be for an "easily definable event, such as a new product introduction, and (3) outlets must be supplied "down-to-earth" merchandising kits for ideas, plus necessary other material, to carry out ideas. BBDO has a large staff to handle its merchandising, promotion, etc., activities, it points out, thus helping short-handed stations and overworked networks make sponsor points.

Disney Hires Stevenson

Hollywood, July 3.

Walt Disney has pacted Robert Stevenson to direct the new "Johnny Tremain" series for Frontierland stanzas of next season's ABC-TV "Disneyland."

"Tremain" starts rolling Aug. 6, with Tom Blackburn adapting the Esther Forbes novel.

SAMMY KAYE

Columbia Records-current release, "EVERY SUNDAY MORNING" b/w "ONCE AGAIN."

New album release, "Sammy Kaye Plays MY FAIR LADY (For Dancing)."

On ABC Radio, "Sunday Serenade."

On ABC Radio—"Sunday Serenade"

COLUMBIA RECORDS

'Climax' Lays Down Policy: 'No Message, Just Entertainment'

Hollywood, July 3.

Alice Young, story editor of CBS-TV's "Climax" series, disclosed here the network seeks to avoid all controversial subjects in its teledramas, averring CBS has no "message." Web does not want any stories which deal with racial tensions or any other such conflicts, she emphasized.

"The audience may misunderstand it as the sponsor's viewpoint, and the sponsor shouldn't present a viewpoint—just entertainment," she asserted.

Story ed said "Climax" dramas follow network tabus, which means there can be no suicides in dramas; no profanity; drunkenness is avoided if possible, and if not, is handled very delicately; children are never shown in jeopardy or menaced in any way; morality is watched closely, i.e., if infidelity is part of a story it is never uppointed, instead is hinted at indirectly. Suggestiveness is also on the tabu list, she stated.

The Chrysler-sponsored series has reverted back to its original format of suspense meller, with only occasional departure from that pattern, she said. "We don't care about gimmicky things in our stories. We want dramatic stories arising out of a character," Miss Young added.

Barris' Canadian 'Beat'

Ottawa, July 3.

N. Y.-born Alex Barris, Toronto Globe & Mail entertainment columnist, starts a "column type" summer tv show tomorrow (Wed.) night on CBC network. Len Casey produces. Frigidaire and Standard Brands are alternate sponsors.

Fixtures on "The Barris Beat" are chirp Betty Jean Ferguson, baritone Roy Roberts and Bill Isbister's orch.

Mex Puts Hex on TV Originals

Mexico City, July 3.

In a surprise move here the local Authors Guild announced that it was forcing withdrawal of the television drama, "You Aren't Dangerous," because "this work has not been shown in any Mexican theatre previous to its tv production."

In a later statement, the Guild announced, "No theatrical work will be allowed in the future to appear before the tv cameras unless it has been performed in a theatre previously. This decision has been reached in order to protect all writers, both Mexican and foreign."

As the real reason behind the decree, no official answers were forthcoming even though numerous video producers attempted to explain to scribes' group leaders the tremendous assistance given by tv showcasing to other theatrical forms and citing the cases of "Marty" and locally "She Is the Other One." Latter is a video playlet which in its debut later, became a local legit success. Union authorities remained adamant, however, and the producers have gone back to their files with no hopes, at the moment, for any sort of leniency (or novel ideas) on the part of the scripters.

TV's Cum Laude Campus

Cincinnati, July 3.

Television students made higher grades than their fellows in a U. of Cincinnati classrooms in the same eight-month elementary psychology course.

With 50 students in each group, those who studied via WKRC-TV received "consistently higher grades," according to Dr. George W. Kisker, associate professor of psychology at the university. Exams were the same.

An intelligence test of all students, he said, showed the tv scholars to have actually less brain power than those in the campus group.

Video students, who saw the professor only when taking exams at UC at the close of each semester, registered, paid fees and received lecture outlines all by mail.

Campus scholars were with Dr. Kisker once a week, when they could ask questions.

Lie Detector as New TV Star

It'll Be a Cold, Cold Day for Commercials in Dallas Test

Dallas, July 3.

The eternal tv skeptic—the guy who watches commercials and doubts even the mildest claim of the sponsor—would vanish if a Sunday night experiment here ever became standard procedure for tv commercials.

To dispel any doubts about the truthfulness of claims about its products, the Frigikar Corp. will present a live telecast that will have as one of its stars a lie detector. The test will come during a WFAA-TV news program.

George Milner, WFAA-TV announcer, will be seated in front of the camera as he delivers his sales pitch on an automobile airconditioner. But checking on his comments will be a blood pressure band strapped to his arm and another band across his chest, both bands leading to the lie detector.

After Milner's pitch, the lie detector will be checked to see whether or not the statements were true about the airconditioner.

Potter Goes Weekend

Hollywood, July 3.

Peter Potter, one of KLAC's original "Big Five" d.j.'s since the station marketing gimmick was formed four years ago, is relinquishing his daily stint for two weekend shows.

Bill Silbert, ex Mutual, N. Y., deejay, dons both Potter's weekday duties and a new working name, Bill Bradley, with a five-year local radio contract.

It's understood that with Potter's weekly commitments for KRCA and CBS Radio versions of "Juke Box Jury," he's been trying to get out from under his daily KLAC chores for some time.

Mutual Tape-Gathers Chiefs of State to Gab On 'Freedom Ring' Today

Eight presidents, one premier and a score of ambassadors of foreign nations will be heard throughout today (Wed.) in Mutual's 13-hour broadcast celebration of Independence Day.

Their taped short messages will be interspersed throughout the day and climaxed by the net's one hour "Let Freedom Ring" show at 9 p.m.

Among the presidents represented in their definition of independence are: Sean T. O'Kelly of Eire, Sukarno of Indonesia, Syngman Rhee of Korea, Carlos Ibanez del Campo of Chile, Lt. Gen. Gustavo Rojas Pinilla of Colombia, Jose Figueres Ferrer of Costa Rica, Paul E. Magloire of Haiti and Celal Bayar of Turkey. Japanese Premier Ichiro Hatoyama will be heard speaking from Tokyo.

Hy Gardner's New Time In Renewal on WRCA-TV

For the second WRCA-TV, New York, 13-week renewal of his "Hy Gardner Calling" show, starting with July 29, the N. Y. Herald Tribune columnist is being shifted to the 11:15 Sunday night spot following the news. Heretofore, "The Continental" came between the newscast and Gardner at 11:30 p.m.

Same three sponsors continue: Lou Walters' Latin Quarter, American Airlines, and the Dominican Republic's El Embajador Hotel.

CBS' Hot Weather Biz

CBS Radio pulled in some more summer business this week, signing the Slenderella reducing chain to a 13-week deal calling for sponsorship of three seven and one-half minute segments weekly, Bronze-Tan division of Shulton to one segment weekly of Arthur Godfrey and renewing Chevrolet for a solid 52 weeks on its even dozen five-minute newscasts a week.

Slenderella deal calls for sponsorship of segments in Bing Crosby, Mitch Miller and Galen Drake shows. The Bronze-Tan deal is only for the month of July on Godfrey's morning stanza.

NBC-TV's 550G Swag on 'Today'

B. T. Babbitt (Babo) and E. L. Bruce Co. (floor care products) have moved into the "Today" sponsorship lineup on NBC-TV with a contribution in the neighborhood of $550,000.

Babbitt has bought 109 participations which will run from September through June, while the Bruce Co. has purchased two a week for 17 weeks starting Sept. 11.

Bruce buy, incidentally, is only for the eastern and central regions.

Sonny Fox 'On Notice' On '$64,000 Challenge'

Sonny Fox, emcee of "$64,000 Challenge," has been put on notice by Louis G. Cowan, packagers of the Revlon-sponsored show, that a "repeated pattern of fluffs" can't continue. Cowan office has informed Fox that it is auditioning other personalities for the emcee slot, but that there's "no ultimatum or pressures" involved, simply that Fox will have to do something about the situation if he's to remain with the show.

Steve Carlin, exec producer at the Cowan office, said that "we haven't found anybody" among those auditioned, and that the situation vis-a-vis Fox is an amicable one. "We've explained to him that a pattern of fluffs is dangerous," Carlin said "though we've served no ultimatum, he understands that it can't continue. Sometimes a particular performer just isn't right for a particular show. We're just going to wait and see how he turns out. After all, the show is third or fourth in the top 10."

Meanwhile, however, Cowan office renewed Fox's contract two weeks ago for 13 weeks, with pact taking effect Sunday (8).

Anderson Shifts to N.C.

Atlanta, July 3.

Wayne Anderson, publicity director of WSB-TV, AM & FM, has resigned effective July 6 and will take a job as promotion manager with WFMY-TV, Greensboro, N. C., starting July 23.

VIDEO NOT VERY GIRL CRAZY

On Networks and 'Bigness'

Washington, July 3.

FCC Comr. John C. Doerfer isn't worried about networks getting too big. Asked by House Judiciary Committee Counsel Samuel Pierce last week what would prevent other deals like the NBC-Westinghouse swap "if a strong corporation like Westinghouse had to give in," Doerfer replied:

"The networks have terrific broadcasting power but this is a case of the ebb and flow of business. Westinghouse is a big advertiser on CBS . . . It could apply pressure on CBS . . . With seven stations in New York and four in the Philadelphia area (counting Wilmington, Del.) there's plenty of competition . . . Many large cities have only two or three newspapers, yet there is no Government regulation."

The FCC was concerned about network domination back in 1941, Doerfer was reminded. "Doesn't that distrib you?" asked Committee counsel Herbert Maletz.

"Not at all," Doerfer replied. "Somebody has to be big. Somebody has to be dominant. You can be dominant today and secondary tomorrow. Network domination standing alone would not disturb me."

Committee Chairman Emanuel Cellar (D-N. Y.) disagreed. "I must pay tribute to the networks for going forward with television when others were afraid," he said. "But that doesn't mean they should get so large as to muscle in."

'Home' on the Cape

NBC-TV Show Skeds 3-Day Coverage of Mass. Resort in August

"Home" will leave its New York studios for three days at the beginning of August to "do" Cape Cod in a series of live hour telecasts that will constitute the first live video coverage of the Cape in tele experience. The three-day stint, Aug. 1 through 3, will start at Provincetown for the first show, shift to Cotuit on the second day and wind at Coonamessett on the third.

At Provincetown, NBC-TV and technicians from WBZ-TV, Boston, have secured an okay to set up a camera and microwave installation atop the famed 250-foot Pilgrim's Monument. At the lower level, cameras will follow Arlene Francis & Co. through the town itself, showing off the sights, the artists' colony, shopping, etc. The Cotuit outing will be just that—a real oldfashioned clambake, with the Boston press flown in for the event. Coverage will deal with the activities of a salt-water harbor.

Final day, from Coonamessett, will deal with a fresh-water resort, and much of it will be centered at the Treadway Inn there. Slated to guest on the show are Billie Burke and Celeste Holm, who'll be in summer stock at the time at nearby Falmouth Playhouse.

'Clock' May Win '56-'57 Reprieve

"Beat the Clock," the longrunning Bud Colyer audience-participationer which had been slated for retirement at the end of the summer, may get a new lease on life. Pharma-Craft, which has taken over the show in the Sylvania time slot, now is searching for a regular fall period for the program on CBS-TV with the intention of staying with it on a year-round basis.

Sylvania, which had sponsored the Goodson-Todman package for several seasons in its CBS-TV Saturday 7:30 slot, had decided to drop the show next fall in favor of the filmed "Buccaneer" series. Setmaker, which is handled by J. Walter Thompson, got the agency to find another client to take over "Clock" for the summer, to protect its time period for the fall. Client was Pharma-Craft, which liked its first experience at nighttime network tv enough to want to keep it going through the season.

The current Saturday 7:30 slot is out, of course, due to Sylvania's hold on the time. Strongest possibility is the preceding half-hour, Saturday at 7, the spot being vacated by Wrigley in its cancellation of Gene Autry. Last week, this would have been complicated by the imminence of a deal by Sealtest to buy in with the UPA

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KMTV's 'Ballgame Boost'

Omaha, July 3.

KMTV, the CBS-TV affiliate here, braintrusted annual Booster Night for the local American Assn. ballteam, the Cardinals. Over 7,500 attendees were at the Omaha Municipal Stadium to follow the pre-game program with Leo Durocher and Peggy King.

Affair was produced by KMTV, which supplied the talent and handled the promotion. Basic idea was to plug the KMTV's Cardinal tv coverage.

Allen Gives No. 2 Spot to Sullivan Via 'New' Presley

Steve Allen and NBC-TV jolted Ed Sullivan and CBS-TV out of their Sunday 8-9 dominancy on the overnight Trendex this week with a resounding 20.2 to 14.8 rating victory. Coming on Allen's second 8 to 9 outing, the NBC-TV triumph augurs a red-hot rating battle in a period which NBC-TV had all but given up as lost. Allen featured as guestars a non-gyrating Elvis Presley and "No Time for Sergeants" star Andy Griffith; Sullivan departed from the variety format with "The John Huston Story."

NBC had some interesting addenda to the fact that Allen, with his 20.2 average, racked up a 55.3% share of audience, compared with Sullivan's 39.7%. For one thing, it's the highest share of audience registered by NBC in the Sunday 8 to 9 slot in more than two years—since Martin & Lewis came up with a 62.3% share on May 30, 1954.

This is the third time that NBC has beaten Sullivan in the current '55-'56 season, two of the occasions being the Martin & Lewis outings and the third the "Inside Beverly Hills" spec. But none were of the magnitude of the Allen victory. As to comparison with the "NBC Comedy Hour," which Allen replaced two weeks ago, Sunday's (1) Allen share was three and a half times higher than the last "Comedy Hour."

Hotpoint's 105G 'Monitor'

Hotpoint has signed for some $105,000 net business on NBC's weekend "Monitor," with the appliance subsid of General Electric concentrating its efforts on five-minute news capsules. Hotpoint will sponsor 10 such capsules a weekend for 15 weeks starting Sept. 8.

Agency is Needham, Louis & Brorby.

FEMME FORMATS DECLINE LOCALLY

The local "woman's show" comprising cooking, homemaking, health & beauty tips, all lumped under the general title of "service programs," seems to be in the process of disappearing from the homescreen. Some individual cases show a flourishing audience and an SRO sponsor list, but these are becoming fewer and far between. If New York is any example, the service show is becoming a thing of the past on the local level.

A quick look at the Gotham situation points up their decline and fall—four years ago, when the woman's show was at its height, there were a total of 20 such programs on six of the seven stations; today, there are only six such programs on four stations. And at least two of the six take the form of interview programs rather than straight service. The surviving sextet are Claire Mann on WABC-TV, Richard Willis and "Jinx's Diary" on WRCA-TV, Wendy Barrie and Virginia Graham on WABD and Dione Lucas on WPIX. Josephine McCarthy has a 20-minute insert on the WRCA-TV Herb Sheldon hourlong kidshow, but this doesn't have an identity of its own as a separate show.

In late spring of 1952, by way of contrast, WABC-TV had six such programs; WABD and WOR-TV four each; WATV three; WRCA-TV two and WCBS-TV one. Out of the picture completely are WCBS-TV, WOR-TV and WATV. Not represented then but on the list now is WPIX with one. Such names as Susan Adams, Kathi Norris, Ethel Thorsen, Ruth Bean, Lee Graham, Barbara Welles, Sally Smart, Nancy Craig, Margaret Arlen and even Gaylord Hauser have disappeared from the local television scene.

One theory is that they just don't attract audience anymore—that women prefer entertainment. At any rate, the Nielsens would justify the theory. April ratings show the highest of the surviving shows to be "Jinx's Diary" (which is more on the interview style), with a 1.5. Willis is next with a 1.2 and Miss Lucas' WPIX'er with a 1.0. Miss Barrie has an 0.9 and Miss Mann an 0.8 average. All are cross-the-board in time periods ranging from 10:30 a.m. to 4 p.m.

For old-times sake, the rundown on the 20 programs circa 1952 shows WABC-TV with "Kitchen Kapers" (Tiny Ruffner), Miss Mann at the same stand, Miss Lucas (prior to shifting to WPIX), Nancy Craig, Hauser and "Domestically Yours." WABD had Susan Adams, Kathi Norris, "Women's Club" and Miss Thorsen. WOR-TV spotlighted Lee Graham, Barbara Welles, Sally Smart and "The Singing Kitchen." WATV's lineup comprised "Coffee Club," Ruth Bean and "Italian Cookery." Willis held forth on WRCA-TV, along with Miss McCarthy, while Margaret Arlen did the solo on WCBS-TV.

Ideal Toy's 14-Week 'Capt. Kangaroo' Ride

Ideal Toy Co., which just a few weeks back signed for sponsorship of the Thanksgiving Day Parade on NBC-TV, last week bought into CBS-TV's "Captain Kangaroo" for a 14-week ride starting Sept. 10. Toymaker will use spots on weekdays but picks up a full quarter-hour segment on Saturdays.

Firm now has network exposure on all three webs. On NBC, it has the Thanksgiving Day special plus frequent spo's in "Home" and "Howdy Doody." On ABC-TV, it buys locally into the co-op "Kukla, Fran & Ollie" in several markets. On a spot basis, it sponsors the live-syndicated "Romper Room" in several markets plus a large miscellany of local live and film shows.

CBS-TV 'Air Power' to Fly Under 'You Are There' for Prudential Coin

COE'S 'WHALE' OF A SPEC

Robertson Book to Be 3d Of Friday Series

First Fred Coe effort for NBC-TV's Friday night spec series is slated for Nov. 30 and will be a television adaptation of Dr. R. B. Robertson's recent tome, "Of Whales and Men." James P. Miller is set to adapt the book, which was a recent Book-of-the-Month Club selection, but director or cast haven't been set as yet. The spec will probably involve the extensive use of color film, since the story is set in the whale-hunting ocean areas of the South Atlantic and Antarctic Circle.

"Whales" will be the third Friday spec. Others already set are "A Man's Game," with Nanette Fabray in the musicalized version of the Robert Alan Aurthur comedy under Talent Associates production aegis, and the Gordon Jenkins production of "Manhattan Tower."

NBC's 5-Yr. Play On World Series For $16 Million

Major leagues will get nearly three times the World Series-All Star Game coin out of radio-tv than in the past in a new five-year deal with NBC under which the web will pay $3,250,000 a year to the Baseball Commissioner's office. Gillette will continue to sponsor the games under the new pact, which takes effect with the 1957 All Star Game.

Major change in the pact, which supplants a six-year, $1,150,000 per-year deal put into effect in 1951, is that Mutual will no longer carry the radio side of the series, with NBC taking that over as well as continuing the tv coverage. Original deal was set with Gillette, which in turn farmed out radio coverage to Mutual and tv to NBC. New pact, however, was made directly with NBC, which in turn sold the programs to Gillette.

Though the rights total for the five years comes to $16,250,000, an NBC exec estimated Gillette would shell out a minimum of $21,000,000 over the span. This would include time and production costs, both varying each year according to the station lineup and location of games, the latter determining line costs. Series will in all likelihood continue to be covered in color, but it hasn't been determined how much of the additional costs would be assumed by Gillette.

Baseball Commissioner Ford Frick said there had been other offers since he opened bidding in January, but wouldn't disclose the bidders' identities, claiming it might be embarrassing to them. He did state, however, that assuming equal bids, he would have given the rights to NBC because of the "exemplary" manner in which telecasts have been handled. Frick added the deal will "protect and guarantee" the players' pension fund for at least another five years and provide more liberal benefits for the ballplayers.

AFTRA's Chi Powwow

National convention of the American Federation of Television & Radio Artists starts July 12, running through July 19, at the Knickerbocker Hotel, Chicago. Union has authorized 280 delegates to attend the annual meeting.

Delegates, carrying proxies from other members, will vote in new national officers. They will also decide on various resolutions. N. Y. local elected 100 delegates to the convention.

CBS-TV, which has been priming its exhaustive history of aviation, "Air Power," for the past two years, scored a double coup this week with a deal that will see the 26-part series taking the air in November under a fully-sponsored status. Series will constitute the first 26 weeks of the Sunday evening "You Are There" series starting Nov. 11, and Prudential Insurance, which up to now has been sponsoring "You Are There" on alternate weeks, ups its ante to every-week sponsorship which will continue even after "Air Power" is finished.

The "Air Power" series, undertaken in association with the U. S. Air Force and dealing in the main with the Air Force's wartime role, is in effect the CBS-Air Force counterpart to NBC and the Navy's "Victory at Sea," which was also launched as a 26-week, half-hour series. One difference, however, is that CBS will get off the hook on most of the costs the first time around, while it took syndicated reruns though the NBC Film Division to recoup much of the "Victory" coin. "Air Power," after its network run, is also expected to go the syndication route via CBS Television Film Sales.

Project has been in the works for two years, with a special Public Affairs staff handling it under the production aegis of Perry (Skee) Wolff, who switched over from his "Adventure" post at that time to take over the project. Staff has been screening hundreds of thousands of feet of official and private film, and isn't through yet, with at least staffer currently in Germany going down some Luftwaffe footage to wrap the series up.

Showing of "Air Power" will be made within the "You are There" framework, with the latter show retaining its identity. After the 26 weeks of "Air Power," the "You Are There" series reverts to its regular premise with 13 new films already in production. Those 13 will be repeated during next summer, with fresh films kicking off the '57-'58 season.

Prudential had been going it alone on alternate-week sponsorship of "You Are There" since Electric Cos. bowed out. But apparently it's so high on the "Air Power" project that it's picked up every-week sponsorship for the entire season, which gets the network off a double hook—finding a sponsor for "Air Power" and getting a skip-week bankroller for "There."

AM Nets' Hot Play For 'Game of Day'

Baseball's "Game of the Day" format has become a major factor in the radio network battle to hold onto dubious affiliates and to bring new ones into the fold through changing allegiances. The plans ABC radio had last year to duplicate the longtime Mutual "Game" sked in the afternoons is hotter than ever, with the former reportedly hoping to get the ballgames going for next summer. And the sooner that network can make the announcement, according to some sources there, the better chance it will have to solidify its future. "Game" may turn into a three-way challenge, since NBC cannot be counted out.

Paul Jonas, a radio sports figure instrumental in lining up "Game" for MBS and who recently joined the NBC staff, has been pushing the baseball concept, which the stations desire, with NBC braintrusters, it's reported. It would not be difficult, an ABC report discloses, for any of the radio webs to duplicate the ball coverage now on MBS; there is no exclusivity of rights and all it requires is paying the various clubs involved a fee.

NBC Puts A.M. Radio House in Order With Live Bands But Aft. a Problem; Web May Front Dramatic Lineup

NBC Radio, which got its morning "Weekday" problems out of the way last week with the decision to go to a live bands policy from 10 to 12 noon starting July 30, has still to make a decision on the 2 to 4 afternoon hours. However, it's been learned that the network will propose a new dramatic lineup to its affiliates within a week.

Band policy was okayed on Friday (29) in a closed meeting with the NBC Affiliates exec committee and closed-circuited to affiliates Monday (2) noon. But while the meeting decided to go ahead with "NBC Bandstand," it held back on a decision for the afternoon period, which embraces an hour and three-quarters of "Weekday" plus a couple of soaps that are leaving the network. Meeting discussed the afternoon programming but left it to the network to announce the final decision. This will be a dramatic block, possibly including soapoperas but also extended - length dramatic shows, and will also take to the air July 30.

Still up in the air is the status of Westinghouse Broadcasting Co. and its four NBC affiliates. WBC had planned to drop the network's daytime programming barring any drastic new innovation. Westinghouse viewed the Monday closed-circuit, then issued a statement to the effect that since it had not participated in the Friday meeting, it "is not in a position to comment" but would announce plans "shortly." All of which means that as of the moment, the matter is still up in the air while the Westinghouse brass considered the efficacy of the band programming.

Network is now in the process of lining up the morning show, with the first order of business that of finding a top name emcee, then going into the business of booking bands. Being "considered" for the morning show are such bands as the Dorsey Bros., Benny Goodman, Xavier Cugat, Guy Lombardo, Freddy Martin, Sammy Kaye, Les Brown, Harry James, Ray Anthony and Louis Armstrong. Show would also feature guest stars from Broadway and Hollywood. Program would continue on a participating basis.

'Amazing.' NBC

Lester W. Lindow, of WFDF, Flint, Mich., chairman of the affiliates executive committee, said the affils were "enthusiastic" about the new programming, and added that "it was amazing how NBC independently anticipated the thoughts of so many of our affiliates who had provided suggestions." Lindow and other members of the exec committee did tapes for use in the closed-circuit.

In essence, the new band programming appears to reflect a desire on the part of the web to get

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Hub's Pix Spree Plus Live 'Hop'

Boston, July 3.

Shakeup in Hub tv continues with both stations backing up film kick with stockpiling. WBZ-TV is expanding its program department to "gain greater depth of service to viewers." WNAC-TV has bought four vidpix series and four packages of feature films and a number of cartoons and reruns all in past week, none of which have been skedded.

WBZ-TV preems its new-type show, "Saturday Hop," Saturday night (7) with Pat Boone, Johnnie Ray, Teddi King and Steve Lawrence flying to Hub for appearances. Two disk jocks, Norm Prescott and Alan Dary, will co-host the show, marking the transformance of disk spinners from radio to tv. Prescott and Dary were brought in by WBZ to begin their disk jock around the clock recently. A songwriter, publisher and chirper will be flown to Hub each week and film clips of un-

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SEE AFTRA PROBING 'UNRESPONSIVE' 15

Intra-union hearings will be held into the matter of the 15 members of the American Federation of TV & Radio Artists who remained "unresponsive" before a Congressional subcommittee inquiring into Communist infiltration in show biz last summer, a highly union source believes. The N. Y. local board is expected to hold the hearings after the national body of the AFTRA finishes its meetings in Chicago later this month.

The AFTRA source said that a decision on the 15 rests with the local board, and that three courses of action may be taken if they are found guilty of "conduct prejudicial to the welfare" of the union. The 15 can be fined, censured or expelled from the union, he said. Rule for "prejudicial conduct" is based on a referendum ruling that failure to answer on Communist affiliations is a sign of guilt.

Baton Rouge's 'Friendly' WAFB Departs Mutual To Hook Up With ABC

WAFB, Baton Rouge, La., is ankling as a Mutual affiliate to move over to ABC on Aug. 1. In a time of frequent audio affiliate switching, the move only bears special significance in that its two principle officers have been on the closest terms with the Thomas O'Neil network for years.

Chairman of the WAFB board, Dwight Martin, only left his post as an O'Neil veep (in General Teleradio) two months ago. And Tom Gibbons, prexy of the station, has long been an active member of the Mutual Affiliates Advisory Committee, which is considered the web's closest ally among its affil stations.

WLCS, the ABC affil in Baton Rouge until now, is going indie, it's reported. MBS has made no announcement of a new affiliate there.

WABD Swaps Pay Hikes For Layoffs in IA Pact

In exchange for substantial pay hikes, the International Alliance of Theatrical Stage Employees gave WABD, N. Y., the right to lay off an undisclosed number of technicians. Contract for WABD and another DuMont-owned outlet, WTTG, Washington, were completed this week after several days of negotiation.

Basis for a series of struggles with IATSE has been WABD's contention that crews of 10 and 12 men on a video program ceased being necessary when the DuMont network expired over a year ago. WABD fed the web most of its productions.

Union members ratified the pact Sunday (1) night. It gives them weekly hikes at the top from $175 to $189, and in a second category from $162 to $180. In the lowest of the three categories, which paid from $106 to $152 weekly, the new top is $168. Deal is retroactive for both WTTG and WABD to May 12.

Sell Old Santa Barbara Radio Station for 125G

Santa Barbara, July 3.

KDB, 48th radio station to be licensed by the FCC and on the air since 1921, has been sold for $125,000 to a group headed by James Harford. Seller was F. Robert Bauer. Harford also owns radio stations in Reno and Las Vegas.

Deal was brokered by Arthur Hogan, prexy of the Albert Zugsmith organization. Station's personnel will be retained.

'Home' to Break Down Into Rigid Departments Daily In 'Format Formalization'

NBC-TV's "Home" show will undergo a "formalization" of its format during the next couple of months which will see it take on a departmentalized aspect with regularly scheduled and longer features set for every day in the week. Show will divide itself basically into two half-hours a day, with a specific topic assigned on a regular basis for each half-hour. New format will succeed the present setup of shorter features on a somewhat unscheduled basis.

Principal motive in switching the format of the "electronic magazine" to a more departmentalized operation, according to exec producer Dick Linkroum, is the result of audience surveys plus letters from current viewers. A subsidiary factor is the new format's ability to allow the advertiser to pinpoint his message in the specific field of interest—on food days for food manufacturers, for example. Linkroum said the change in format will be a gradual process beginning now and running into September, and described it as "progression" rather than a change.

The new half-hour features will actually comprise a 20-minute "dominant theme," surrounded by shorter three- or four-minute features on other subjects. Entire format change has been made possible by the elimination of the 11:15 and 11:45 chain breaks. A further format emphasis will be the use of more entertainment in the features—for example, a Wednesday "Take a Break" half-hour of straight entertainment, the use of more personalities, interviews and even occasional dramatization (but not fictionalization) of a particular topic.

Getting greater emphasis will be fashions and travel. In the latter instance, by the way, the half-hour format won't hold when "Home" is on the road, but the studio show itself will feature more filmed travel features. One is "Places You Want to Go," set for the second half of the Thursday show. Another is "Hometown—Heart of America," an unusual feature set for the second Tuesday segment which will involve the use of one or two film crews continually on the road filming key cities in the U. S., with residents flying in to N. Y. to narrate the programs. A pilot film on Youngstown is already in the can and is set for July 17; the weekly series won't get underway, however, until September.

Fashions will get two segments, the first half-hours on Mondays and Fridays. Here again, the new format with longer segments will enable the show to take on more scope. Linkroum points out that in a treatment of "Fashions for June Weddings," for example, the show might be able to take up etiquette, food, even travel.

TV as the 'New Vaude'

Hollywood, July 3.

"Television has mostly replaced vaudeville as the incubator of new talent," states Sidney Miller, himself a former child actor and currently directing the "Mouseketeers" segments of Walt Disney's ABC-TV "Mickey Mouse Club."

Miller took exception to the cries that new talent has no place to test and develop today, and dismissed the lack of vaude houses as a needed proving ground. "Talent today has the same opportunity as in the prime of two-a-day," he declares. There are many tv shows which use kids in either dramatic or variety shows, and are developing the future's stars. The 'Mouseketeers' parallel such groups as the Marko Juvenile Revue, out of which came such personalities as Judy Garland and Jane Withers."

"Tv's huge appetite creates more jobs and offers continued work. There aren't those periods of hardship which caused many a talented youngster to turn to more profitable pursuits," Miller concluded.

Mpls.' 1st Exclusive FM'er

Minneapolis, July 3.

New local radio station, the first here exclusively FM, being launched this month, will have an operating plan that's unique for Twin Cities. It's KWFW and it'll be devoted almost entirely to "programs of music of lasting interest." Also, its commercials will be limited to three minutes an hour and no commercials ever will interrupt a lengthy musical piece. Additional support will be sought from listeners through subscriptions to a printed program.

Constructed at a $50,000 cost and having a 120-foot tower and 45-mile theoretical radius, the station will be operated by Fidelity Broadcasting Co., a local Northwestern Television and Electronics Institute Studios' subsidiary.

Regular broadcasting will follow a 6 p.m.-to-midnight schedule daily and noon to midnight on Saturdays and Sundays.

One other radio station, KTIS, operates both on AM and FM and another, WLOL, has applied for an FM permit.

Gerald Samuel, Minneapolis Symphony orchestra assistant conductor, has been engaged as the new station's musical director.

With KWFM, the Twin Cities will have a total of 13 radio stations in addition to four tv stations, plus another video educational station that'll preem late this year or early in 1957.

28 Hours Weekly of Music as WOR's Answer to What Ails Radio-by-Nite

"Seven-day Studio X," the new uninterrupted nighttime music format of WOR, N. Y., will debut July 9, backed by a heavy ad-promotion campaign in all media.

The program of familiar music, which will be aired Monday to Saturday from 9:05 p.m. to 1 a.m. and Sundays from 1:30 to 4:30 p.m., will be hosted by John Gambling. At the half-hour and hour, he is slated to give a short resume of the upcoming tunes.

The only break in the music programming will be at 11 p.m., when Lyle Van will do his news show. The new nighttime format was worked out after lengthy deliberations by station manager Bob Leder and his aide Bob Smith.

In preparation for the programming, Mutual's N. Y., flagship, has completely redesigned its Studio X, equipping it with latest facilities. In addition, it has run a special cable to its Carteret, N. J., transmitter, set up to exclusively handle "Studio X" transmissions.

A typical evening may feature the complete score of a popular show or film; lush instrumentals by Mantovani, Percy Faith, Jackie Gleason, etc.; popular ballads as styled by Como or Sinatra; and standards from Cole Porter, Rodgers & Hammerstein (also Rodgers & Hart), Jerome Kern, etc.

Mutual affiliates will be invited to hook into the programming and reportedly 150 Mutual stations have evinced an interest so far.

Programs moving out of the WOR evening lineup to make way for the nearly 28 hours per week of music will include: "The Answer Man," "Behind the Iron Curtain," "Supper at Sardi's," "The Ruby Mercer Show," "The Jean Shepherd Show," "Big Moments in Sports," "Family Theatre," "Long John's Almanac" and Sunday's "WOR Festival of Opera."

NBC-TV Bags 'Big Biz' In NCAA Regional Grid

NBC-TV has pulled down some heavy industry for first-time television sponsorship in its regional NCAA football coverage this year. Minneapolis-Honeywell Regulator Co., via Foote, Cone & Belding, is in for a quarter of the eastern coverage of the five regional contests; so is American Machine & Foundry in the west, via Fletcher D. Richards. With Liggett & Myers and Sunbeam each sponsoring a quarter nationally, the regional package is now three-quarters sold.

Five regional contests are in addition to the eight nationally-televised NCAA games to be handled by NBC-TV. National schedule is sold out to Sunbeam, Bristol-Myers, U. S. Rubber and Zenith.

Aussie TV Shaping Up As Uncle Sam's Annex; 'Good Riddance to Radio'

By ERIC GORRICK

Sydney, July 3.

Apart from the forthcoming Olympic Games next November, the most important event in local show business history is the advent of television, as yet an undiscovered wonder for the Aussie populace prepared to pay about $300 for a tv set, plus about $10 for a look-see license.

The Great Event is timed for next November and already the vaults of the tv operators are loaded to the brim with Yankee celluloid, plus a little British and local fare. The initial bid looks like an all-American setup, this despite irate yells from Aussie Actors' Equity for major talent protection.

Aussie fans are looking forward to a change from antiquated radio routines with the debut of tv, irrespective of the initial top cost of video equipment. Frankly, Aussie radio-commercial and government-controlled—has never gotten out of its swaddling clothes. Program lineups lack imagination, disk jockeys still ride the same old corny "horses," flesh-blood shows follow the same patterns that put the skids under vaude years ago. It is from such a setup that the local fans seek an escape route via tv.

Television here will be under the strict supervision of a special TV Board appointed by the government covering programs—adult and minor, time sequences, celluloid censorship, sports, etc. The old Radio Board, likewise government-controlled, has been lacking in showmanship over the years, leaning, according to the fans, towards a too high highbrow blueprint.

The top brass behind Aussie commercial tv have cast overboard the old radio routines for a timely showmanship-backed setup, drawing upon the best in overseas' programs to swing tv to a boom success Down Under. Aussie fans, in short, are willing to pay heavy dough for solid tv entertainment as a welcome change from dead-as-a-dodo radio.

Mutual's 'Me Too' On Live Orchs

A live two-hour jazz and pop music program, titled "Bandstand, U.S.A.," will bow over the Mutual network Saturday (7) night at 8.

The program will feature top names in the field.

Mutual's announcement came as NBC offered a plan to its affiliates for similar programming of live music, featuring top name bands, slated for weekday morning airing, also titled "Bandstand." First broadcast will originate, in part, from the American Jazz Festival at Newport, R. I., featuring such jazz personalities as Duke Ellington, Chico Hamilton, vocalist Anita O'Day and others. The show will open from N. Y. with a half-hour concert by pianist George Shearing and will close from the Birdland on Broadway with a special feature by Count Basie and his orch.

Guy Wallace will serve as emcee. The lineup of musical talent is being handled by Tommy Reynolds, Mutual's music coordinator.

Schenectady — Joe Roulier, former WTRY announcer-deejay, has joined the staff of WGY, succeeding the late Harry F. (Bud) Mason.

'DO OR DIE' ON 90-MIN. SHOWS

Something Fishy in Canada

Ottawa, July 3.

Pressure from the Dept. of Fisheries has squashed a proposed repeat of last season's most popular tv drama on Canadian Broadcasting Corp.'s "General Motors Theatre." So reports Bob Blackburn, Ottawa Citizen's tv critic.

"The department," the story has it, "was mortified that anyone should suggest it might be possible to get food poisoning from salmon, and used considerable pressure to ward off any repetition of this calumny." ("Flight Into Danger" by Arthur Hailey showed a flying plane almost wrecked when many passengers and all the pilots were stricken after eating a meal of salmon. A former wartime pilot among the passengers, who had chosen meat instead, took over and brought the plane to safety).

"It's also reported," adds Blackburn, "that CBC was jumped on with both feet by the commissioner of the Royal Canadian Mounted Police when, in a play called 'Zone' (adapted from a stage play by Marcel Dube) some police chaps—not even RCMP)—were represented as being rather rough fellows."

Blackburn comments, "It's totally impossible to write anything worthwhlie without getting someone somewhere sore at you. If that someone happens to have any weight to throw around, they'll throw it. The result, more often than not, is that the movie and television producers will tend to take care that the only people who get their toes stepped on are those who can't fight back."

House to Probe TV Talent, Agencies, 'Tyranny of Ratings' in Shift to N.Y.

Washington, July 3.

House Judiciary Committee inquiry into alleged monopoly in television will move into high gear and shift its hearings to New York some time in September, chairman Emanuel Celler D-N. Y.) revealed to reporters here last week.

Celler said he plans to explore various aspects of tv operations as part of the committee's overall study of possible antitrust violations in regulated industries. Among other things, he said, the group will examine the "star system" in video, the possible "bottling up" of talent by networks, the power of advertising agencies in preempting time on networks, the entry of newspaper and magazine publishers into tv station ownership and its bearing on control of communications media.

In addition, Celler said, the committee will look into the "tyranny" of audience ratings, syndicated film operations, and segregation of talent by networks; barring of performers from certain sections of the country.

Celler said the hearings will run "a long time" and indicated that network execs and big name talent will be called to testify.

The Congressman said the New York location would be convenient to many members of the committee, particularly Rep. Kenneth B. Keating (R-N. Y.), Rep. James Quigley (D-Pa.), Rep. Peter W. Rodino (D-N. J.), and Rep. Hugh Scott (D-Pa), who are members of the subcommittee charged with the inquiry. Congress is expected to adjourn about Aug. 1.

TA's Telethon Nix For Olympic Coin

Hollywood, July 3.

Unless Theatre Authority reverses itself, there won't be a network telethon this year to raise funds to send the U. S. Olympic team to Melbourne. TA, clearing house for benefits, has a hard-and-fast rule against fund pleas on a national level, and it's understood that the web programming toppers are also opposed to the nationwide fundraising shows because of the disruption of normal schedules.

Plans for a network fund plea were recently disclosed for a tentative August date and said to be a Hearst newspaper promotion spearheaded by L. A. Examiner columnist Vincent Flaherty. Neither Hollywood nor N. Y. offices of TA learned of the proposed telethon until after publication of the plans. Likewise, the U. S. Olympic Committee in N. Y. also knew nothing of the project, according to a TA spokesman.

Although Theatre Authority approved the network telethon for the Olympic fund four years ago, the organization since has drafted the rule against crosscountry fund appeals.

P&G JOINING BORDEN'S ON 'PEOPLE'S CHOICE'

Procter & Gamble is moving in to take over half of the Thursday night "People's Choice" on NBC-TV. Borden's has been going it alone on the Jackie Cooper filmed situation comedy for the past season, and has maintained a Thursday time franchise on NBC (first at 8:30, now at 9) for the past several years with "T-Men in Action" and "Justice."

P&G moves into alternate-week sponsorship starting in October.

British Com'l TV On Talent Prowl

London, June 26.

ABC-TV, weekend commercial tv programmers in the North and Midlands are on the prowl for new talent and new faces. Starting this week, scouts will tour key coastal resorts throughout the summer for new personalities to be featured in their weekend programs.

Main objective of the talent hunt is to bring to tv artists who are mainly fresh to the medium. In this way they hope to provide a contrast to the regular use of standard talent which they hope will provide an impetus to summer viewing.

The decision to scout for new names was announced at a press conference last week when ABC-TV outlined drama projects for networking between the three commercial outlets. They aim to present worthwhile shows which would provide their own answer to the influx of American programs, without leaning on quota restrictions.

INTERSTATE'S HAY ON 'JOAN' RERUNS

Hollywood, July 3.

That deal whereby NBC-TV acquired 245 repeats of Joan Davis' "I Married Joan" vidfilm series has put Interstate Television in the profit column already. Interstate received around $1,150,000 for the telepix lease deal. In addition, NBC has option for further runs.

Interstate, acquiring the "Joan" films for syndication originally, guaranteed $700,000 to Miss Davis. Series is owned by the comedienne, but NBC has 50% of the profits for having bankrolled the production. In addition to Interstate's guarantee, Miss Davis gets a healthy percentage of the profits.

Series was originally seen on NBC-TV.

ABRAHAMS SEES 'ASSESSMENT' YR.

Coming season on television will constitute a programming "year of assessment" for the industry, during which the trend toward full-blown expansion into the 90-minute field will either become an accomplished fact or die aborning. That's the opinion of Mort Abrahams, former exec producer of "General Electric Theatre" and recently named to the executive producership of Showcase Productions, with prime emphasis on "Producers' Showcase."

Abrahams points out that with the exception of the CBS-TV "Playhouse 90," there are no new program trends among the crop of new shows set for next fall. Possibly the so-called "family-type" show, with the emphasis this year on costumers, represents the newest "cycle," but Abrahams maintains that "I'd hate to see the television business go into cycles, like the motion picture industry. Everything becomes an imitation when that happens."

What is significant, however, is the question of how "Playhouse 90" turns out, and how "Producers' Showcase" continues to operate. "The entire industry will be watching those two shows, along with our (NBC's) Friday night shows," Abrahams states, "And if they succeed, I think the longer program will be on us with a real rush. If they don't pan out—and I don't think this will happen—then I don't know what's next." In these terms, Abrahams thinks the coming season will be a critical one, despite the absence of any strong new programming trends.

Matter of Material

As to the imminence of more 90-minute programs, Abrahams finds the problem of material the most pressing. This is particularly true of straight dramatic vehicles. "A musical is fairly easy. There are plenty of them around, and also we find that we can put music to straight plays without much trouble and thus come up with something new and exciting. But when we come to the straight play, we run into trouble. Most of the good ones—the plays with inherent excitement—have been done so often on the stage and in films and even on tv that we would be adding nothing by using them. Some with less exposure are difficult to get because of complicated rights situations. And very few writers are writing for the 90-minute length in television."

Abrahams sees this problem solving itself, however. "In a few years, the great American playwrights, like Tennessee Williams and William Inge, will be writing for television," he opined. There are many reasons for this—for one thing, the longer length is more to their fancy; they can write in the same dimensions they are used to. For another, the trend toward purchase of film rights of tv scripts will make writing directly for tv lucrative enough. Furthermore, television has become far more mature in its dramatic form—the "occasional use of a word like 'hell' or 'damn,' the recognition of the fact that it is possible for a man to love someone not his wife—these will enable them to write

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NBC-TV Jan. Slot Shapes Up for Webb's 'Noah's Ark'

Jack Webb's new "Noah's Ark" series has been pinned down by NBC-TV, with the projected deal under which General Electric would have bought the series for its Tuesday night ABC-TV time period now dead. NBC-TV's deal calls for the series to begin in January, with the film series thus accorded an "in-reserve" status to be rushed in at the first sign of a mid-winter cancellation.

Series is about a veterinarian, with Webb producing and directing—but not starring—under his Mark VII Ltd production banner.

D.C. Solons Take a Few Swipes At FCC's OK of NBC-WBC Philly Swap

Washington, July 3.

Something old and something new came out of the House Judiciary Committee's probing last week of the circumstances surrounding FCC approval of the Westinghouse-NBC swap of Cleveland and Philadelphia stations. The net result of the inquiry was that the Commission didn't look too good, at least in the eyes of some members of the Committee, including one Republican.

Committee Chairman Emanuel Celler said that if the Commission had held a hearing on the case "it might have been a different story." In view of information the Commissions had on the deal, he said, it should not have been satisfied with a letter from Westinghouse indicating no "duress" in the transaction.

"I don't think Westinghouse had much of a chance here," said Celler. It was in a box . . . You had a danger signal flashed (through info gathered by investigators) which might have prompted an inquiry."

Rep. James Quigley (D-Pa.) joined in expressing dissatisfaction. "Didn't it occur to you," he asked FCC Chairman George C. McConnaughey, "to get the evidence that the Westinghouse letter was written with a gun up their neck?"

McConnaughey replied that the Commission was satisfied with the Westinghouse letter.

Rep. Kenneth B. Keating (R-N. Y.) remarked that the agency procedures to avoid hearings came as "a great surprise" to him. "My strong impression," he said, would be that in a matter of such moment as this . . . a hearing would be desirable."

One member of the Committee, Rep. Hugh Scott (R-Pa.), a Philadelphian, said he was satisfied to have NBC in Philly.

From memoranda obtained from the FCC files, Committee counsel brought out a few new items. To wit:

Former Westinghouse Broadcasting Co. prexy Chris J. Whiting called on RCA board chairman David Sarnoff to ask whether it was NBC policy to do "a muscling job" on Westinghouse. Gen-Sarnoff told him the company felt the transaction was necessary to protect its stockholders.

Walter Annenberg (Philadelphia Inquirer publisher) would

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'FIRESIDE THEATRE' BROADENS FORMAT

Hollywood, July 3.

Jane Wyman is broadening the scope of her sertes away from strictly femme - oriented tales, toward more suspense, comedy and action drama teleplays, for next season's "Fireside Theatre." Feeling is that the actress should have a wider emotional range in which to wander in upcoming stanzas, according to "Fireside" producer William Rousseau.

Meanwhile, Miss Wyman goes before the cameras at Revue this week in a prizefight story, penned by Leonard Freeman, "By, By, Byline," with Sidney Lanfield directing. Following episode stars Gene Lockhart in "This Way to Heaven," with Don Weis directing the Jameston Brewer teleplay.

Italo TV Hypo Via $150 Set, 2d Web

Rome, July 3.

The growing Italian television industry is expected to get a decided boost when two innovations, just decided on here, go into effect. First is the opening of a second channel to supplement Italy's current single national network, while a second important announcement concerns plans to manufacture a 17-inch set to sell under $150, half the current price.

Plans to give the tv industry an incentive were revealed last week by Piero Anfossi, head of the National Assn. of Electro-Technical Industries. According to Anfossi, the second telenet would begin to function upon completion of the Italian tv relay system. When Sicily and Sardinia are included in current Italo video coverage—which now stretches as far as Naples — the "second program" would be gunned. This would presumably take place within 1957.

More important in overcoming market saturation in set sales, which is a major preoccupation here, is the plan for the "ANIE" set, to be sold at minimum rates. Set would be made by a pool of industry companies, each cutting costs to keep down final tab to a figure below the magic 100,000 lire mark. Similar move some time ago in manufacture of an inexpensive radio set, also an "ANIE," resulted in sharp increase in radio sales and listening. Set quality is guaranteed by the industry pool.

RAI-TV, the Italo television setup, already is making plans for the future. A television "city" is planned for Rome, studios in Milan and Turin are being enlarged, and commercials, heretofore excluded from Italian screens, will probably make their appearance this fall. Italian set owners already pay a yearly $25 fee for their televieving, so that if current plans for commercialization of the Italo net hold, the country would, presumably, be only one where both commercials and a yearly fee are required, at least for the same program.

Glasgow's Legit-to-TV

Glasgow, July 3.

Deal is being negotiated for the Theatre Royal, legit and pantomime house, to be sold to commercial tv. Theatre is centrally situated and has full stage facilities.

James Coltart, managing director of Scottish Television Ltd., company formed by newspaper owner Roy Thomson, planed in from America after o.o'ing the tv scene there.

Peter Pan's 100G TV 'Paris Fashion'

A special $100,000 "Paris Fashion Preview," sponsored by Peter Pan Foundations, will be aired Aug. 29 over ABC-TV, 3:30 to 4 p.m., marking the first time France's leading salons have opened their doors for extensive TV showings of their fall creations.

The half-hour show, which will be filmed in Paris during the annual secret showings of top designers in late July, will be the first in a series of such fashion special to be sponsored by the brand-girdle manufacturer. Peter Pan has an option agreement with the Chambre Syndicale de la Couture de Paris, plus the full cooperation of the French government, which runs through 1959. Deal which was inked Monday (1), has been in the works for over three years.

Consideration is being given to film in color this year, as well as in subsequent years, although it is planned to use the color film this year only for possible department store projection rather than for tv.

Prints of the films will be handled with extreme security prior to the Aug. 29 date, which is the world-wide release date for public showings of French designers imposed by French law.

Tele Follow-Up Comment

SUNDAY SUPPLEMENT
With Marjorie Trumbull, emcee, and guests
Producer: Marjorie Trumbull
60 mins., Sun.; 3:30 p.m.
KRON, San Francisco

An off-camera male voice introduces Marjorie Trumbull as "Mrs. San Francisco Television" at the start of this weekly hour of culture-slanted interviews. The truth of the matter is that the guests being interviewed make or break the show's 10-minute segments, and that Mrs. Trumbull doesn't have too much to do with their success or failure. The first guest was Melvyn Douglas, who is currently appearing in "Inherit the Wind" in Frisco and who spoke eloquently and lovingly about the play, about Clarence Darrow (whom he knew years ago in Chicago) and about some incidents in his own career. Douglas needed no prompting, was completely charming and at ease and seemed to make Mrs. Trumbull a little nervous with a couple of remarks about Darrow's feeling toward Prohibition. Or maybe she was just watching the clock, because Douglas ran over a couple of minutes.

The next pair of guests—a man-and-wife team of academic painters, Mr. and Mrs. Thomas Layton—provided a contrast to Douglas. Mrs. Trumbull had to work very hard to get any comment out of Mrs. Layton, even though she showed a number of her pictures, and the husband, while a bit more at ease, spoke so deliberately that the show almost died on the spot.

With the next guest, science fiction editor Anthony Boucher, the proceedings picked up considerably, for Boucher proved to be lively, literate and equipped with a couple of interesting stills and a thorough knowledge of his subject.

At this halfway point in her show Mrs. Trumbull learned that one of her scheduled guests, accordionist Dick Contino, was not going to appear. She commented on this, briefly and fairly graciously though she was obviously put out, and continued at a pace that must have been more leisurely than originally calculated. She spent 10 minutes giving Holiday magazine awards to six Frisco restaurant owners, carefully showing stills of each of the restaurants and eliciting information about the house specialties.

Then came an interview with Merry Anders, the femme lead of the Coast version of "Will Success Spoil Rock Hunter?"—except that Mrs. Trumbull called it "Rock Hudson" and referred to the play's "slightly incredulous name." Miss Anders was a pleasant, if unexciting, tv guest who confessed, "I must be truthful, I love television," and also remarked that she had arrived in Frisco the night before for the first time "and I love it."

Closing segment was devoted to Renee, a chic Hollywood costume designer who now works for the Shipstads-Johnson "Ice Follies." She brought in some costumed dolls and sketches and had some appeal for women in the tv audience.

Mrs. Trumbull was poised throughout and showed herself a smooth emcee, despite her habit of using the word "quite" too much. Camera work was excellent and if the quality of the guests holds up Mrs. Trumbull will probably remain "Mrs. San Francisco Television" a long time. *Stef.*

TWO FOR THE MONEY
With Sam Levenson
Producer: Gil Fates
Director: Paul Alter
30 Mins., Sat: 9 p.m.
BULOVA, OLD GOLD
CBS-TV, from N.Y.
(McCann-Erickson, Lennen & Newell)

Sam Levenson, taking over as quizmaster-emcee on "Two For The Money," enlivens many segments with his folksy Bronx humor. However, the show, from which Herb Shriner vacated for the summer (and permanently), appears to be uneven in entertainment qualities, rising and dipping according to the human interest of the contestants.

Shriner is due to open in the fall with a new half-hour show over the same network Tuesday night.

As for Levenson in this Goodson-Todman package, the format at times seems to fence him in, rather than offering him a free outlet for his talents.

On last Saturday's (30) show, at Levenson's second outing, there was time for only two pairs of contestants. His handling of the initial pair, a novelist-housewife and a French student, seemed to lack the proper lifting spontaneity, although he redeemed himself with a midwest honeymoon couple in their 60s. With the latter, Levenson's folksy humor clicked. *Horo.*

Steve Allen Show

Round 2 in the Steve Allen (NBC-TV) vs. Ed Sullivan (CBS-TV) competition came off last Sunday (1). The tussle viewed from Allen's corner doesn't look like much of a contest yet. The contender just isn't carrying enough entertainment weight. Even the "new" Elvis Presley didn't help, except, of course, on the Trendex.

The show, a mixture of sketches, songs and guest acts, missed on most counts. There were three skits, a Yogi bit with Allen, a Hollywood satire with Allen and Imogene Coca and a takeoff on a western tv show with Allen, Miss Coca, Andy Griffith and Presley. They were all weak.

Miss Coca, Griffith and Presley were guests, along with Milton Berle, who came on for a brief opening stunt. Presley, the controversial rock 'n' roller, had been given a big advance buildup cued on the "new" wrinkle. That constituted a switch in costume from his usual informal attire to tails and also a restrained delivery.

In other words, the singer was straightjacketed. His forte is his frenzied delivery and rough appearance. Without that, he's got little to offer. His usual performance may not be everybody's cup of tea, but it's the essence of his popularity. NBC apparently feared it was treading dangerous ground in booking the guitar-strumming vocalist. That was evident in the tempered performance, plus Allen's no-offense-meant type comment in his intro to Presley, whose previous tv appearance on the Milton Berle show had stirred up a storm of protest.

There's little doubt that the booking resulted in a huge tune-in of Presley cultists; but it's the impact of the act in helping to create a weekly viewing habit that's important now. And, it isn't likely that Presley scored on this count in his two-tune offering, plus unimpressive participation in the western sketch.

As already noted, Miss Coca appeared in two sketches, both of poor quality. The comedienne didn't add much to the proceedings, but there really wasn't much she could do. Griffith, who's currently appearing on Broadway in "No Time for Sergeants," came through with the best routine in his standard "Hamlet" synopsis.

The tune "Picnic," with lyrics by Allen, was given a strong plug via a workover by singers Edyie Gorme and Steve Lawrence. Allen also gave the number personal keyboard play. The vocal duo was later spotted in a comedy item, involving operatic costumes. It didn't come off too well. The show, loaded with sponsors, was interrupted for at least six commercials. *Jess.*

Ed Sullivan Show

The Ed Sullivan Show on CBS-TV Sunday (1) was one long commercial for a motion picture, Warner Bros.' "Moby Dick," and probably one of the least expensive talent-wise. The program was dedicated to John Huston and in presenting the "story" of the director of "Moby Dick," the one-hour stanza made copious use of film clips depicting scenes from various pictures helmed by Huston.

Sullivan had his usual contingent of star names on hand, both live and on film, to lend a glamorous aura to the show. For the most part, the stars paid tribute to Huston for his accomplishments and introed clips from various of his films. Seen live from New York and Hollywood were Huston, Gregory Peck, the star of "Moby Dick," Edward G. Robinson, Jose Ferrer, Mary Astor, Peter Lorre, and Lauren Bacall. On film were Orson Welles, Humphrey Bogart, the late Walter Huston, the late Sydney Greenstreet, and Katharine Hepburn and Claire Trevor.

Since Huston is one of Hollywood's foremost directors, the film scenes were selected from a formidable array of top motion pictures, including "The Maltese Falcon," "Moulin Rouge," "The African Queen," "The Battle of San Pietro," "Treasure of Sierra Madre," "Key Largo" and, of course, "Moby." The selections from Huston's old films made exciting viewing and left the televiewer with the feeling that he'd like to see the films again.

However, the choices from "Moby Dick"—the long sermon to the whaling crew by Orson Welles as well as Peck's live reading of a section of the Herman Melville novel—were rather dull and hardly conveyed the excitement of the picture. The whaling and chase scenes were lost, although effectively employed as a backdrop for a couple of sea chanties by Burl Ives, the only unadulterated live entertainment on the show. Apparently one verse of Ives' sea songs was a bit salty for tv, causing Ives to remark: "The last verse is not quite nice, so I'll omit it."

For good measure, Sullivan included in his potpourri jockey Billy Pearson and actor Vincent Price, "The $64,000 Challenge" art experts. Pearson came out in racing silks to indulge in corny banter with Sullivan and Price. They threw in some nice words about Huston and "Moby Dick," but it was lost in the general silliness of the conversation. *Holl.*

Person to Person

Ed Murrow made his last "Person to Person" visits of the season Friday (29) over CBS-TV to Dizzy Gillespie in Corona, L. I., and to Emily Kimbrough in Manhattan. Unfortunately, it wasn't a flash finale. Both visits appeared stilted and uncomfortable and the guests never got a chance to let loose.

The Gillespie remote seemed especially off-key. Recently back from a U. S. State Dept.-sponsored tour of the Near and Middle East, practically all he got to say was that it was a "good thing" and that the U. S. should do "more things like it." One of the leaders in the bop musical movement, all he had to show about it were a few piano doodles on "How High The Moon" and a couple of trumpet licks on "Whispering." Bop probably is still an unknown factor to many of the viewers. Gillespie's wife, Lorraine, came in for some comments on the tour and how she lives with that kind of music. The Gillespies seemed ill at ease and Murrow didn't do much to help 'em out.

Much more poised was Emily Kimbrough, probably because she's a professional gabber and not a tootler. After an overlong stay at the foot of her staircase where she was met by the cameras, Miss Kimbrough started moving around her Gotham flat talking of the lecture circuit and writing. She was then joined by her twin daughters (both married) and a grandson. It was a pleasant family gathering until Murrow corraled them into a musicale (two pianos and a flute).

At the close, Murrow dished out a bunch of posies to the people who helped him with the scries during the past season. *Gros.*

You Are There

"You Are There" departed from its customary format of historical drama for a contemporary "See It Now"-type half-hour pictorialization-commentary on "Cyprus Today," with Howard K. Smith, chief European correspondent for CBS-TV, planing in after several weeks on the island to wrap up the narration and commentary. Though obviously the scope of the Cyprus problem can't be summed up in less than 30 minutes, the newsfilm and the commentary vividly pointed up the issues and the conflict.

A guess would be that the idea for the show stemmed from CBS' exclusive action pictures of the violence, particularly the jeep incident, which got plenty of exposure all over the network's news & public affairs shows. What with Smith and a film crew on the spot, it made sense to wrap up the already-completed footage with fresh film to tell the entire story.

Smith went into the background of the island's history and economy, its advances under British rule, and the conflicting interests of the Greeks, Turks and Britains, in the last case conducting interviews with members of each group. Then came the action footage, and interviews with British soldiers in the field, including a display of the homemade bombs used by the Cypriot terrorists. The wrapup was interviews with the Greek and Turkish foreign ministers and British Governor General Sir John Harding. Also included was a pre-exile statement by Archbishop Makarios spiritual leader of the Cypriot revolt.

Smith, talking with host Walter Cronkite, summed it up by pointing out the valid claims of all concerned but maintaining the urgency of the question in terms of Near East defense and the possible effect of the situation on the neutral countries. It was a well-formulated exposition of the situation, and a fresh change for "You Are There." *Chan.*

Masquerade Party

In its new 10:30 Saturday night slot, "Masquerade Party" remains the same entertaining package, offering a sophisticated panel, name guests, and a knowing, genial moderator, Peter Donald. The ABC-TV show, built around the panel detecting the costumed guest by questioning, moved from Wednesday night at 9.

George Raft, masked and dressed as Robinson Crusoe, the clue being the "raft" in his name, proved easy pickings for the panelists, consisting of Bobby Sherwood, Betsy Palmer, Ogden Nash and Ilka Chase. Then came Vivian Blaine, dressed up as a rag doll, followed by Dodger pitcher Carl Erskine and his wife, he costumed as a sidewalk pitchman and she as his moll. The latter two were a bit harder for the panelists, but adept queries also brought forth their identities.

The entertainment comes in the byplay. Both Raft and Miss Blaine played their roles to the hilt, quite in the spirit of things, and pitcher Erskine and his wife—"non-pros"—did quite well in their acting stint also. Of its type, this remains a good show. However, further audience participation could be built if the clues flashed on the screen were less obtuse. The guests, incidentally, with the cooperation of moderator Donald, managed to plug their individual projects—Raft, his interest in the Flamingo Hotel, Las Vegas, and two upcoming pictures, and Miss Blaine, an upcoming picture and a legit appearance ("Hatful of Rain").

The tab for the show is being picked up by Bromo Seltzer and Olin Mathieson Chemical Corp. (Lentheric). *Horo.*

Matinee Theatre

A tender and charming story of the blending of oriental and occidental mores in matters of the heart, Pearl Buck's "The Lighted Window" proved one of the sprightlier offerings of Albert McCleery's "Matinee Theatre" on NBC-TV in a segment last week.

Of course, there were the usual quota of dropped lines, bad mike follows and extraneous noises, perhaps inevitable in the crowded "Matinee" sked. Also, an occasional woodenness amongst the thespians was noticeable at times. But most important, the Betty Ulius adaptation, as staged by Lamont Johnson, rose above these perils of live video to afford the viewers a truly entertaining hour of good drama.

Story dealt with the paralleling romantic difficulties which beset an American and a Chinese couple in N.Y., with Scott Forges and Fran Bennett the Yankees and Judy Dan and James Hong the Chinese pair. Miss Dan came to America as a mail-order bride for the Americanized Hong, arranged in the traditional manner between the pair's parents. Hong refused her, but in solving the young folk's differences, Forbes and Miss Bennett salvaged their own foundering union. Meanwhile, each couple learned something of the visdom of the other's culture en route.

Director Johnson aimed primarily for a gentle comedy of contrasting manners, to good effect. Miss Dan, a tiny, sweet and pretty thing, wasn't always flexible enough to portray the required emotional stresses, but impressed as a whole. Miss Bennett also foundered somewhat on the script demands, but likewise managed to deliver well in entirety.

The male contingent came off better, with both Forbes and Hong, the latter a very promising young actor, getting full mileage from the story. In lesser parts, Sammee Tong, William Yip and Edwin Jerome were good. *Kove.*

Goodyear Playhouse

The metamorphosis of a film industry that is still in a state of flux was the subject of precedental television drama Sunday (1) on NBC-TV. "The Film Maker" on "Goodyear Playhouse" marked the first time the medium responsible for many of Hollywood's woes gave the predicament the once-over on the air. It wasn't a click as the story of a "big business" struggle, but some of the ideas and events in this yarn by Malvin Wald and Jack Jacob had wide trade appeal.

Ralph Bellamy was executive producer of a leading Hollywood studio. He fought a losing battle against new management, which advocated lately-familiar business practices to lift the industry out of its doldrums. The authors evidently didn't want to take sides in this war of old against new, but they had so much sympathy for Bellamy's Hank Patten that whatever he did or said made it seem as though his largely emotional motivations were purely noble and

(Continued on page 40)

OLYMPIC FINALS
With Bill Henry, Jim Simpson, Marty Glickman
Producer: Bill Kayden
Director: Bill Bennington
120 Mins.; Saturday (30), 5 p.m.
NBC-TV, from L. A. (color)

NBC-TV did an excellent job of covering one of the top sports events of the year last Saturday (30). It was the finals in the U. S. Olympic competition at the Los Angeles Collsuem, where the nation's standout track-and-field stars were bucking to make the U. S. team for the quadrennial meet in Australia this year. An outdoor spectacular, it was a natural for the NBC color treatment.

The coverage concentrated on the track competition, although shots of the pole vaulting, discus throwing and hop-skip-and-jump events were also shown, but not on any regular basis. Several cameras were positioned around the stadium in excellent vantage points to pick up the races in clear, straightforward fashion. There was no attempt to emulate the artistry of the film coverage of the 1936 Olympics in Germany where a psychological depth was added by the skillful use of close-ups. No facial closeups were utilized in this tv show which was satisfied to be a solid piece of video journalism and nothing more.

Marty Glickman handled the step-by-step descriptions of the races in highly informative style, unavoidably falling into the bang-tail terminology of "now he's coming up on the outside," etc. Bill Henry and Jim Simpson supplemented with interviews with the winners of each event and the Olympic committee chairman who made a pitch for funds.

In place of some of the interviews, more explanations could have been given about the field events which were progressing throughout the two hours. There were sundry shots of these, but little word about precisely what the athletes were doing. It could have made a more interesting supplement to the track events. *Herm.*

ARTHUR MURRAY SHOW
With Jeanne Hughes, Del Torto, Marvelites (3), guests
Producer: Howard Senor
Director: Ed Herp
30 Mins.; Sun., 1 p.m.
WJW-TV, Cleveland

This Sunday afternoon half-hour stanza is an easy-to-take, somewhat frothy offering that permits the local Arthur Murray studios to show, to their best advantage, studcnt presentation of the dances they've learned. As a change of pace, the show offers a film clip—a short by Burl Ives—and musical selections by Dick Hoh and the Marvelites.

Hoh's "Shine on Your Shoes" and "Birth of the Blues" were done with zest, while the Marvelites handle themselves with professional know-how.

As a gimmick, the stanza has a filmed dance contest with viewers asked to identify the dance. Tying all the ingredients together are the show's two emcees, Jeanne Hughes, an attractive eye-appealer, and Del Torto, managing director of the downtown Murray studio. The pair show grace and charm in weaving the segments together and pleasantly dispel the fact that the entire show is a healthy you-can-dance-better-through Arthur Murray. The couple also join the other dancers in a brief concluding dance spree, and judging by the brief demonstration (24) they should have terped more.

Show's heavy emphasis is on a contest by entrants from the various Arthur Murray studios. Audience applause picks the winner. Unfortunately, camera pan showed audience consisted of a limited number, and the bulk of them youngsters. Unfortunately, too, camera angle of exhibition dancers found a pole in the middle of the scene. Generally, though, overall handling and production were good. *Mark.*

WTRI-TV, Albany U, Puts in With ABC

Albany, July 3.

WTRI-TV, telecasting on a test basis since June 15, after being off the air since January, 1955, joined the ABC network Sunday (1). About 50% of its time has been allotted for web shows.

Schedule of UHF station, owned by Stanley Warner Corp. and operating in studios at the north city line, is from 1 p.m., weekdays, 4:45 p.m. Saturdays, and 4 p.m. Sundays. William A. Riple, former manager of radio station WTRY in Troy, directs WTRI.

MARTIN & LEWIS TELETHON
With Martin & Lewis, others
Producer: Ernest Glucksman, M&L
21 Hours; Fri.-Sat. (29-30), 10 p.m.
DuMont, from New York

The talents of Dean Martin & Jerry Lewis appeared to have become fused again as a team. The feuding duo was seemingly united under the common bond of charity in the 21-hour telethon conducted for the benefit of Muscular Dystrophy Assn. In this instance, the pair seemed to forget their points of personal difference, and during several occasions, the teamwork was again evident.

This year's telethon brought a whopping $575,349 pledged on the board as against $235,000 actually collected last year. The shindig was a well-organized project, firm of Hale & Baker having taken over the organization of the proceedings. There were several points of origination, thus giving the show a greater radius of activity which might have accounted for the greater amount of pledges.

Generally, the show was entertaining. There were some bright spots such as the organized bedlam during the sequence with M&L, Milton Berle and Jan Murray. When Jack E. Leonard takes over, there's also an authoritative bit of show biz. Nanette Fabray, Roberta Sherwood and Sammy Davis Jr. also gave life to the telethon.

The talent aggregation was probably as great as any brought onto one show. The who's who of the entertainment field in New York came before the mike.

In addition, the show went far afield with originations in Westchester, Long Island, Grossingers and Brown's Hotels in the Catskills and Bridgeport. Also several sections of the country carried the layout at various times via remote.

A serious moment by Virginia Graham resulted in a memorable bit. Miss Graham spoke movingly on the effects of the ailment, and seemed to give a sense of depth to her end of the show.

The turnout for this layout was comparatively tremendous. Included among those who showed were Jaye P. Morgan, Vic Damone, Jackie Gleason, Eydie Gorme, Steve Allen, Jack Carter, Hazel Scott, Ethel Waters, John Reed King, Vincent Price, Betsy Palmer, Nancy Walker, Joseph Schildkraut, Richard Boone, Louis Armstrong, Paul Newman, Guy Lombardo, Paul Winchell, Patti Page, Myron Cohen, Al "Jazzbo" Collins, Crackerjacks, Harptones, Stan Rubin, Faye Emerson, Skitch Henderson, Tex & Jinx, Denise Lor, Pat Michael, Jerry Southern, Peggy Ann Garner, Jackie Robinson, Johnny Puleo, George Raft, Fran Warren, Elise Rhodes, Ernie Kovacs, Edith Adams, Johnny Johnston, Lynn Christie, Thelma Carpenter, Joey Adams, Al Kelly, Bob Alda, Eileen Barton, Cozy Cole, Sid Gould, Willie "The Lion" Smith, Lenny Kent, Carole Bennett, Sandy Becker, Morey Amsterdam, Capt. Video, George De Witt, Richard Hayes. Ernie Glucksman kept a firm and experienced hand on the proceedings.

The b.o. of Martin & Lewis is still tremendous, and their prestige is also big enough to bring out some of the top names in show biz for a cuffo contribution. Unfortunately, the bond that makes them a great team is uncertain and tenuous. There were moments of fusion, and there were times when they spoke around and over each other. During these moments, they're just two guys, but as this show proved—with a heart.

Jose.

HOW TO PLAY BY EAR
With Dr. M. Emett Wilson
Producer-Director: Bob Fuzy
30 Mins., Mon., 8:30 p.m.
WOSU-TV, Columbus

This is the first instructional course—one which hopes to teach viewers how to play the piano without music—to appear on Columbus television. It will be aired on the Ohio State U. educational tv station for the next nine weeks.

Dr. M. Emett Wilson opened his first show with lessons about the scale, major harmony and simple ditties like "Mary Had a Little Lamb." He urges the use of his own book in conjunction with the telecourse. As any "how-to" course must, it stresses fundamentals at the expense of entertainment.

A second telecourse made its bow Monday (2) on the same station. It is a non-credit language course in Italian called "Italian Summer." Taught by Prof. and Mrs. Luigi Borelli of the OSU romance languages department, the program will be seen three times a week (Mon.-Wed.-Fri.), except July 4 when the station is off the air, for the next nine weeks. Italian instruction on the air is not new to the Borellis; they have conducted a similar course on WOSU Radio for the past five years.

Conn.

MAN AGAINST CRIME
With Frank Lovejoy, others
Producer: Bill Spier
Director: George Cahan
Writers: Various (created by Lawrence Klee)
30 Mins., Sun., 10 p.m.
PROCTER & GAMBLE
NBC-TV, from H'wood

(Benton & Bowles)

The one virtue of "Man Against Crime" is that it's live. And as a summer pinchitter (for the Loretta Young telepix series), that's news in itself. "Man" will be remembered as the show (first live, then film) that Ralph Bellamy originally made a vehicle for himself—on CBS-TV for Camels.

After running the gamut of the whodunits created by Lawrence Klee, "Man" is no better than its average past. The plots are almost incredible; but these are mellers that viewers are undoubtedly supposed to wink at as far as logic is concerned. The brand new private eye is the capable, stalwart Frank Lovejoy. He plays it mostly deadpan and businesslike, as perhaps befitting the infallible detective.

Opening story, about a little bookkeeper who's figured out a system to beat the roulette wheels, causing the inevitable murder after he beats the house for half-a-million simoleons, was par for the course. Still, there's a reasonable amount of appeal in the same old shenanigans for which "Man Against Crime" is especially noted.

Technical credits, including the sets, are good. The supporting cast has never managed in previous versions to be anything but subordinate to sleuth Mike Barnett. That still goes. Procter & Gamble, plugging Tide, stays with the time for the eight hot weather outings.

Trau.

COMBAT SERGEANT
(Flight Into Eternity)
With Michael Thomas, Cliff Clark, Chick Howat, Bill Slack, others
Producer: Jack Skirball
Writers: DeVallon Scott, Julian Harmon
30 Mins., Fri., 8 p.m.
CO-OP
ABC-TV, from New York (film)

"Combat Sergeant" starts out as a semi-documentary but, after a count of about 200, it pulls out the stops and becomes a grandiose tale that has the hero, Michael Thomas, in and out of more unlikely anticlimactic scrapes than "Man Called X," "Range Rider" and Hotshot Charlie together. ABC-TV began plugging the Friday-at-8 summertime hole with the Jack Skirball definitely-for-juves production on June 29. It'll ride as a co-op vehicle until "Jim Bowie" arrives this fall for American Chicle and Chesebrough.

With narrator over, it begins with Thomas flying sidekick to the pilot of a military transport in World War II. Off somewhere in the distance, an American fighter pilot discovers a Nazi plot to land a relief convoy because a victorious dogfight drove him off his course. When the scene switches back to the transport, it looks like curtains for the unarmed plane: another Nazi fighter is set to knock it over, but its pilot arbitrarily switches and takes on the fully-armed American fighter, which by now is zipping resolutely back home to inform Allied Headquarters of the Nazi movement. The American fighter wraps up its second kill for the day before it crashes and its pilot parachutes to the ground seriously wounded and carrying his undelivered message with him. The transport lands and, in rescuing him, has motor trouble.

All the time, the involvements get worse. A Nazi recon plane spots the grounded ship while the sergeant is making repairs. It looks like they'll get out before the Nazi returns with fighter planes, but they don't. The 50-calibre machine gun bullets miraculously fail to wreck the plane or kill its occupants, and when more American fighters drive the enemy off, the three Americans emplane for home. Meantime, the wounded fighter pilot recovers and passes on his discovery. The plane was hit in the gas tank when it was on the ground, and the sergeant and the pilot have to land again—in enemy territory. Etc., etc., etc.

The wild yarn perhaps originally designed for adults to judge by its pretentions might satisfy kids, thus warming up the slot for "Bowie." The actors don't exert themselves on this one. Thomas is a fresh-faced kid who performs adequately, and the rest look like soldiers should.

Art.

ROBERT MONTGOMERY SUMMER THEATRE
(Dream No More)
With Charles Drake, Jan Miner, Tom Middleton, Minnie Joe Curtis
Producer: Montgomery
Production Supervisor: Joe Bailey
Director: Sterling T. Reynolds
Writer: Milton Gelman
60 Mins., Mon., 9:30 p.m.
SCHICK, JOHNSON'S WAX
NBC-TV, from New York

(Warwick & Legler; Needham, Lewis & Brorby)

Idea of a summer stock company is a good one for tv, provided the actors are right and the entire scheme isn't abused with bad properties. "Robert Montgomery Presents" started its "resident company," comprised in the main of a capable group of players, off badly with a dreary, dull melodrama called "Dream No More," which indeed took the form of an abuse of both the players and the audience.

Apart from the fact that the Milton Gelman adaptation of a Philip MacDonald story lacked any action, motivation or even suspense, the plain fact is that nothing happened for an hour. It was a succession of foolish lines, vain posturing and rather hammy mugging that left at least one captive viewer itching to turn the dial.

Can't blame the cast for this one, although let's face it, Charles Drake and Jan Miner were just plain bad as the two combatants for the attentions and fortunes of a collegian. For one thing, the dialog itself never quite spelled out what they were fighting about, so that they had to make with the antagonism by pure facial expression and posturing. For another, they were given some just plain ridiculous lines to mouth. So that if their characterizations suffered from a one-sidedness and their portrayals were overplayed, they can't be entirely blamed. As for the direction of Sterling T. Reynolds, it was no help at all; the play just dragged on as if its own inertia would soon bring it to an end.

Tom Middleton, as the student, gave about the most even portrayal, possibly because the least weight of the story fell on him. Minnie Joe Curtis appeared briefly as the maid.

Chan.

JOE AND MABEL
With Nita Talbot, Larry Blyden, Luella Gear, Michael Mann, Norman Feld, Ralph Dunn, John Shellie, Shirl Conway
Producer: Alex Gottlieb
Director: Ezra Stone
Writer: Gottlieb (based on characters created by Irving Gaynor Neiman)
30 Mins.; Tues., 9 p.m.
PHARMACEUTICALS
CBS, from N. Y. (film)

(Edward Kletter)

The "Joe and Mabel" situation comedy series popped off as a rather weak firecracker on its debut stanza (26). The show was not without some laughs, but the whole conception for this series is trapped in the bottomless pit of cliches.

Every chestnut in the book was trotted out. In the basic old-hat situation of a taxi driver, with a Brooklynese accent, engaged to a manicurist for several years, a host of similar and familiar details, including the smart-aleck kid brother and the patronizing boss, were used to embroider a story that hadn't the remotest relation to reality. The yarn involved the cabby's refusal to accept a $500 reward in order to avoid marrying his gal. It was a veritable compendium of stereotypes.

The cast couldn't get far through this script. Larry Blyden, as the hackie, managed to get the most out of the show with his personable manner and good sense of timing. Nita Talbot, as the frustrated manicurist, has a thanklessly silly role, while her mother and kid brother, played by Luella Gear and Michael Mann, are done strictly according to the ancient patterns. Ditto for the other roles.

Herm.

'Sun-Powered' Radio

Dallas, July 3.

The first "sun-powered" radio in the world was sold here to E. B. German, prez of Lone Star Steel Co., by Marshall G. Wells, general manager of the Admiral Corp.'s Dallas division.

The unit, built with transistors instead of tubes, instantly converts the sun's rays into electrical energy. On cloudy days the radio can be operated by six ordinary flashlight batteries.

Admiral and Texas Instruments, builders of the transistors, developed the revolutionary set together.

VIC DAMONE SHOW
With Shirley Jones, Buddy Hackett, Pier Angeli, Spring Byington
Producer-Director: Don Appel
Musical Director: Tutti Camarata
30 Mins.; Tues., 9:30 p.m.
GENERAL FOODS
CBS-TV, from N. Y.

(Benton & Bowles)

Vic Damone, who moved into Spring Byington's "December Bride" spot while the latter show is scramming for the summer, is heading up a promising musical layout. On the preem stanza of his own series, Damone displayed a fine vocal style and ingratiating manner. Even though he tried to project a bit too hard in a bid perhaps to establish his video identity, he registered as an attractive personality who can take his place among the flock of vocal names on tv.

Damone got away strongly with an excellent lineup of guests on the initialer. Filmusical songstress Shirley Jones hit neatly in a slick version of "I Could Have Danced All Night," while Buddy Hackett supplied a strong comedy punch with his offbeat monologging about Hollywood. Spring Byington also was on hand and all joined together with Damone in a special material number, "Think About The Show," that was slightly too long.

Pier Angeli, Damone's wife and the subject of much talk on the show, registered nicely with her vocal stint on "Love Is A Simple Thing," with Damone. Latter, of course, carried the main assignment with a brace of tunes, including "The Street Where You Live," "It's Almost Like Being In Love" and "Someone To Watch Over Me."

Plugs for Maxwell House coffee effectively accented the cool drink motif for the hot summer nights.

Herm.

INSIDE STORY WITH VICTOR RIESEL
With Don Russell; Glenn Neville, guest
Producer: Al Perlmutter
Director: Mike Gargiulo
15 Mins., Fri., 6:30 p.m.
Sustaining
WRCA-TV, New York

Labor columnist (N. Y. Mirror, Post-Hall syndicate) Victor Riesel, who became a national figure a couple of months ago when he was blinded by an acid attack, started a series of labor telecasts last week via WRCA-TV. Just to make with an extra bang, he also preemed a weekly radio series (also Fridays) on sister flagship WRCA and was saluted the same night on the network side via the NBC-TV "Big Story" series.

For a preem telecast, the Riesel initialer couldn't have been more timely. Coming as it did on the eve of the threatened steel strike, program had a prime story to handle. Riesel told it skillfully, with the latest bulletins on the situation, a phoned interview with United Steelworkers prez David J. McDonald, an analysis of the possible effects of a strike on the nation's economy, and a description of modern strike-relief methods. Also timely was his lead item, the announcement of a three-pronged state-city-federal attack on labor racketeering.

Other ingredients of the show were an interview with Glenn Neville, editor of the Mirror, who explained why he assigned and frontpaged the six-part story on Riesel's labor battle, and Riesel's prediction of the top news stories of next week. Don Russell sits in as a sort of prompter-interviewer-floor manager, keeping an eye on the time and prompting the switches in topics and "departments" with a q. and a. technique.

No doubt the question will come up as to whether Riesel would have had the show had not the acid attack occurred. It's beside the point, however; the attack did occur, and WRCA-TV showed a smart sense of showmanship and timeliness in slotting Riesel. Moreover, there's room for a good labor-news show on television, and Riesel is as qualified as anyone for it. For one thing, he's much in the spotlight; for another, he's a restless, dynamic type, who for all his rough diction and vocabulary, keeps the viewer hopping. Finally, he's about as close to the labor situation as anyone, and much to his credit, conducted the show in far less partisan and more balanced manner than is customary in his newspaper work.

He was a little ill at ease on the first show, possibly because he wasn't sure which way to turn his head at all times. But the words flowed easily, and he should find no trouble in getting used to the physical aspects. Of course, fame wears off easily, and the true measure of the program's future will lie in his effectiveness as a reporter-commentator. If the rest of the shows are as meaty as the first, it's got a good chance of survival.

Chan.

ERNIE KOVACS SHOW
With Ernie Kovacs, Edith Adams, Hamilton Trio, Al Kelly, Henry Lascoe, others
Producer: Perry Cross
Director: Barry Shear
Writers: Kovacs, Rex Lardner, Deke Hayward, Mike Marmer
60 Mins., Mon., 8 p.m.
HELENE CURTIS, REMINGTON-RAND, AMERICAN CHICLE
NBC-TV, from New York

(Earl Ludgin, Y&R, D-F-S)

Ernie Kovacs, an offbeat comedian, has the right kind of showcasing for himself on NBC-TV in a top evening segment, the former Sid Caesar time. Kovacs adheres to no given pattern. He gives the impression of going along in an easy manner, and he generally comes out ahead with an informal layout that requires only a small cast, ingenuity and a lithe spirit.

Not all of what Kovacs did at kickoff was top comedy. His material had a tendency to go downhill toward the end of the show, but as a whole it came out as a rewarding session. His opening bits running like a satire of "You Asked For It" were genuinely funny. His poet Percy Dovetonsils sequence also came out ahead, and the sketches were okay, although "Superclod" was a bit overdone to maintain the level of some of the other quickies.

One of the funniest items on the initial show was Edith Adams (Mrs. Kovacs) in a rib of the femme weather forecasters. Miss Adams is attaining the rep of being one of the foremost Marilyn Monroe impersonators. This bit was in that vein. It was done in good taste and with a delightful sense of humor. Miss Adams is also a top singer as was evident in a straight rendition of "Don't Cry." The camera tried to be too arty during this sequence, with the loss of a lot of values.

The stock company idea also prevailed with Al Kelly doing a commercial and chiming in on the "Superclod" skit with Henry Lascoe. The combination seems capable of going on for a lot of weeks with exhibitions of enlightened zanyisms. Kovacs seemingly has a lot of material, but more important is his air of confidence in himself and his staff, and apparently a knack of being able to hang onto the mike for long periods and retain interest.

Initial show had Dick Haymes as a guest. Appearing toward the end of the show, singer provided a change of pace with his rendition of "Skyscraper Blues." A competent chirper, Haymes was accompanied by good production and came off well.

Another regular on this show, the Hamilton Trio, got their inning with a trick terp that had varied parts of the body running off to solo by themselves. Camera work, careful preparation and an offbeat conception combined to make this one of the more fetching items on the initial collection. Music by Harry Sosnik, is an added plus.

Jose.

CHARLIE FARRELL SHOW
With Farrell, Charles Winninger, Richard Deacon, Sherman Hull, Leon Askin, Kathryn Card, Ann Lee
Executive Producer: Hal Roach Jr.
Producer: Gordon B. Hughes
Director: Rodney Amateau
Writers: Gordon B. Hughes, Lee Karson, Phil Shuken
30 Mins., Mon., 9 p.m.
PROCTER & GAMBLE, GENERAL FOODS
CBS-TV, from New York (film)

(Young & Rubicam, Grey)

A lightweight situation comedy that depends a good deal on visual gags and formula story lines is this half-hour summer replacement for the "I Love Lucy" show. The setting is the Racquet Club, of Palm Springs, Calif., with Farrel playing himself as the owner.

In the kickoff telepic, many madcap developments occur as Farrell attempts to stop a movie mag from printing what he thinks may be a scandalous expose of the resort's guests, Hollywood stars and other celebrities. Judging from the preem, the series appear to be on the weak side, losing a good deal of its potential humor by a stale approach. Farrell's overacting does not help either.

Bob Hope offered one surprise by putting in an apearance as a hotel guest, the only celebrity shown on the preem show.

The supporting cast is competent, including Charles Winninger, as Farrell's father, Richard Deacon as the Racquet Club manager, Leo Askin as the chef, Ann Lee as Farrell's girlfriend and Kathryn Card as the hotel housekeeper. It's a shame they did not have a better script to work with.

Horo.

From the Production Centres

IN NEW YORK CITY . . .

Harry Novik, WLIB topper, named chairman of the Harlem Hospital Citizens Advisory Committee. WLIB also is sponsoring a Little League Baseball team to be organized by the 28th Police Precinct's PAL, Harlem . . . A special one-hour documentary broadcast titled "Let Freedom Ring" will climax Mutual's 13-hour observance of Independence Day. MBS commentator **Fulton Lewis Jr.** will act as announcer for the 9 to 10 p.m. broadcast. Interspersed throughout the day will be short recorded messages from foreign governments saluting July 4.

The "Constance Bennett Show," a new daytime series over Mutual, is due to bow July 16. The comments and interviews 15-minute show, to be produced by **Jay Garon,** will be cross-the-board at 12:15 p.m. . . . **Bob Neal** and **Bob Wolff** are to be Mutual's broadcast team for the All-Star game in Washington's Griffith Stadium, Tues. (10). In addition, both will co-emcee the "All-Star Baseball Preview" Mon. (9), which will feature baseball commissioner Ford Frick and American and National League notables.

John T. Cunningham, for the past two years assistant director of public relations at Anderson & Cairns, moves to Morey, Humm & Warwick as public relations account exec . . . **Jack Burke, Ray Kremer** and **Bob Meskil** of the CBS Radio Spot Sales office in Chicago, **Ralph Patt** of the Detroit office and **George Swearingen** of the Atlanta office leave today (Wed.) for their respective branches after huddles this week in the N. Y. homeoffice . . . Four new veeps and a director at D'Arcy agency: **James B. Orthwein,** v.p., elected to the board; **Gene M. Kowall,** former exec art director at Arthur E. Meyerhoff agency, named v.p. and art director in the St. Louis office; **Dean Coyle** upped to v.p. and art director in the Gotham office . . . **Lee White,** who moved over from Biow a couple of months ago, upped to v.p. and account supervisor; and **Vern Eastman** upped to v.p. and manager of the Los Angeles office . . . **Billie Lou Watt** and **Ethel Wilson** into CBS' "My Son, Jeep" . . . **Allen Swift** does a return stint on "Voice Control" on "Monitor" this weekend . . . **Millicent Brower,** who has been starring in "Young Widder Brown," sailed for a vacation in France and Italy . . . **Jo Anna March** into "Second Mrs. Burton" . . . **Peter Thomas** pinchhits for **Jack Sterling** next week while the latter vacations from his WCBS ayemer . . . **Don Ickes,** director of the Bob Haymes shows on WCBS, elected first vice-commander of the American Legion's Wilson Ritch Post 432 in Port Jefferson . . . **Guy Lombardo** back on local radio for Rheingold Beer, with a nightly 10-week summer series on tape via WRCA. **Jim Coy** hosts, **Tom McDonnell** writes and produces . . . **John Henry Faulk** to Miami tomorrow (Thurs.) to address the National Federation of Business and Professional Women's Clubs, and stays on for a couple of days.

Al (Jazzbo) Collins to Paris the weekend of July 13 to scout new records and o.o. the French music scene . . . **Irving Atkins,** associate producer on the **Art Linkletter** "House Party" show, to Europe for vacation, but while there will visit 18-year-old **Jack Linkletter,** working for the summer for Radio Free Europe . . . **Lily Lee** joined the **Tex & Jinx** staff at WRCA . . . **Donald Woods,** host on the CBS "Woolworth Hour," costarring with **Martha Scott** in "Anniversary Waltz" at Long Beach Playhouse . . . **Jim Helton** of "Monitor" back from vacation, which he spent flying in airplanes and helicopters, riding small boats and destroyers as part of the show's story on Continental Air Defense . . . **Charlotte Manson** into the lead of CBS' "Aunt Jenny" . . . **Bill Bales,** scripter on "Monitor," sold a serious piece, "A Place Called Gettysburg," to Town Journal . . . **Robert Q. Lewis,** currently in summer stock at Hinsdale, Ill., rejoins his CBS Radio cast Saturday (7) via a broadcast from WBBM in Chicago . . . **Staats Cotsworth, John Larkin** and **Jane Huszagh** into "Right to Happiness" on CBS . . . "FBI in Peace and War" shifts to Sundays this week (8), with **Bill Redfield, Rosemary Rice** and **Anne Seymour** featured in the first Sabbath outing.

WINS is getting a new all-night d.j. stanza Monday (9). **Jerry Warren** is packaging and co-emceeing with **Doris Weiss,** "$64,000 Challenge" hostess, and will chatter from 11 p.m. to 6 a.m. weeknightly . . . **Peter Lind Hayes & Mary Healy** did a **Jerry Marshall** "Make Believe Ballroom" stand yesterday (Tues.) . . . **Dick DeFreitas** departs WMGM talk post for a month's cruise . . . Same station's **Aime Gauvin** taking July in Maine, as **Ed Stokes** returns from his own respite . . . **William Palmer,** former general manager of Ball Bros.' consumer products division in Muncie (Ind.), new veep at William Esty agency; was Benton & Bowles director of merchandising and with Lever Bros. before Muncie . . . **Donald Davis** (ex Biow-Beirn-Toigo) and **Victor Sack** (ex-assistant radio-tv director for Biow) join Kenyon & Eckhardt, as salesman and commercial producer, respectively . . . **Michael Hitzig** to Grey ad agency flackstaff . . . **Ward Wilson, Marty Glickman** and femme partner **Gussie Moran** doing their two WMGM sports shows from Kutcher's Country Club (Monticello, N. Y.) Monday (9) through Wednesday.

Marianne Herbert, formerly a tv copywriter at Dowd, Redfield & Johnstone, to the radio-tv department of Grey Advertising as a writer, while **Karnig Thomasian,** formerly an art director at Mumm, Mullay & Nichols, joins Grey's art department.

IN HOLLYWOOD . . .

Fran Conrad, former ABC network exec in Hollywood, named general manager of KNTV, San Jose, Calif. . . . A hundred gobs in a sub off Papeete, Tahiti, were given a preview aboard the U-boat by **Harry Owens** of his new footage of "Polynesian Holiday," which goes into syndication next fall . . . CBS' **Frank Samuels** puffed with pride over the feat of his 12-year-old in poking the longest homer ever flogged by a Little Leaguer . . . **Joe Rines** visiting Boston, the scene of his early musical triumphs . . . It's now three-in-a-row for **Bert Leonard** with the sale of his "Bengal Lancers" for fall network display. He will also have "Rin Tin Tin" and "Circus Boy" going for him next season. Only other triple-winner from pictures is **Lou Edelman,** whose hand is behind "Make Room for Daddy," "Wyatt Earp" and "Jim Bowie" . . . **Jack Bailey** has bowed off "Truth or Consequences" because of a tight schedule in emceeing "Queen for a Day" cross-the-board for 45 minutes . . . **Grey Garrison** is going east to direct **Ray Bolger's** "Washington Square" and **Ben Tomkins** comes west to replace him as **Bob Crosby's** director on the CBS-TV matinee strip . . . **Phil Rapp** went on location for the first episode of "Hiram Holiday" and will have **Wally Cox** fighting a duel atop a moving train just as it enters a tunnel. Said Rapp, "If he survives it we'll go on with series" . . . ABC's engineering chief **Frank Marx** hiked up to Frisco to look over the layout for the GOP convention.

IN CHICAGO . . .

Vocalist **Betty Martin** an added starter on **Pat Buttram's** new daily CBS radio strip . . . WBKB veep **Sterling (Red) Quinlan** vacationing on the Coast for a couple of weeks . . . **Dinny Bruce** subbing for WBBM-TV's **Lee Phillip,** who with her hubby **Bill Bell** of McCann-Erickson, is vacationing in Europe . . . **Jack Brickhouse** took over **Ernie Simon's** "Man on the Street" show on WGN-TV . . . **Stu Erwin** and **Jim Backus** in town making General Electric tv commercials at Kling studios . . . **Lou Kravitz** joined **Fred Niles** as an account exec . . . **Etta Moten** hit her first anni on WMAQ's "I Remember When" . . . **Claire Dowell** resigns next month after 23 years as WGN's music librarian . . . **Janet Pilgrim** named Girl Friday on Ernie Simon's new WBKB nightly strip . . . **Barker Lockett** and **Robert Ingalls** added to copy staff of Needham, Louis & Brorby . . . **Clyde L. Krebs** named v.p. of Galbreath Films . . . **Robert Bassingdale** and **Thomas Cadden** joined Tatham-Laird as writer-producers; **Mary Afflick** of the same firm is now a commercial group supervisor on Wander and C. A. Swanson accounts . . . **Dick Klevickis** joined Kling's creative staff . . . **Art Van Damme's** quintet takes over NBC's musical duties for two weeks while **Don Marcotte, Joe Gallicchio** and the 36 staff musicians vacation . . . Deejay **Jack Eigen** doing an every-other-week page in the Tribune's new TV Week Saturday supplement . . . NBC's **Tommy Horan** became a grandpop for the first time last week . . . **Norm Barry** and **Sara Palfrey** will do the commentary for WNBQ on the national clay court tennis finals at River Forest July 21-22 . . . WGN-TV debuts the **George Rank** "Music Show" July 19.

IN SAN FRANCISCO . . .

KYA received **Don Sherwood's** resignation . . . KLX moved its studio back to downtown Oakland . . . **Dick Kelliher,** ex-WWJ-TV and ex-WJOK, Detroit, is joining Frisco office of McGavren-Quinn . . . KNBC's program manager, **Jack Wagner,** has written a book on western shortline railroads entitled "Short Line Junction" and got it reviewed on "This Is San Francisco," a KCBS show . . . Biggest worry for Opera House officials in **Arthur Godfrey's** single public show Monday (2) was clearing the 3,500-seat house in time for the sold-out **Victor Borge** show three hours later . . . **Roy Storey** has been signed again to call the Mutual-Don Lee Net's radiocasts of the Frisco 49er football games . . . Fastest movement of the year was **Ernie Snazelle's** the moment the "Miss California" festivites were finished at 7 p.m. in Santa Cruz. Snazelle drove 80 miles to Frisco, got all his footage developed that night and had films being televised the following noon by nine stations from Los Angeles to Sacramento . . . ABC is far out ahead of everyone else in setting up GOP convention facilities at the Cow Palace . . . KFRC's **Cliff Engle** has departed for Hollywood . . . KQED is programming longhair music before signoff, when only a blank screen is in view . . . KSFO's boss, **Roman Wassenberg,** has shaved off his 21-year-old moustache . . . KPIX did a remote from a kid row Salvation Army spot and, during the show, crew chief Tony Bomba had to climb atop the sound truck to remove an object that was interfering with transmission—a sleeping drunk.

IN WASHINGTON . . .

CBS newsman **Robert Trout** pinchhitting for vacationing **Eric Sevareid** on "CBS Sunday News" . . . "Lamb Session," emceed by **Art Lamb,** expanded from 1 hour to 90 minutes on WTTG starting this week . . . WTOP-CBS prexy **John S. Hayes** awarded Navy Recruiting Service's certificate of Appreciation in recognition of a full page national newspaper ad sponsored by WTOP radio as a public service . . . NBC's "Home" show originating at Sheraton Park Hotel pool & WRC current week to focus attention on need for proper instruction of children in swimming and water safety . . . "George Herman and the News," a new Sunday feature on CBS radio, originating from D. C. studio . . . National Education Assn. convention in Portland, Ore., will be highlighted by presentation of first annual School Bell Awards for "distinguished service in education" to Westinghouse Broadcasting Co. for coverage of White House Conference on Education, and to CBS for the "See It Now" issue of Nov., 1955 . . . Ceremonies marking WTTG-DuMont's switch to high-power July 4 will be witnessed by a brasshat audience, including **Bernard Goodwin,** DuMont prexy; Maryland Sen. J. Glenn Beall; Gov. John S. Battle of Virginia . . . Local music cric **Paul Hume** will be featured on a special Sunday series on sacred music on NBC's "Catholic Hour" during July.

IN MINNEAPOLIS . . .

KSTP-TV brought its "Karnival Karousel" kiddie show to St. Paul's Gillette Children's hospital this week . . . **Mack Lester** appointed general manager of the former KEYD radio station, now called KEVE under its new ownership . . . WCCO-TV televised Big 10 track meet finals at U. of Minnesota . . . Growing tv commitments have forced **Dick Nesbitt** to drop his daily KSTP musical show which has been replaced by "Don Hawkins Program," comprising semi-classical, pop and show tunes . . . **Bob DeHaven,** WCCO Radio luminary, added Northwestern National Bank and Tidy House-sponsored 6:55 a.m. newscasts six days a week to his scheudle to make his weekly total 24 shows per week . . . **Jack Davies,** erstwhile of "College Quiz Bowl," joined KSTP-TV as sports editor . . . Minneapolis saluted this week by **Ted Mack** and "Amateur Hour," carried here by WTCN-TV . . . **Jimmy Ransburg** a WLOL announcer summer vacation filler-in . . . "Dollar a Second" tv network show producer **Dave Brown** flew in from New York to visit his mother

IN BOSTON . . .

WEEI's "Jerry Howard Show" signed for six hours a week for 26 weeks in one of the big buys of radio time by **J. G. MacDaniels,** manager of the Boston factory branch of Studebaker Packard Corp., for the "Packard Hour" . . . WMUR-TV, Manchester, N. H., appointed **William C. White,** formerly of Procter & Gamble, Cincinnati, exec asst., and promoted **Mary Lou Guiney** to traffic chief this week . . . **Jack Vaughn** appointed WBZ radio producer by **Grady Edney,** program mgr. of WBZ-WBZA . . . First National Bank of Boston bought CBS' "World News Roundup" on WEEI Mondays through Saturdays. **Dallas Townsend,** New York anchorman for "Roundup," in to meet bank officials . . . **Priscilla Fortesque,** WEEI's traveling reporter, back in Boston after trip through Canada to west coast and return with portfolio of tapes made along the route . . . **Marie Houlihan,** WEEI p.r. director, planning a three-week vacation in California . . . Channel 9, Manchester, N. H., will not sign off at 5:30 p.m. during the summer months but will televise its usual evening lineup of ABC-TV and local shows including the boxing bouts, "Masquerade Party" and the **Lawrence Welk** show . . . **Larry Homer** taking over **Wally O'Hara's** staff assignments at WEEI while O'Hara vacations. **Philip McDonald** doing the 11:30-11:45 a.m. crossboarder for O'Hara . . . "Big Brother" **Bob Emery,** WBZ-TV personality, mixes realism with history on his 12:15 noon shows. He charged up Bunker Hill for the 182d anni of the battle, recreated the landing of John Winthrop in Salem Harbor and on July 4 he'll throw tea in Boston Harbor illustrating for his moppet and how the Boston Tea Party bash came off . . . WNAC-TV preems "Saturday Hop" Saturday (7) at 6 p.m., a disk and live music combo.

IN PHILADELPHIA . . .

Jack Hyland, publicity chief of the WFIL stations, upped to assistant director of news and special events. Hyland will assist **Gunnar Back,** head of the news dept. . . . **Don Lennox, WCAU-TV** writer-producer ("Big Top," "Farm Reporter" scripter), to represent local branch of English Speaking Union in England . . . **Herb Carneal** subs for vacationing **Jack Pyle** on WRCV-TV "Sports Show." On his return Pyle gives up tv spot to concentrate on WRCV radio . . . Fifteen of area's top business and professional people will fill in for Bulletin columnist **Earl Selby** on vacation (2-20) . . . **Sally Starr,** cowgirl vocalist on WJMJ and WFIL-TV, has pacted a longterm agreement with auto dealer sponsor for appearances on WJMJ . . . WIP's deejay **Bob Minefee** elected mayor of his community, Whitemarsh Village . . . **Bill Hart,** "Cinderella Weekend" host (WCAU, WCAU-TV), will emcee

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Wherever You Go In Russia You Can't Escape Radio, Sez Roving John

Oklahoma City, July 3.

Literally everyone in Russia listens to radio, and now television is gaining rapidly in popularity, according to Dick John, globe-trotting newsman for WKY AM-TV in Oklahoma City. John and a group of Oklahoma farmers and cattlemen returned a few weeks ago from a three-week tour of the Soviet Union. The trip was conceived and arranged by WKY manager P. A. Sugg.

John reports that wherever you go in Russia, you cannot escape radio. There's a set in every apartment, in every bus, subway and railway car, and in every public building. Radio speakers are even mounted in trees on remote collective farms.

Radio sets are well within the budgets of all Russian workers. They are, for the most part, small table models similar to our own sets of 10 or more years ago. The Soviet government-controlled radio devoted as much as three hours a day to coverage of the touring Americans.

John asked to visit one of the Russian studios, but permission was not granted. NBC Moscow reporter Irving R. Levine told John that he had been in Russia for more than a year before being permitted inside a radio station. Levine also stated that the Russians have spent huge sums of money to build equipment for jamming Voice of America broadcasts.

Russian tv sets are copies of early American small-screen sets. Most of them have screens of seven, eight or nine inches. John saw one 12-inch set for sale in a department store. It cost as much as an automobile.

Honolulu's KGMB Goes Heavy on CBSoapers

Honolulu, July 3.

KGMB is soft pedalling its music and picking up an array of CBS programs. Mysteries and dramas return to peak evening hours and 12 soap operas are aired from 9 a.m. to noon, starting yesterday (Mon.).

Bob Roberts, who has been handling news for KGU and doubling this summer on Mutual's "Hawaii Calls," moves over to KGMB. He's been replaced at KGU by Dave Ballard, formerly with KHON.

Kini Popo, KGMB-TV personality, will return to the KGMB mikes as an early morning record spinner. He handled this same chore a few years ago but was unable to stand up against the stiff competition of J. Akuhead Pupule on KGU and Lucky Luck on KPOA.

NBC A.M. in Order

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into the music & news business in the morning. Obviously, the web couldn't go with disks, since any station could duplicate this type of programming with ease, so it moved into the live band operation. Understood ex-MCA topper Billy Goodheart, brought into NBC recently, mapped out the new format.

While admitting its virtual daytime bankruptcy, NBC made with the ballyhoo at the meeting over its weekend situation by reporting that "Monitor" will be 71% SRO in July and 78% sold in August, and that as of this month advertisers are spending 48% more weekend coin on NBC than the "second" network. It was also pointed out that "Monitor's" $4,000,000 net billings in the past year have increased the web's weekend revenues by 278% over previous year. Also pointed up was NBC's 64% lead in weeknight sponsored time.

Running the show for the web was prez Bob Sarnoff, backed by Board chairman Pat Weaver, o&o veep Charles Denny, "Monitor" exec producer Al Capstaff and pub-relations v.p. Ken Bilby. Affils were repped by Lindow; George Harvey, WFLA, Tampa; Leonard Reinsch, WSB, Atlanta; William Rines, WCSH, Portland, Me.; Ben Larsen, KDYL, Salt Lake City; George Wagner, KFI, Los Angeles; Harold Hough, WBAP, Ft. Worth, and David Baltimore, WBRE, Wilkes-Barre.

VIDPIXERS YEN O'SEAS STUDIOS

K&E's Teleblurb Tester

A new portable tv commercial testing machine, developed by Kenyon & Eckhardt, is on display at the Ford Motor Co. exhibit in Grand Central Terminal, N. Y.

The machine, which will be made available to all K&E clients, was designed to provide an economical and quick way to pretest tv commercials. The heart of the unit, which is shaped like a large vending machine, is a continuous recording mechanism which registers the viewer's reactions.

The unit features a rear-view projector which throws a filmed commercial onto a screen at eye level. The viewer records his reactions to the commercial at the moment he sees and hears it by means of a lever which he continually adjusts. The reactions are recorded on a tape, and then analyzed.

The machine—for which a patent has been applied—was designed for easy transportation to supermarkets, department stores and other high traffic areas in order to get typical test audiences. It was developed by G. Maxwell Ule, senior v.p. for the agency in charge of marketing services.

Decline of German-Language AM'ers In N.Y. Seen Tipoff to Other Tongues

By ART WOODSTONE.

Two N. Y. radio indies have retrenched in German-language broadcasting, leaving one Gotham station with a substantial pitch for the reportedly dwindling market.

Belief is that Germans, as well as some of the other minority groups, are coming to the U. S. in relatively light numbers. The offspring of the original immigrants have been assimilated.

These are given as the reasons why WBNX has ceased its daytime German operation and why WWRL, a short time earlier, eliminated two hours daily, keeping only a weekend German sked. WHOM remains the only one of the three to continue on a weekday sked. With the departure of the others, there is felt to be still market enough to support one.

The dimensions of the N. Y. area's German-speaking population are not known. In 1948, about 1,531,000 families were listed as living in greater metropolis, but a specialized station exec observed that broadcast potential in this area "has been going downhill since the war." The same exec felt there was a "diminution in foreign language generally" in the broadcast field. He allowed that some still like to listen to their mother tongue, but said that he's found advertisers can reach listeners as easily through mass programming.

The Yiddish-language market, says another source, has fallen off from its once-great status in N. Y.'s specialized broadcasting. However, a spokesman for WEVD said that his station still has 600,000 Jewish families to aim at. He felt that any dropoff in Yiddish-language hit the daillies, not radio; more of the new generation learn to speak it than to read Yiddish, according to him.

There was no estimate as to how long Yiddish broadcasting can expect to survive the changing times, but a spokesman for an Italian-language indie said that Pulse

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Mikel Kane Named Prexy Of H'wood Directors Org

Hollywood, July 3.

Mikel Kane is the new prexy of the local Radio-TV Directors Guild chapter, succeeding Stuart W. Phelps of the Ralph Edwards org. In elections last week, Jack Johnstone of CBS was voted v.p., Tom Belcher of NBC, secretary, and Bob Andrews, CBS-TV, treasurer.

Comic Jerry Lewis was among nine directors elected, with Frank Morris, ABC, Gene Webster, CBS, Jack Shea, NBC-TV, Howard Quinn, CBS-TV, Richard G. Bennett, NBC-TV, Lester Vaile, CBS-TV, and Gordon Wiles, NBC-TV, the others.

Tony Barr of CBS-TV, William Bennington of NBC-TV and outgoing prexy Phelps were unanimously nominated to the three vacancies on the RTDG national board. Kane and Bob Robb, ABC-TV, current national v.p., are automatic members.

Omaha Radio Shifts

Omaha, July 3.

Major shifts in top brass were made by two Omaha radio stations the past week.

Lyell Bremser was named general manager of KFAB, succeeding Harry Burke, who resigned. Bremser joined the station as a sportscaster in 1939 and was upped to program director in 1951.

Todd Storz, prexy of the Mid-Continent Broadcasting Co., named Jack Sandler general manager of Storz's new outlet, WQAM, Miami, Fla., and picked Ed Morgan to replace Sandler as sales manager of KOWH here.

Writers Guild Sets Up Radio-TV '55-'56 'Bests' As Chosen by Scribes

Anthology of best television and radio scripts of 1955-56 will be published in book form, according to plans of Writers Guild of America, West and East. Included scripts will be selected by the 1,400 writers in these two fields.

Boards of the East - West branches have approved national tv and radio annual awards. Entry blanks are being mailed to membership for return by July 30, listing eight categories for tv writers and four for radio writers. Each member may enter one script in only one of the categories, whether for tv or radio. Classifications are as follows:

Television: (1) half-hour anthology drama; (2) half-hour episodic drama; (3) half-hour situation comedy; (4) half-hour comedy-variety; (5) one hour or more drama; (6) one hour of more comedy (situation, variety, musical, etc.); (7) documentary; (8) children's program (puppets, fairy tales, actual children, etc., rather than action-adventure-type which would come under drama).

Radio (any length): (1) drama; (2) comedy; (3) series or serial episodes; (4) documentary.

Additionally, an eastern and western "Laurel" award will be made, chosen by the respective boards. These go to writer in each area credited with having done the most for art of tv writing.

Presentations will be made early in the fall at special functions held on both coasts.

Fresno Stocks Staff

Fresno, July 3.

Series of promotions and new staff additions mark expansion of KBIF, John Poole station here. Account exec Alan Purves becomes sales manager, announcer Jim Baily becomes program director, and announcer Bill Foulkes, chief announcer.

Frank Cassidy, formerly a tv packager; John Saunders, previously with KTXN, Austin, Tex., and Robert H. Dreyer, an exfood broker, join the sales taff. Fred Roberts, formerly KDSX, Dennison, Tex., joins announcing staff.

INSPIRED BY COST FACTOR

Though the amount of telepix production in Europe hasn't varied much in the past year or two, a new trend is developing among American telepix producers with a yen for foreign shores—the acquisition of permanent studio sites on the Continent. Over the past three weeks, three separate producers have set deals for permanent production sites in Europe.

Where formerly European production was largely an in-and-out matter after winding 39 films or less, these three instances are long-term propositions, "basing" deals, so to speak. Martin Gosch started matters off when he announced his buying into Estudios Sevilla Films in Madrid, with plans for a second telefilm series after the completion of his "The Americano" as well as theatrical ventures. Then Harry Saltzman took out a longterm lease on Pisorno Studios near Pisa in Italy, where he's shooting 26 "Captain Gallant" telepix for "Television Programs of America for the fall and also looking for theatrical production. And finally, there's Official Films, which already owns 25% of Nettlefold Studios in England and with Incorporated Television Programmes is scouting a permanent studio site in southern France.

The only exception to the American in-and-outers has been Sheldon Reynolds, who has a fully-equipped and manned studio just outside Paris, and also maintains reciprocal arrangements with studios in Stockholm. He's a permanent—adding one more to the list. In England, Doug Fairbanks maintains studio space on a lease deal. But for the most part, it's been a matter of quick thrusts by producers like Ed Gruskin and Martin Poll in Germany ("Flash Gordon"), with Poll now operating the old Biograph Studios in N.Y. but Gruskin as recently as last year still in Europe with his southern-France production of "The White Mane"; like John Nasht ("Orient Express"), who's still in Europe, this time shooting "The City" for CBS Film Sales; like Andre Hakim in Paris ("Paris Precinct"); and Henry Dreyfus ("Secret File, U.S.A.) in Amsterdam.

For the most part, the entrepreneurs feel they can deliver product with high standards but low cost. It's generally been maintained that European production, by and large, isn't cheaper than domestic, but mainly because of the lack of permanent facilities with year-round operations. Once the overhead problem is licked, as it would be with fulltime operations, the new studio operators feel that they bring shows in at little over half the cost of comparable U.S.-produced series. In only one case, that of Official, the move was virtually forced upon them, since they are in partnership with ITP and studio space is so tight in England that they've got to find new and additional space out of the country.

Westinghouse B'casting Chevrons Dannenbaum

Alexander W. (Bink) Dannenbaum Jr. has been upped to sales v.p. at Westinghouse Broadcasting Co. Dannenbaum had been national sales manager since March of this year, having moved from WRCV and WRCV-TV in Philadelphia, where he was originally commercial manager of Westinghouse's WPTZ but where he remained on to work with NBC as assistant general manager when Westinghouse sold its stations in January to the network and they became WRCV and WRCV-TV.

When he moved back to Westinghouse in March, Dannenbaum took over the spot vacated by Eldon Campbell, who had resigned in a policy tiff several months earlier. New appointments merely gives him v.p. stripes. He'll continue to headquarter in N. Y.

Late TV Buying Season Causing 'Panic' That's Temporary, Sez 4-Star's Lewis

Hollywood, July 3.

Much "panic, pessimism and fear" has been created by the lateness of the buying season, but it's merely temporary and tv will emerge from the current turmoil stronger than ever. So predicted Warren Lewis, Four Star Films producer, last week.

"A lot of frightened people are running around in tv not knowing what to do because many tv sales for shows next season haven't yet been made. Perhaps the Senate investigation of the tv networks on monopoly charges has something to do with the delay in buying," Lewis opined.

He also predicted that a lot of so-called "little" producers in telefilms will fall by the wayside because they haven't the means to survive a lean period. Many of the smaller operations may be "swallowed up" by the larger ones, but the smaller outfits with a big talent will still be able to compete with the big ones, because of specialized knowledge and personal supervision of each show. "The big organizations can't do that. They have to spread themselves and delegate authority, and are apt to lose individual characteristics in so doing," Lewis commented.

"The small operator can impress a show with his individual stamp, on the other hand, and I think a good illustration of this is Jack Webb and his success with his Mark VII company.

"I think the entertainment industry is healthier than ever because of tv. It's true that changes create turmoil, but in the end tv will be looked at more and more. I think, too, there will be more shows on film, and tape, and originating from Hollywood. In the long run, the people in the entertainment industry will have nothing to worry about. It's a matter of changing times," he concluded.

Sari Scott Under Pact To CBS-TV on 60-Min. Plays

Playwright-lecturer Sari Scott has signed a scripting deal with CBS-TV under which she's committed to turn in nine one-hour outlines a year out of which the web will select five for which she'll do the teleplays. It's a non-exclusive, one-year deal (with options to three years) under which CBS-TV also gets first television call on her material but under which she can continue to work in legit.

Miss Scott, with the Margo Jones Theatre '56 in Dallas as playwright, lecturer and field rep, takes off for the Coast this week to begin the CBS originals, but returns to dallas for the theatre's '56-'57 season in October. Unique facet of the CBS deal is that she's not on call to the web, but may live and script wherever she chooses. Miss Scott was repped in the deal by N. Y. attorney Jonas Silverstone.

Cooper Office Abandons Writer 'Subsidy'; Art Stark To Ride Herd Instead

Since the Frank Cooper agency's plan to "subsidize" its writer clients while the scripters concentrated on new program ideas and development hasn't come off, the agency is off on a new "development" tack. It has signed producer-writer Art Stark to a deal under which he'll take over development of all new properties brought into or created by the agency.

Original plan was to pay top writer clients a living salary while they laid off their regular assignments when and if they had an idea for a new show. Idea was that the agency would nurse the show along and share in its ownership in return for the stake while the writer wasn't working. Agency found, however, that the top writers couldn't afford to lay off their regular jobs, since they'd lose too much money over the short span necessary, and also because any layoff means the loss of a year's work.

Signing of Stark is designated to allow the writers to submit new program ideas to the agency, with Stark taking them over right from the start and nursing them along to the point where they can be offered to networks and agencies, with the writers still getting a hunk of the property. Stark has been a producer of such audience-participationers as "Name That Tune" and "Stop the Music," as well as several variety segments.

CHI'S WBKB SETS AN 'EDITORIAL BOX'

Chicago, July 3.

During the NARTB convention last April, in response to a question from the floor by Sterling (Red) Quinlan, v.p. of WBKB, FCC chairman George C. McConnaughey said he believed that the station operators have not exercised their right to editorialize on the air—that the ops were either backward or lax in this regard. FCC commissioner Edward M. Webster, on the same panel, said he too was disappointed that the broadcasters had not kept their promises to editorialize.

So, starting July 9 on the late night (11:15 p.m.) Ernie Simon Show, WBKB will innovate an "Editorial Box." The editorials, written by Quinlan, will be read on the air by Simon, who will be free to make his own pro or con comments after reading the boss' opinions.

Station doesn't expect to have an editorial every night, but will put one on the air when an event or situation is deemed of sufficient importance.

Screen Gems' 60 Mins. On Sun. in 'Bengal' Sale; Leonard's Double Duty

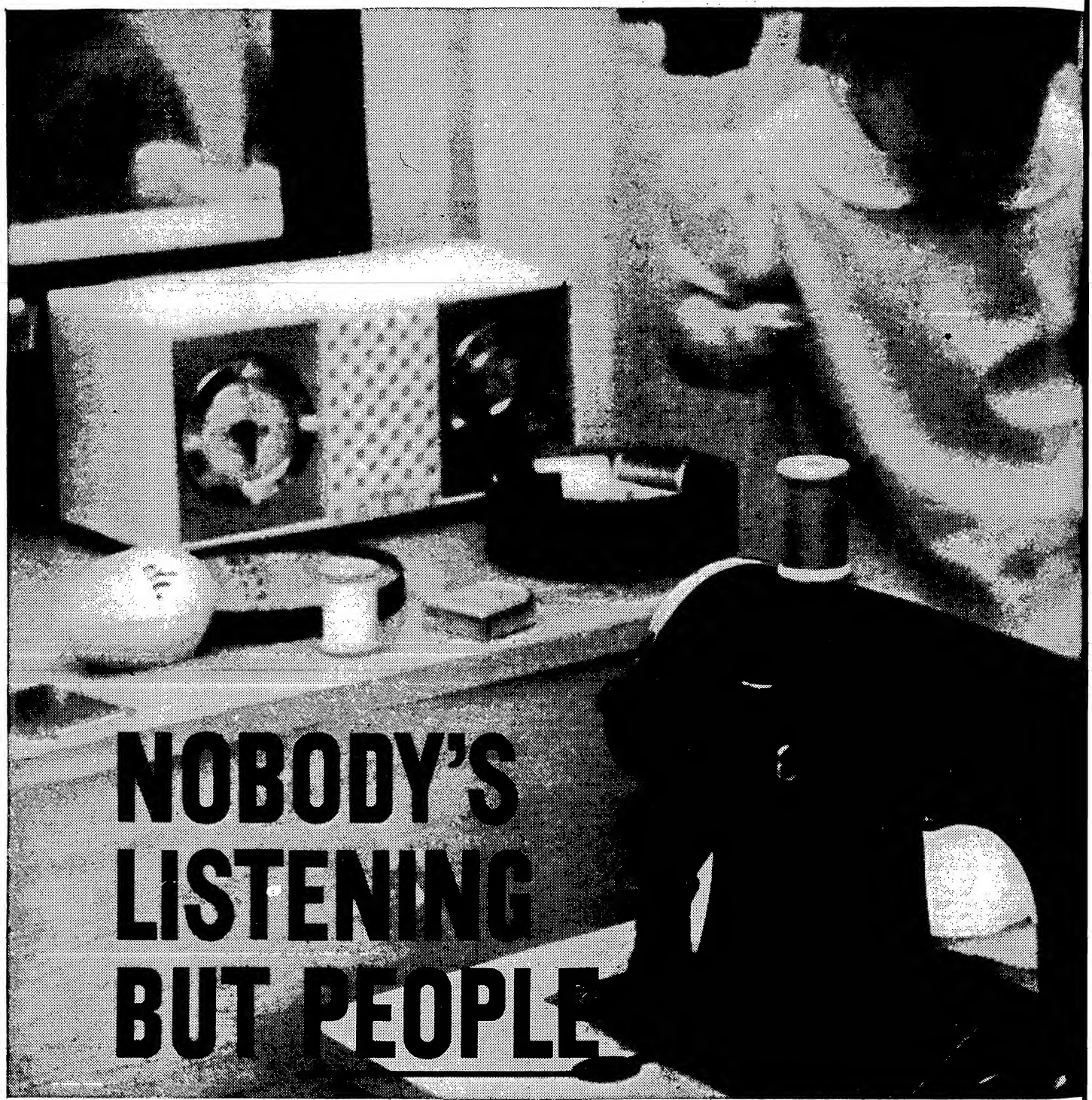
With General Foods finally deciding on Screen Gems' "Tales of the 77th Bengal Lancers" as its program choice for the NBC-TV Sunday at 7 period next fall, the NBC Sunday lineup is all but complete, with only the 10:30-11 period still to be filled. The deal also gives Screen Gems, the Columbia Pictures subsidiary, a solid hour block on Sundays, from 7 to 8. Screen Gems had earlier sold "Circus Boy" to the network, which installed it at 7:30 and sold it to Reynolds Metals.

"Bengal Lancers" sales gives Herbert B. Leonard a double-play combination in the 7 to 8 hour too, since "Lancers" is his package, and "Circus Boy" is his coproduction with Norman Blackburn. Deal gives Screen Gems its ninth network show, topping all other indies. Young & Rubicam set the deal for General Foods.

WRCA's Big Bally On French Tourism

Special promotion effort for the French tourist trade is being staged next week by WRCA, the NBC Radio flagship in New York. Effort, tabbed a "French Travelcade," will feature the Gallic motif on the station's top shows, but will also involve sale of spots to a group of tourist companies. Signed to participations thus far are the French Line, the French National Railways, Air France and the French Government Tourist Office.

Participations are set for the Kay Armen, Johnny Andrews, Tex & Jinx McCrary, Pegeen Fitzgerald, Josephine McCarthy and Bill Cullen shows, but all the station's local entries will feature French music, French performers and travel tips.



—4,115,000 EVERY MINUTE!

Five days a week, 12:00 noon to 2:45 pm, CNYT an average of 4,115,000 people a minute listen attentively to CBS Radio.

Mostly, they're homemakers, too busy for other advertising media. They're listening to the 11 dramatic serials that are the strongest lineup in all daytime radio.

In the course of one week, these programs reach one out of every four households in the U.S.

From left to right:

12:00 N. WENDY WARREN & THE NEWS
12:15 PM BACKSTAGE WIFE
12:30 PM ROMANCE OF HELEN TRENT
12:45 PM OUR GAL SUNDAY
1:00 PM ROAD OF LIFE
1:15 PM AUNT JENNY
1:30 PM YOUNG DR. MALONE
1:45 PM GUIDING LIGHT
2:05 PM RIGHT TO HAPPINESS
2:15 PM SECOND MRS. BURTON
2:30 PM THIS IS NORA DRAKE

this is the right time to buy...

THE CBS RADIO NETWORK

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

PHILADELPHIA

Approx. Set Count—2,000,000 *Stations*—WRCV (3), WFIL (6), WCAU (10); WPFH (12), Wilmington

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	16.9	56.5	29.9	Award Theatre	WRCV	7.7
2. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	15.4	73.0	21.1	Beulah	WFIL	3.1
3. Badge 714 (Myst)	WCAU	NBC	Wed. 7:00-7:30	15.2	56.8	26.8	Award Theatre	WRCV	6.0
4. I Led 3 Lives (Dr)	WCAU	Ziv	Thurs. 7:00-7:30	9.9	49.7	19.9	Newsreel; Weather	WFIL	5.5
							News—J. Daly	WFIL	5.5
5. San Francisco Beat (Dr)	WRCV	CBS	Wed. 10:30-11:00	9.8	26.2	37.4	20th Century Fox	WCAU	18.5
6. Wild Bill Hickok (W)	WCAU	Flamingo	Tues. 7:00-7:30	9.7	47.5	20.4	Award Theatre	WRCV	5.5
7. Man Called X (Myst)	WCAU	Ziv	Fri. 7:00-7:30	9.6	45.7	21.0	Newsreel; Weather	WFIL	6.3
							News—J. Daly	WFIL	5.9
8. Highway Patrol (Adv)	WFIL	Ziv	Mon. 10:30-11:00	8.6	23.3	36.9	Studio One	WCAU	18.0
9. Liberace (Mus)	WRCV	Guild	Sat. 11:00-11:30	8.3	31.8	26.1	News; Sports	WCAU	11.5
							Ford Playhouse	WFIL	10.0
10. Great Gildersleeve (Co)	WCAU	NBC	Tues. 7:30-8:00	8.1	23.4	34.7	Warner Bros. Presents	WFIL	20.8

CINCINNATI

Approx. Set Count—662,000 *Stations*—WLW-T (5), WCPO (9), WKRC (12)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WLW-T	Ziv	Thurs. 8:00-8:30	24.8	49.9	49.7	Climax	WKRC	19.2
2. Stories of the Century (W)	WKRC	H-Tv	Tues. 9:30-10:00	22.9	51.2	44.7	Science Fiction Theatre	WLW-T	14.9
3. Ellery Queen (Myst)	WKRC	TPA	Mon. 10:00-10:30	19.7	48.0	41.1	Caesar's Hour	WLW-T	15.5
4. Man Called X (Myst)	WKRC	Ziv	Wed. 8:00-8:30	18.5	31.3	59.2	Kraft Tv Theatre	WLW-T	25.2
5. Science Fiction Thea. (Adv)	WLW-T	Ziv	Tues. 9:30-10:00	14.9	33.4	44.7	Stories of the Century	WKRC	22.9
6. Superman (Adv)	WLW-T	Flamingo	Mon. 6:00-6:30	12.3	64.0	19.2	Theatre; Paul-Ford	WKRC	4.2
							News; Weather	WKRC	3.2
6. Annie Oakley (W)	WLW-T	CBS	Tues. 6:00-6:30	12.3	58.3	21.1	Ladies Home Theatre	WKRC	3.8
							News—J. Daly	WCPO	4.8
8. Wild Bill Hickok (W)	WLW-T	Flamingo	Wed. 6:00-6:30	11.8	55.7	21.2	Patti Page	WCPO	3.2
							News—J. Daly	WCPO	4.2
9. City Detective (Myst)	WKRC	MCA	Fri. 10:30-11:00	11.7	30.9	37.9	Life of Riley	WLW-T	21.9
10. Badge 714 (Myst)	WLW-T	NBC	Wed. 7:30-8:00	11.2	21.0	53.5	Godfrey and Friends	WKRC	28.8

SAN DIEGO

Approx. Set Count—400,000 *Stations*—KFMB (8), KFSD (10); XETV (6), Tia Juana; KNXT (2), KRCA (4), KTLA (5), L. A.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Code 3 (Adv)	KFMB	ABC	Wed. 9:30-10:00	27.4	47.9	57.3	Kraft Tv Theatre	KFSD	11.7
2. Death Valley Days (W)	KFMB	McCann-Erickson	Fri. 8:00-8:30	25.7	45.1	57.0	Truth or Consequences	KFSD	13.0
2. Badge 714 (Myst)	KFMB	NBC	Sat. 9:30-10:00	25.7	43.5	59.1	Jimmy Durante	KFSD	12.8
4. Superman (Adv)	KFMB	Flamingo	Mon. 7:00-7:30	24.8	50.1	49.5	Studio One	KNXT	9.4
5. Annie Oakley (W)	KFMB	CBS	Mon. 6:00-6:30	19.8	53.9	36.8	Johnny Jet	XETV	6.8
6. I Search for Adventure (Adv)	XETV	Bagnal	Thurs. 7:00-7:30	18.9	35.4	53.5	Secret Journal	KFMB	16.1
7. Science Fiction Thea. (Adv)	XETV	Ziv	Mon. 8:30-9:00	16.3	25.7	63.5	Godfrey's Talent Scouts	KFMB	19.1
8. Secret Journal (Dr)	KFMB	MCA	Thurs. 7:00-7:30	16.1	30.1	53.5	I Search for Adventure	XETV	18.9
9. Wild Bill Hickok (W)	KFMB	Flamingo	Tues. 6:00-6:30	15.7	42.0	37.4	Gene Autry Feature	KFSD	7.6
10. Confidential File (Doc)	KFSD	Guild	Wed. 10:30-11:00	15.2	49.0	31.0	Wrestling	KTLA	5.2

YOUNGSTOWN

Approx. Set Count—185,000 *Stations*—WFMJ (21), WKBN (27); KDKA (2), Pitts.; KYW (3), WEWS (5), WJW (8), Cleve.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WKBN	Ziv	Tues. 9:30-10:00	33.9	53.1	63.8	Playwrights '56	WFMJ	9.0
2. Jungle Jim (Adv)	WFMJ	Screen Gems	Wed. 7:00-7:30	20.9	57.0	36.7	Break the Bank	WKBN	10.7
3. Annie Oakley (W)	WKBN	CBS	Thurs. 6:00-6:30	18.8	64.0	29.4	Looney Tunes	WJW	3.3
							Tunes; Sports; Cleve	WJW	3.3
4. Studio 57 (Dr)	WKBN	MCA	Mon. 8:00-8:30	16.6	33.4	49.7	Caesar's Hour	WFMJ	18.0
5. Guy Lombardo (Mus)	WFMJ	MCA	Mon. 7:00-7:30	14.2	45.5	31.2	Ethel & Albert	WKBN	6.0
6. Superman (Adv)	WKBN	Flamingo	Tues. 6:00-6:30	13.1	66.1	19.8	6 O'Clock Adventure	KYW	2.8
7. Range Rider (W)	WKBN	CBS	Fri. 6:00-6:30	11.8	63.1	18.7	Looney Tune's	WJW	2.4
							Susie Sidesaddle	WFMJ	2.4
8. Great Gildersleeve (Co)	WKBN	NBC	Thurs. 7:00-7:30	10.2	35.1	29.1	Conrad Nagle Theatre	WFMJ	6.6
9. Cisco Kid (W)	WKBN	Ziv	Sun. 7:30-8:00	10.0	32.1	31.2	Frontrier	WFMJ	12.3
10. Badge 714 (Myst)	WFMJ	NBC	Mon. 10:30-11:00	9.0	18.8	47.9	Studio One	WKBN	23.7

ROCKFORD

Approx. Set Count—105,000 *Stations*—WREX (13), WTVO (39)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Celebrity Playhouse (Dr)	WREX	Screen Gems	Tues. 8:30-9:00	41.8	73.0	57.2	Playwrights '56	WTVO	14.2
2. Waterfront (Adv)	WREX	MCA	Tues. 9:30-10:00	38.7	63.6	60.9	Big Town	WTVO	19.7
3. Man Behind the Badge (Myst)	WREX	MCA	Mon. 9:30-10:00	36.7	74.0	49.6	Boston Blackie	WTVO	12.1
4. Man Called X (Myst)	WREX	Ziv	Mon. 9:00-9:30	33.6	62.8	53.5	R. Montgomery Presents	WTVO	18.7
5. Highway Patrol (Adv)	WREX	Ziv	Fri. 10:30-11:00	25.8	83.0	31.1	Feature Movie	WTVO	4.7
6. I Led 3 Lives (Dr)	WREX	Ziv	Thurs. 9:30-10:00	22.5	40.9	55.0	Lux Video Theatre	WTVO	30.5
7. Superman (Adv)	WREX	Flamingo	Mon. 5:30-6:00	20.1	89.8	22.4	Jack Wilson	WTVO	2.3
7. Annie Oakley (W)	WREX	CBS	Sat. 5:00-5:30	20.1	82.5	24.4	Six Gun Playhouse	WTVO	4.3
9. Ramar of the Jungle (Adv)	WREX	TPA	Thurs. 6:30-7:00	19.9	77.0	25.9	Patti Page	WTVO	3.7
							News Caravan	WTVO	6.6
10. Kit Carson (W)	WREX	MCA	Sun. 6:00-6:30	19.7	57.4	34.4	It's a Great Life	WTVO	14.3
10. Secret Journal (Dr)	WREX	MCA	Mon. 7:00-7:30	19.7	58.4	33.8	Caesar's Hour	WTVO	13.7

N.Y. DAILIES SNUB TELEFILMS

NBC-TV O&O Buys 'A&A' (CBS)

With the sale of "Amos 'n' Andy" on a strip basis to WRCA-TV in Philadelphia, CBS Television Film Sales has consummated its first sale to an NBC-TV owned & operated station. This after about four years of oeprations by the CBS syndication subsid. It's noteworthy that another CBS Film Sales property, "Range Rider," played WRCA-TV, the NBC flagship in New York, but WRCA-TV didn't buy it directly but merely provided the time period for Kellogg, which had bought the show and placed it on the station.

Otherwise, to anyone's knowledge, this is the first such sale in the history of the CBS subsid. Conversely, insofar as is known, no NBC Television Films shows have been sold to any of the CBS-TV o&o's, which puts Film Sales one up. Sales by the syndication subsids to o&o stations of their own network have been frequent, of course, and sales to affiliates of competing network are the norm, but no competitive o&o sales, until now, anyway.

Apparently, WRCV's decision to buy 'A&A' stems from the success of its stripping of "My Little Margie" (out of Official Films), with the desire to set an hour comedy block. Also noteworthy is that WCBS-TV, the CBS-TV flag in N. Y., uses both shows as a comedy block in the morning and has achieved solid rating results, with an "out-of-town-stations-please-copy" aura attaching to the combination. Incidentally, this was the 335th sale of the comedy series since it was released for syndication nearly three years ago.

Ziv Study Shows Majority of Deals Being Sealed Direct-With-Sponsors

Direct sales to sponsors of Ziv telefilm series are up more than 20% as compared with last year, a sales study of Ziv's summer-fall schedule shows. Ziv deals with advertisers garnered 52% of the total sales, while the remaining 48% of the deals were made with stations.

The study also shows that the average Ziv series in active syndication today is being aired in 184 U. S. markets and has become part of at least five tv multi-market campaigns involving an average of 14 cities apiece.

The growing station lineups, which range from 141 markets for "Mr. District Attorney" to a total of 211 for "Highway Patrol," represent a gain of over 17% from last year. Trend toward direct purchase of shows by clients also was pointed up, with "I Led Three Lives" and "Highway Patrol" each having scored 63% of their sales to advertisers, tipping the balance in favor of this type of sales deal.

Such multi-market sales as Ohio Oil purchase earlier this year of "Man Called X" for 13 markets and Pfeiffer Brewing's schedule of 14 markets for "Highway Patrol" have become typical in the Ziv sales portfolio. The biggest multi-market campaign with a Ziv tv show by a single advertiser is also the oldest in the Ziv shop—the 68-market lineup with "Cisco Kid" by Interstate Bakeries. When the show debuted in 1950, the bakery firm signed for 15 markets. Parallel expansion by both Interstate and the tv industry since that time has meant a steady growth in the list to the present total.

However, the most common pattern is a multi-city spread to cover a regional marketing area.

Food products are shown to have shot up into the top spot with Ziv series as the largest single client category. They account for more than 20% of the sales of any of Ziv's regular syndicated series, with oil companies, brewers, retailers and auto dealers also evident as strong supporters.

CBS Film Sales' 'Eagle' Regional

CBS Television Film Sales has come up with its first regional deal on "Brave Eagle," the Roy Rogers package acquired after its network run this season. Show was sold to Quaker City Chocolate & Confectionery Co. for seven major markets starting in the fall, through the Adrian Bauer & Alan Tripp agency.

Markets are New York, Philadelphia, Detroit, Cleveland, Chicago, Pittsburgh and either Washington or Baltimore.

Spawnser

Roanoke, Va., July 3.

Patti Page, in a way, faces going in hock here. Beginning this month, the United Pawn Shop here, will sponsor Screen Gems' "The Patti Page Show" on WDBJ-TV for 26 weeks.

Pawn shop is the first company of its kind to parade its services through tv.

Gross-Krasne's 'Beat the Bushes' On 'O. Henry' Pix

Hollywood, July 3.

Jack Gross and Phil Krasne are gambling over $1,000,000 that they come out ahead on their new vid-series, "O. Henry Playhouse," whether current negotiations for a net time slot are successful or no. If no web availability materializes, the pair, who sold their United TV Programs distrib outfit to MCA last year, plan to reorganize their own selling setup and beat the bushes for regional or straight syndication deals, preferably the former.

The way things stack up now, Gross-Krasne Inc. is firmly committed to 39 "O. Henry's," budgeted at $30,000 each. Fifth stanza went before the cameras at the pair's California Studios yesterday (Mon). Krasne candidly admits, "It's too late to be afraid now, but we think we can make a lot of money by being bold."

Meanwhile, "We have too large an investment in rights, scripts and production costs to write off," Krasne observes. G-K deal with Doubleday & Co., for $100,000, is a non-option pact. Under its provisions, G-K gets exclusive rights to 390 Henry properties, excluding those stories already seen on theatre or telepix screens (e.g., Ziv-TV "Cisco Kid.," 20th-Fox "Full House.")

Series stars Thomas Mitchell, in the running role of Sydney (O. Henry) Porter. Among other names who have appeared in the stanzas already filmed have been Ernest Borgnine, Mona Freeman, Gerald Mohr, Marjorie Rambeau, Jane Night and Dave O'Brien.

Kelly to Dallas for OF

John Kelly, former station manager of KRBC-TV, Abilene, Tex., has been made head of Official Films' Dallas office.

Before his association with KRBC-TV and his functioning as general manager of KTXL-TV, San Angelo, Tex., Kelly was engaged in tv production and sales in Minneapolis and Milwaukee. He wrote "Colonel Stoopnagle" and "The Shadow" shows for radio.

SURVEY SHOWS LEAN COVERAGE

It wasn't too long ago that the television industry as a whole was doing a burn over the lack of coverage of the medium by the daily press; now it's come down to a question of which portion of the medium is being sluffed. The telefilm companies think that they—and film—are the current victims of indifference by the dailies, and one company has set out to prove it by a survey of five of the seven key New York dailies.

The survey, covering the period from mid-May to mid-June, shows that of 3,179 inches of copy devoted to television, only 599 inches, or 15.7%, was devoted to film of any kind, network, syndicated or features. The total linage includes news stories, comment, reviews, anything but logs. It excludes Sunday editions (excepting that of the Daily News) and news stories out of Washington dealing with Congressional and FCC hearings.

Two papers were excluded from the survey, the Journal-American, because of the difficulties in compiling linage figures from Jack O'Brian's three-dot style, and the Daily Mirror, which doesn't have every-day coverage devoted exclusively to radio-tv.

On a paper-by-paper breakdown, the Herald Tribune gave the most film news, 160 inches out of a 605 total, or 26.4%, with Marie Torre's proportion of film news higher than John Crosby's. The Times was next with 25.7%, this including dispatches from the Coast which tend to emphasize activities of the telepixers, as well as the N. Y. news columns and reviews. In the middle was the News, with the most total linage, 812 inches of which 125, or 15.4%, was film. Worst offenders were the Post, with only 38 inches out of 279, or 13.6%, devoted to film, and the World-Telegram & Sun, with 10 3%.

Interesting to note that the survey spotted only one film review during that month, this being a review of "Medic" in the Times. Survey did not break down film into network, syndicated or features, but noted that reference to syndicated programs was so sparse as to be negligible. Survey drew no conclusions, either as to possible bias on the part of the dailies or possible inefficiency on the part of telefilm pressagents. It just gave the facts, ma'am.

FREQUENCY PATTERN ON WATV'S 20TH PIX

Believing it the only way to provide a feasible price structure to advertisers on the 52 20th-Fox features it bought last week from National Telefilm Associates at over $500,000, WATV, Newark, is laying tentative plans to show each pic several times a week. Indie is trying to blueprint the frequency pattern now within the framework of a two-and-a-half year, 24-showing contract.

Price has not been established, but WATV will definitely expose the Fox product in prime time. Station prexy Irv Rosenhaus is "interested in further picture buys," feeling that since the new quality stanza will commence on or about Oct. 1, he ought to follow through on the format.

Price per pic is roughly $10,000. The NTA 20th package includes titles such as: "How Green Was My Valley," "Ox-bow Incident," "House on 92d St.," "Foxes of Harrow," etc., and other product, including "Footlight Serenade," "Man I Married," "Four Jills In a Jeep," and "Quiet Please, Murder."

More TV Film News On Page 34

Loew's Talking 'Programs for Stock' Deals With WATV, Other Stations As Film Co. Sets Up Organization

WATV, Newark, N. J., indie, is one of a half dozen tv stations which have begun dickering with Loew's on possible acquisition of station interest by the motion picture company.

The reports of initial station stock deal talks came as Charles C. (Bud) Barry, v.p. topping the Loew's tv operation, began conferring with Loew's prez Arthur M. Loew on the organization, budget and top personnel which will be utilized for marketing the Metro film library. Loew returned from the Coast Friday (29).

WATV's reported Loew's talks came on the heels of the Newark indie's $500,000 deal with National Telefilm Associates for 52 20th-Fox pictures, thus returning WATV to the New York metropolitan first-run feature tv market. What the Loew's-WATV approach may be, the extent of the stock interest sought by Loew's, or the sum of cash which may be involved in the transaction are not known. But Loew's interest in trading M-G programming for station stock interest may be the cornerstone of the projected deal.

Meanwhile, a deluge of calls, letters and wires have been received at Metro in response to its announced entrance into the tv feature film field.

Barry also has received over 50 applications from experienced tv film salesman seeking to join the projected Metro organization. A national sales head, as well as a sales staff, will be selected as soon as Loew approves the budget and an operational plan submitted by Barry. The goal remains to market the huge M-G backlog for fall programming, possibly for October.

Scanning of Metro's pre-1948 features and shorts for cataloging and packaging is now proceeding. Approximately 770 features and 900 shorts are due to be made available by M-G to the tv market in the fall, with about 75 to 100 features held out for delayed tv release. Features in the latter group are being considered for theatrical reissue or possible network deals.

Beat the 'Beat'

Los Angeles, July 3.

Some kind of rerun rating record has been set by "San Francisco Beat," the rerun version of "The Lineup," on KTTV here. American Research Bureau June ratings give the Saturday 9:30 p.m. showing of the rerun a 21.1 rating. The firstrun version the night before on KNXT, however, gets only a 20.0.

Moreover, KNXT's Friday at 10 firstrun showing is against purely local competition, while the KTTV Saturday night rerun bucks Jimmy Durante, which pulls down a 15.3.

Starting a New Syndication Series Hazardous: Roach

Hollywood, July 3.

Forgotten in the crush of big tv budgets are the regional and local advertisers, Hal Roach Jr., topper of the Hal Roach Studios, told the Hollywood Ad Club last week.

However, answer to this problem are the "custom-tailored" sponsorship setups, like the Vitapix-Hal Roach lineup, he declared. "We're outgrowing the era of pure syndication," he continued. "It's a question of money. It's hazardous to start a new series for syndication, with the present problems of clearing good time on various stations. It sometimes takes six months to a year to clear a good time slot."

In the Vitapix alignment, in exchange for a Class A time slot guarantee, Roach undertakes to supply the stations with a sponsored program for the time, he noted.

Stations must develop both early and late hour viewers, thus increasing their prime times, Roach continued. The tv industry would do well to develop its own talent, he also declared. "We're living on the stars of yesterday," he commented. "Perhaps we should build stock companies to develop our own stars, writers and directors."

Roach also noted that he had gotten his start in films as a "third assistant director" in the days when his father was making the "Our Gang" comedies. "My main job was buttoning and unbuttoning pants," he ruefully admitted.

MARKLE EXITS CBS-TV TO JOIN SCREEN GEMS

Hollywood, July 3.

Fletcher Markle shifts allegiance from CBS-TV to Screen Gems, obtaining a settlement of his web producer-director-writer pact due to end next October. He'll chiefly produce the tentatively - tagged "George Sanders Mystery Theatre" for the Columbia subsid, but will also direct stanzas of "Ford Theatre," another SG product. Since his deal with SG is non-exclusive, he'll also develop a tv film series and feature films on his own.

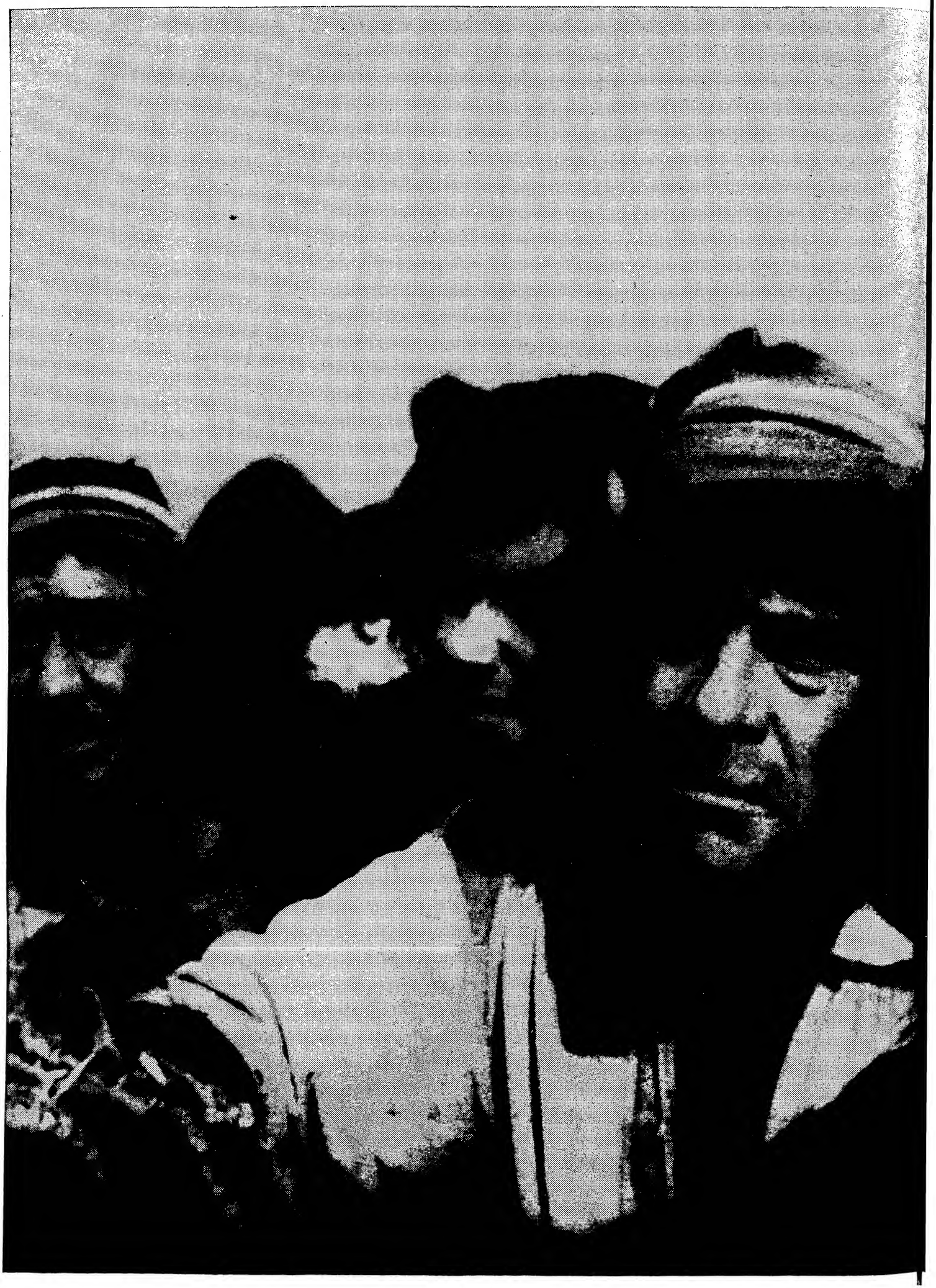
Markle, who was producer-director of CBS-TV's "Life With Father," will continue to draw royalties from reruns of that series. During the five years he was pacted to CBS-TV, he was producer of the web's "Studio One," "Front Row Center" and "Father" series.

WABD Weds Wed. Nite to Telepix

Wednesday night has been a problem to WABD, N. Y. First, v.p. and general manager Ted Cott tried "Double Feature Theatre" in prime time, then shifted to a full-evening sports potpourri and more recently he cut sports back to an hour and went into the "Not-for-Nervous-People Theatre," a batch of whodunit features. Shortly, however, he's going to shed the sports-feature combination for an all-comedic 7:30 to 11, using a sequence of half-hour syndications.

Station recently bought the Mickey Rooney network reruns. It owns "Beulah" and has also acquired a series of Par shorts from National Telefilm Associates called "Speaking of Animals." These and other shows, now being negotiated for, will be used in the new Wednesday schedule. Sandy Becker, who has been wrapping up the met area's top juve ratings in his ayem and evening strips, will host one of the Wednesday stanzas early in the evening. It will utilize the "Animals" acquisitions.

For another time in the WABD lineup, station has just purchased 34 half-hour films, starring Lilli Palmer, from NTA. First-runs in N. Y., they were produced in England by Harry Alan Towers. Other recent telefilm buys include "Range Rider" and "Ethel Barrymore Theatre."



READY FOR ACTION!

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To discover buried treasure in your market, just weigh anchor with "The Adventures of Long John Silver." For complete details on one of the fastest-moving films in all television, call or write...

CBS TELEVISION FILM SALES, INC.

Sales offices in New York, Chicago, Los Angeles, St. Louis, San Francisco, Detroit, Atlanta, Boston and Dallas.

NTA Film Network Sets Target Of 85 Affiliates by Oct. Kickoff

National Telefilm Associates, which tipped off the establishment of the NTA Film Network during prez Ely Landau's testimony before the Senate Interstate Commerce Committee a couple of weeks back, spelled out more of the details at a N. Y. press conference held at the Waldorf-Astoria last week.

The network would operate initially under a 90-minute-weekly option time arrangement with its affiliates, which presently number over 50 and are expected to aggregate 75 to 85 by Oct. 1, the kickoff date. NTA would program only feature film at first—a newly-acquired package which Landau for the time being is keeping under wraps but which he termed "superspectaculars"—these to be sold in segments to national advertisers. Landau estimated the network would supply 60 to 75% of the nation's tv homes.

Later, the number of weekly option hours would be expanded, and programming would include new half-hour properties (such as NTA's in-pilot-form "Sheriff of Cochise") plus quarter-hour and five-minute shows. There would also be a newsfilm service to affiliates under a deal which NTA is currently working on, presumably with United Press - Movietone, since NTA is handling tv distribution of the 20th-Fox feature package. Under consideration is live broadcasting of sports events—the only departure from the all-film non-interconnected concept.

2-Way Compensation

Stations, in return for delivering the 90 minutes a week, would be compensated in two ways. The majority of affiliates would receive free anywhere from 500 to 800 hours of programming to do with and to sell locally as they wish, and they would keep this for the term of their affiliation contract, in most cases 18 months. This free programming, for use in the non-network time, comes from NTA's backlog of older product, and runs the gamut from five-minute shows to full-length features, the latter representing some 220 pix that were acquired up to and in some cases including NTA's Korda-Rank "Fabulous 40" package. The 20th and Selznick films are not included in the free programs, nor are the Paramount shorts.

Other affiliates, the minority, in markets where NTA has its old properties under contract, would be compensated in orthodox fashion, that is, would receive part of the national sales revenues. After option time is expanded beyond the 90 minutes, all stations would participate in the revenues, in a greater amount than the current 70-30 network formula.

NTA already has 50 affiliates, exclusive of those to be signed in the 12 markets with four or more stations. Under consideration is a multiple-affiliation setup in New York and Los Angeles, under which the two or more affiliates—in all likelihood the indies—would carry the same program simultaneously. In other markets, single affiliations would obtain. Where indies are involved, the option time might be in prime evening time, but by and large it will occur in what Landau described as "prime feature time"—the late evening hours.

Landau, who will head the network as president, said NTA expects to go into station ownership, and hopes to become a multiple-station owner before the end of the year. The "o&o stations," of course, would affiliate with the film network. The network is presently a wholly-owned subsidiary of NTA, but Landau said that a spin-off, under which it would become a separate corporate body with current NTA stockholders receiving shares in the network, is being contemplated.

Officers of the network are: Landau, prez; Oliver Unger, NTA exec v.p., the net's exec v.p.; Edythe Rein, NTA v.p. and secretary, the net's v.p. and secretary; NTA sales v.p. Harold Goldman, network v.p.; and Ray Nelson, ex-Television Bureau of Advertising, v.p. and general manager.

Louisville—Woodford H. Dulaney Jr., a member of the WAVE radio sales staff since September 1953, has succeeded the late W. LaVell Waltman as sales manager.

Aussies Set Deal For BBC-TV Films, Kines

London, June 26.

Australia's Broadcasting Commission, which is due to start tv transmissions in Melbourne in the fall, has signed a deal with BBC-TV for 101 films and 61 kinescoped programs covering cultural and children's features along with important outside broadcasts.

Until an arrangement can be negotiated with British Actors' Equity and the Musician's Union, drama and music performances will be excluded from the deal.

TV Moves In

Continued from page 20

and newspapers in a two-way breakdown, ABC has discovered that GM forks over 75% to papers, 25% to tv; with Chrysler, the proportions are 51% to tv, 49% to papers; Ford is 66% to papers and 34% to tv.

In answer to the three questions, 49% of the GM dealers said that tv brought more people into the showroom than newspapers; 41% preferred tv as the only medium, and 49% wanted it listed first among all media. Chrysler dealers thought showroom traffic was boosted by tv to the tune of 67%, as against 33% for newspapers. As the only medium, 60% were for it, and as first preference among all media, 69% favored it. Ford dealers were 65% for it as the best showroom traffic stimulant; it was a 50-50 split on tv vs. papers as the only medium, and 61% for tv first over all other media.

While the dealer favoring of tv in all three categories was not overwhelming, ABC nonetheless felt the disparity between dealer beliefs and factory action re advertising was too great to go unchanged.

Oliver Treyz, TvB prexy, told carmakers that in the survey of customers intercepted by the Institute in the showroom—a third of them having actually purchased cars just before the interview—65% gave tv as the primary medium motivating them to come and look. Balance of 35% thought newspapers were responsible.

Houston—KTRK-TV has opened its first tv workshop, designed to give teenaged Houstonians an insight into the intricacies of video production. The workshop group, sponsored by the Y.W.C.A. meets Tuesdays in the studios of KTRK-TV, with Jack Hill, program director, as prof.

'Susanna's' 20 Scripters

Hollywood, July 3.

Number of scripters assigned to the new Hal Roach Jr. telefilm series starring Gale Storm, "Oh! Susanna," reached 20 last week, with addition of 14 more. New writers include Joel Kane, Larry Rhine, Bill Freedman, Wanda Tuchock, Erna Lazarus, Barbara Hammer, Dick Mack, John L. Greene, Hal Goldman, Al Gordon, Jack Elinson, Charles Stewart, Fred Fox and Stanley Shapiro.

Six original scripters include Lee Karson, who created the series format, Phil Shuken, G. Carleton Brown, Frank Gill Jr., Roland MacLane and Dick Conway.

'Do or Die'

Continued from page 23

more maturely about mature subjects, as they are used to writing for the stage and screen."

Finally, he sees the day when television will afford the writer more of that much-needed "road tryout." In a case like Williams, who is constantly polishing his script during rehearsals and on the road, the tree weeks of tv rehearsal will afford even greater opportunity for polishing, not to say critical reaction.

As to "Showcase," Abrahams is looking for next season's flock of top talent, like directors William Wyler ("The Letter,"), John Huston ("Lysistrata") and Anatole Litvak ("Mayerling") to bring a new sense of freshness and excitement to the medium. Aside from the publicity and exploitation values involved—"and these are sadly lacking in most tv presentations"—Abrahams expects them to bring their immediate staging and camera talents and a freshness of approach that will make the audience and the trade "know they've been there."

Foreign-Language

Continued from page 27

estimated his station could continue at least 15 years more in Italo stanzas. WOV, for example, is going great guns commercially in Italian, Ralph Weil, the station's manager disclosed. He attributed the steady Italo population in N. Y. to a large influx of war brides.

KDAY Cleans House

Hollywood, July 3.

"The age of programming for minority groups is over," says George A. Baron, v.p.-general manager of KDAY, Santa Monica, which pioneered in the field hereabouts after World War II. In disclosing a revision in the station's minority and foreign language programming format over the weekend, Baron declared, "Isolated audiences are becoming more and more integrated. It's the way a d.j. presents his program, not his race, that determines his listeners."

KDAY, which recently hired two "generalized" d.j.'s, Frank Evans, ex-Mutual, N. Y., and Jim Ameche, formerly with KLAC, is only retaining Negro personality Joe Adams and Mexican-American Lionel "Chico" Sesmas in its new programming setup, to become fully effective within 60 days. These, Baron carefully pointed out, draw ratings up to two times over their particular racial groups among the general public. Further, the station is axing all foreign-language broadcasts, currently occupying approximately five and one-half hours each Sunday. And all foreign-language commercials are slated to go by the boards.

Elaborating, Baron disclosed that Pulse had been conducting surveys for the station for some time, which reinforce his belief that "the handwriting is on the wall — the assimilation process spells the end of segregated programming."

Caputo Sez Latinos 'Hostile' Toward U.S. Telefilm Imports; Unions Factor

South and Central America manifest "hostility" to telefilm importation, according to George Caputo, veep and sales chief of International Radio-TV Programs. The distrib for many American producers recently returned from an extended tour of the Latino nations.

The countries he toured, Caputo said, began with live programming in an effort to emulate U. S. networking and before many vidfilm stanzas were made available by this country. He felt that they have become more deeply entrenched in live video, despite much of it being badly done.

Other factors militating against North American film product, he pointed out, were Latin nationalism and Latin unions. He said industryites below the border show extreme pride in locally-produced programming. The unions, which in certain of the countries limit film importation, are all for keeping production at home in order to sustain labor's strength.

Caputo listed Mexico, Guatemala, San Salvador, Santo Domingo, Puerto Rico, Cuba, Venezuela, Colombia, Brazil and Argentina as the 10 nations where tv exists to any degree. He added Uruguay, which, he said, is due to have television shortly. And of all the countries, he felt that Portuguese-speaking Brazil will perhaps be the biggest in television before long; it is adding several channels. (Brazil is the only country where dubbing is avoided, since it's too costly, he feels, to dub for only one country into Portugese; tv there uses English-language films with subtitles.)

Besides the active displeasure shown by South and Central America to U. S. telefilms, producers here have to face currency problems. Devaluation of local currency, he noted, makes it hard for foreign tv shows to compete with local. U.S. producers usually want more for their films than they can possibly get. Sometimes, he explained, $400 for a half-hour stanza is equivalent to a S.A. fortune since it has so much more buying power down there.

He warned any U.S. telefilm outfit with below-the-border aspirations that sales have to be handled through distribs who have strong ties in each of the Latin tv countries. Many of the South American station operators won't deal with any but locally established salesmen. Moreover, Caputo felt, a man has to be on hand for the distrib almost continually to wet nurse local needs and whims.

The U. S. telepix which have sold down there bring an average of $200 to $250 for each half-hour, he determined.

International Radio-TV Programs is expected to handle S.A. sales for "Foreign Intrigue," which WKAQ, Puerto Rico, bought from Official for dubbing and south-of-the-border sale. Caputo's company also distribs "This Is Your Music" and cartoons for Official, Par shorts for National Telefilm Associates, Studio Film's Telescriptions, the Winik Fights, Telra's "Sports Spotlight," and several Atlantic Television features. The veep said it doesn't pay a distrib to make a South and Central American swing with only one or a few packages to front for.

Hub's Pix Spree

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released pictures will be shown.

Franklin A. Tooke, g.m. of WBZ-TV, switched staff within the station's program department with Ray Hubbard, formerly of Westinghouse station KPIX, San Francisco, in as assistant program director; Gordon Swan named operations director; Iran Berlow made production supervisor, and Chester Collier, producer, named to head newly formed public affairs department.

In longrange deals, WNAC-TV bought "Count of Monte Cristo," "Three Musketeers," "Dr. Hudson's Secret Journal," "Curtain Calls," "Victory at Sea" and "I Search for Adventure" this week. None of the shows has been given starting dates.

WBZ-TV expanded its "Pleasure Playhouse" film hour to 90 minutes Sunday (1) starting half-hour earlier at 5:30 p.m.

Tex & Jinx Deal

Continued from page 19

two-hour nightly Waldorf-Astoria, N. Y., radio stint. Idea would be to film all two hours of interviews, and from this cull enough to provide any station with a half-hour strip, or 150 minutes of footage in all. Interviews would come in seven-minute form, so that local interview shows could use them as special features "from our New York correspondents, Tex & Jinx." McCrary also cites high foreign interest in U. S. celebrities as an inducement for overseas sale of the films. The new WRCA-WRCA-TV deal is exclusive for N. Y. only, enabling them to sell to affiliates of other networks out of town.

Apart from their three shows—two on radio and one on tv—McCrary still operates his public relations outfit with Demo Jerry Finkelstein, ex-chairman of the N. Y. City Planning Commission, and still retains a stake in realtor William Zeckendorf's plan for a 39-acre West Side "TV City," which Zeckendorf is partnered with the New York Central R.R.

'Mickey's' Rating

Continued from page 19

dex, chiefly because of the in-home viewership that day, ABC says "MMC" beat NBC's 5 to 5:30 average.

In the N. Y. June tally, ARB gave ABC 6.7 to NBC's 4.7. In the Pulse report the comparisons were ABC 11.2 and NBC 5.3. In Philly, it was 14.3 for ABC vs. 3.6 for NBC and, on Pulse, 18.5 and 5.4. Washington it was 9.2 against 5.3 and 12.3 to 7.1. In Cleveland the reports read: 13.3 to 9.3 and 22.8 to 6.2. In Baltimore, where only the ARB was available, it was 8.5 to 4.5.

Schenectady — Donn Chown, WGY program manager, elected a member of the radio-tv department of the Presbyterian Church. Before joining WGY in 1954, he served as radio-tv chairman of the Detroit General Assembly of that church.

Screen Gems Earmarks $1,000,000 For Vidpix Program Development

A $1,000,000 budget allotment for the development of new tv programming has been set aside by Screen Gems. In addition, the Columbia Pictures tv subsidiary has set a quota of 20 new programs to be developed for the 1957-58 season.

These decisions were taken at the recently-concluded two-week meeting on the Coast of Screen Gems' execs, attended by Ralph Cohn, v.p. and general manager; John H. Mitchell, v.p. in charge of sales, and Irving Briskin and Fred Briskin, in charge of production.

In regard to the projected 20 new programs, Milton Pickman, the newly appointed v.p. in charge of programming, will negotiate with indie producers, stars and talent agencies for new show packages to be included in the quota.

Five new series are already set, "You Can't Take It with You," "Shore Leave," "Girls About Town," "Ivanhoe" and "Captain Charlie's Showboat." In addition, there will be several series in the adult adventure and adult drama categories.

Production of pilots for all new series will take place between September and December, so that completed prints will be in the hands of Screen Gems' sales force no later than next January. Cohn, commenting on the need for early delivery of pilots, said that new shows frequently come on the scene so late that when they are sold there is not enough time to prepare the whole series properly. "By the beginning of the calendar year we will have eight to 10 months to shoot the series," he opined.

Screen Gems, which already has set a record high of nine shows placed on the networks for the current season, also is planning several projects for 1958-59.

To house additional personnel on the Coast, the company has just purchased the building adjoining its existing property in Hollywood. The additional space will increase by 50% the offices for producers, writers and directors. Work on complete remodeling of the building will begin immediately.

Dallas Co.'s Film Seminar With Emphasis on Color

Keitz & Herndon Film Co. of Dallas has begun a series of television film seminars for southwestern advertisers and agencies, covering full production techniques on commercials, animation and color. First seminar was held a couple of weeks ago with the entire staff of the Ruthrauff & Ryan Dallas office, and from that stemmed the decision to make the seminar a weekly event.

Production outfit reports that high interest in color, resulting in the fact that 80% of the firm's total production is now in tint, with compatible black-and-white prints, is one of the factors leading to the seminars. Another is to improve agency - client - producer relationships by familiarizing them with yardsticks measuring cost of commercial production.

From the Production Centres

Continued from page 26

the Miss Pennsylvania finals . . . A Navy captain will arrive by helicopter on the WCAU-TV parking lot to make an appearance on **Joan & Gene Crane's** "Mr. and Mrs." stanza. Stunt kicks off station's new "Victory at Sea" series . . . **Frank Smith,** profcssor of physics at Drexel Institute, subs for the vacationing **Francis Davis,** WFIL-TV weatherman . . . **Henry "Hot Lips" Levine** in (30) for premiere of his new album of WRCV . . . WIP is sending up a plane weekends for air coverage of the traffic situation.

IN CLEVELAND . . .

NBC consultant **John Royal** in for lunchcon (29) honoring **Tom Manning,** KYW sportscaster, for 30 years in broadcasting . . . WSRS's **Chris Miller** starting "Miss Waitress of '56" contest . . **Mildred Funnell, Hal Gallagher,** sales, and **Jim Rowe** production, ankling KYW, with **Gloria Erown** remaning to do women's show formerly the "Mildred and Gloria Show" . . . **Louise Barber,** assistant to WJW publicity director, recorded new ballet for Donna . . . **Jack Hanrahan** leaving KYW publicity post to join announcing staff . . . KYW added **Jim Grainer** and **Rob Evans** as summer announcers . . . **Ralph Kelly** reported leaving WDOK newscasting spot . . . **Jack Dooley,** WGAR emceeing "Voice of the People" stanza . . . **Maggi Wulff** named as film jockey for WJW-TV afternoon series.

IN DALLAS . . .

Cell Block Seven, local dixieland, due Sunday (8) on **Ed Sullivan's** CBS-TV show; also **Constance Bennett & Co.,** just out of the Baker Hotel here after a big two-frame stand . . . **Larry Rasco,** KRLD-TV news director, hunting wild boar in Mexico while on vacation . . . WFAA **Wray Post, Rex Cromwell, Frank Leslie** and **Nick Ramsey** to the announcing staff and **Don Dickerson** to the sales staff . . . Gaston Cafeterias, local chain, auditioning local talent for a tv show to debut July 15, with **Bruce Hayes,** KLIF d.j., to emcee . . . KFJZ-TV, Fort Worth, preems "Arlington Matinee" Sunday (8), with **Margaret Weber,** "Miss Arlington of 1956," as singing femcee. Weekly show will highlight assets of the town (between Dallas and Fort Worth), with **Andy Cosby,** Arlington newsman, as commentator . . . WFAA-TV with two new live shows this week: "Showcase," a monthly hour-long musical, emceed by **Jerry Haynes,** and "The Lee Peeper Show" tomorrow (Thurs.). Latter, a 30-minute weekly show, features **Peeper,** his band and vocalist **Collette Divine.** . . . . . .

IN PITTSBURGH . . .

Dolores Malizia, a recent graduate of Duquesne U., where she majored in radio, has joined the WJAS continuity department . . . **Barry Kaye** and his wife and son off for two-week vacation in Atlantic City and at Grossinger's, where deejay and Jerry first met and were married . . . **Jan Andrea** doing weekly backstage broadcast with White Barn Theatre strawhat company for WEDO. Program is sponsored . . . **Midge Ryan** of KQV promotion department and her husband, **Don,** in Chicago for annual reunion of Army's 30th division . . . **Peter Sando,** brother of **Florence Sando,** on maternity leave from KDKA-TV, is head of syndicate that just bought Nedick's chain for $3,000,000 . . . **Bill Carr,** Carnegie Tech engineering student, filling in on WCAE technical staff during the vacation period . . . **Johnny Davis,** vet WWSW announcer, and his wife celebrated their 18th wedding anni . . . **Somethin' Smith & The Redheads,** who just closed a three-week stand at the Ankara, set for **Dorsey Bros.'** "Stage Show" program July 14 . . . Brother of **Tommy Dickson,** Channel 2 floorman, graduated from New York City Police School . . . **Nick Perry,** announcer, who left WDTV, predecessor of KDKA-TV, for a WENS berth, has returned to former station again.

IN DETROIT . . .

Ross Mulholland, WWJ radio and tv personality, combining business and pleasure on a European vacation with his family and that of **Russell Axson,** his partner in a film company. The pair are making a film record of their jaunt, planning to use it on Mulholland's "Adventure Ho" show. **Jim DeLand, Todd Purse** and **John Russell** sub for him . . . Local disk jockey partnership of WJBK's **Joe Gentile** and **Ralph Binge** goes bust because station switched it to a night schedule which forced Gentile to choose between radio and his side job as announcer at Briggs Stadium, home of Detroit Tigers and Detroit Lions. Gentile chose the latter . . . WWJ's Summer Safety Youth programs will have four emcees at various times this season—**Bill Fleming, Budd Lynch, Cactus Dan Edwards** and **Harry Wayne** . . . **Frank Picard,** producer-director of WWJ-TV's "Cactus Dan," "Hobbies in Action" and "The Little Show," has passed his Michigan State bar exams . . . WWJ's radio transmitter is undergoing a complete renovation program, with equipment being replaced and building being redecorated and relandscaped.

IN CINCINNATI . . .

Ward L. Quaal, Crosley Broadcasting v.p. and asst. general manager, resigning to return to WGN, Chicago, as veep and general manager. He joined Crosley four years ago . . . **Paul Jones,** formerly of WLW and since 1952 with WSAI, has gone video, switching to WKRC-TV . . . **William W. Oliver,** ex-account exec for WBBM, Chicago, is new manager of radio and tv advertising for the Kroger food chain . . . **Helen Nugent,** early pop chirper on Crosley stations and with CBS in 1929, bowing in video for three weeks on WKRC-TV. She doubles from the station's publicity staff to spiel commercials for vacationing **Jana Demos.**

D. C. Solons Take Swipes

Continued from page 23

have parted with WFIL-TV in Philly for 400,000 shares of RCA stock which would have meant, McConnaughey testified, that Annenberg "was going to own RCA." But Annenberg apparently had no intention of selling WFIL-TV.

McConnaughey had a "casual" conversation with Joseph Baudino, Westinghouse, who remarked "It's a shame" the deal had to go through. The FCC topper wasn't sure this was before or after the deal was approved last December by FCC.

The Department of Justice was kept constantly abreast of the information the FCC had gathered but did not inform the Commission that a "serious" question of anti-trust violation was involved until the transfer was approved.

The alleged threat of NBC purchasing another station in Philly, if Westinghouse would not sell, according to Chairman Celler, was "a pure hoax."

The FCC's Broadcast Bureau advised the Commission that a hearing on the question of "duress" would not be warranted but implied that there should be a hearing to determine whether the NBC acquisition of WPTZ-TV (now WRCV-TV) would result in undue concentration in the east.

Hanover, N. H.—Robert E. Kalaidjian, director of personal relations for CBS, has been named to the board of overseers at Dartmouth College here. He was graduated from Dartmouth with the class of '39.

PICKMAN TO BRISKIN AS V.P. OF PROGRAMS

Milton Pickman has joined Briskin Productions, which releases through Screen Gems, as v.p. in charge of programming. Pickman was formerly production assistant to Jerry Wald, who tops the studios of Columbia Pictures, parent company of Screen Gems.

As programming v.p., Pickman will create and negotiate for new tv series with artists representatives, personalities and indie producers. In addition, he will handle deals involving longterm or multiple program contracts, not only for Briskin but also for Screen Gems, over which Briskin continues to have production supervision. Briskin's first for SG will be "Captain Charlie's Showboat."

Indies currently affiliated with the Columbia subsidiary include Eugene B. Rodney, Robert Young, Herbert B. Leonard, Norman Blackburn, Bischoff - Diamond, Goodson-Todman, Bryan Foy and Harry Sauber.

Meanwhile, Screen Gems signed a longterm contract with Richard Webb, star of "Captain Midnight." The pact makes him available for Columbia feature productions as well as for Screen Gems telefilms.

Briskin Taps Moneybags

Hollywood, July 3.

New comptroller of Briskin Productions Inc. is Kurt Leeds, former Columbia Pictures accountant.

Briskin firm was formed by Irving Briskin, prexy of Screen Gems, Columbia subsid. It will also be a Columbia vidfilming subsid.

Seattle—Jim French has moved from operations manager of KING to host of "KING's Open House," six-day afternoon record show. He replaces Bruce Vanderhoof, who has left station. French, formerly with Honolulu and California stations, has been with KING since 1952.

Television Chatter

New York

Robert Alda subs **Warren Hull** on "Strike It Rich" this week and takes over for **Randy Merriman** three days next week (10-12) on "The Big Payoff" . . . **Durward Kirby** back on the **Garry Moore** show after a three-week illness, one week of which was spent in the hospital . . : **Ed Sullivan** flew to Trinidad yesterday (Tues.) for interviews with **Rita Hayworth, Robert Mitchum** and **Jack Lemmon,** on location for Columbia's "Fire Down Below," and due back Friday (6) . . . **Phyllis Flemming,** former assistant casting director at Benton & Bowles, appointed casting director at Erwin, Wasey agency . . . **Kathy Dunn** doing two film commercials this week for Dancer-Fitzgerald-Sample via the Henry Brown office . . . **Joan MacDonald,** casting boss for Showcase Productions, off to Spain and England for vacation . . . **Terry Laughlin** moves from secretary on WCBS-TV's "Right Now" to the same job for "Camera Three," replacing **Catherin Eberlein,** off to Tanglewood to study voice this summer . . . **Penny Van Horn** completed filmed commercial for Wildroot, via BBD&O, for use on "Robin Hood" . . . **Dick Heffner,** producer of WRCA-TV's "The Open Mind," off to the north woods with family for a brief vacation before taking over production and co-hosting chores (with **Harriet Van Horne**) on the four-week "All About Men" and "All About Women" during vacation of **Tex & Jinx McCrary** and **Richard Willis** . . . **Bruce Eells,** Coast v.p. of Television Programs of America, is a grandfather . . . **Robert Patt,** advertising-sales promotion manager at WCBS-TV, off for two weeks to Lake Champlain.

John Aaron, co-producer of "Person to Person," to Europe this week with his wife and daughter, returning mid-August . . . **Ruth Levine,** formerly in the tv production division at CBS, moves up to casting director at Benton & Bowles, replacing **Ann Howard,** who's resigned to set up her own agency . . . **Carol Ruggiero,** of **Perry Como's** Roncom Productions, vacations next week in the Poconos . . . **Marjorie Mahoney** switches from CBS to Ashley-Steiner as assistant to **Jim Merrick,** casting chief . . . **Charles Oppenheim,** CBS-TV director of info services, back from a brief Vermont vacation, so **Larry Lowenstein,** director of press information, took off for a Fire Island hiatus . . . WRCA-TV's "Ask the Camera" awarded a Boys' Club of America citation for "informative and entertaining programming" . . . **Arthur Thebado,** ex-Benton & Bowles and Fred Smith Co. publicist, joined CBS-TV Press Infor . . . **Suzanne Ginsberg** of WCBS-TV publicity off for a couple of weeks for homctown visit to Kansas City . . . **Ed Herlihy** and the "Children's Hour" cast had their "day" at Palisades Amusement Park on Sunday (1) . . . WRCA-TV director **Mike Gargiulo** off to Cape Cod for two weeks . . . **Elsie Ciott,** of the WRCA-TV traffic department, taking in Fire Island for two weeks.

Gerald Price getting the night off from his featured role in "Fanny" on Broadway for a role in U. S. Steele's "Operation Three R's" on CBS-TV tonight (Wed.) . . . Comedian **Larry Daniels,** who clicked at the Versailles, N. Y., and the Edon Roc in Miami, signed for **Ed Sullivan's** July 22 CBS-TV show.

John L. Sinn, Ziv Television prez, sailed for Europe yesterday (Tues.) on the S.S. Liberte accompanied by his family. Also sailing on the same ship was **Millicent Brower,** of NBC's "Young Widder Brown" cast . . . **Bill Coleman,** television editor of American Weekly, due back at his desk tomorrow (Thurs.) after a week's checkup at St. Vincent's Hospital . . . **Nerissa Nickle** inked to do modeling and fashion commentary on CBS' "The Big Payoff" starting July 9.

Warren Oates in tonight's (Wed.) "U. S. Steel Hour" presentation of "Assignment 3 R's" . . . **Patricia Bosworth** into "Modern Romances" next week . . . **Karl Lukas,** who appeared on the **Phil Silvers** show last night (Tues.), also into "Steel Hour" tonight . . . **Albert R. Tyrrell,** formerly head of Teleprompter Corp.'s Washington office, upped to assistant to the prez and v.p. in Gotham . . . Ed Sullivan Recreation Building at Camp Loyaltown for underprivileged boys at Hunter, N. Y., will be dedicated Sunday (8), with the building so named in appreciation for **Ed Sullivan's** fundraising efforts on behalf of the camp.

Sarah Vaughan into the Fontainebleau, Miami Beach, July 10 for six days . . . **Al Hibbler** set for a return stand at Birdland Aug. 30 . . . **Bob Anthony** currently at the Mt. Royal Hotel, Montreal . . . **George Shearing** opens at the Embers Aug. 6.

Joe Wolhandler, eastern publicity director for Rogers & Cowan, has been made a v.p.

After three weeks in Las Vegas when his "Dollar a Second" was shown on film, **Jan Murray's** entire tv crew is back at work . . . **Yogi Berra,** Yankee backstop, doing brace of Camels spots for William Esty out of Transfilm's N. Y. studios . . . **Jim Adler,** in NBC's exec training program (and cuz to **Bill Adler,** a former NBC'er himself and now sales chief for WABD) married Parisian **Esther Lehman** last week in Paris; met while Adler was with Armed Forces Network. . . . **Bob Bernstein,** Guild Films pressagent, leaving for England to plug **Liberace** there—gone for a fortnight.

Inside Stuff—Radio-TV

"See It Now's" study of the educational problem, "Ballots at Bear Creek," won CBS-TV the 1956 School Bell Award of the National School Public Relations Assn., a department of the National Education Assn. Award was one of four such presentations made at the NEA's 94th annual meeting in Portland, Ore., the others going to Westinghouse Broadcasting Co. for its coverage of the White House Conference on Education, and to Look mag and the Associated Press.

Bill Berns, director of news and special events for the WRCA radio-tv flagships of NBC in New York, is on a special missionary kick. He's appearing on indie radio stations throughout the metropolitan area explaining how the NBC coverage of the political conventions on radio and tv will operate. Appearances, of course, are only on those stations which won't have their own convention coverage. He appeared yesterday (Tues.) on two stations in the Long Island Network, WGBB and WGSM, on the Meadowbrook National Bank's "Your World at One" show, and is slated for future dates on indies in Connecticut and New Jersey.

Dr. Bergen Evans, emcee of "Down You Go," takes off for a vacation which will run anywhere from a month to six weeks, with Bill Cullen spelling him on the paneller starting this week on NBC-TV. Evans has been commuting from Chicago—he's a literature prof at Northwestern—every week without a break since the show moved to N. Y. in September of 1954, and according to the Louis G. Cowan office, which packages the show, he needs a vacation, even though the show's current status is only that of a summer replacement.

Harvard is taking an offbeat role in mid-July when it calls together a special conference on television. Robert Saudek, director of the TV-Radio Workshop of the Ford Foundation and exec producer of "Omnibus," will be one of the speakers. Running from July 16 through 18, the precedental tv sesh will o.o. the contributions commercial tv can make to education, the uses of tv in schools for instruction and the part educational tv outlets can play in the picture. In addition to Saudek and the expected attendance of other commercial tv'ers, Arthur Adams, prexy of the American Council of Education, will lecture.

Bob (Elliott) & Ray (Goulding), together with ex-Young & Rubicam copywriter Ed Graham, have formalized their new production company under the banner of Goulding-Elliott-Graham Productions, who created the Bert & Harry commercials for Piel's Beer (with Bob & Ray doing the voices), will serve as president of the new outfit, while John Moses, who manages the comedy team, takes on the post of v.p. in charge of sales. Graham describes the company, which will create "non-existent but highly believable television salesmen," our "Build Your Own Arthur Godfrey Kit."

BBD&O is installing a closed-circuit tv system for pre-studio testing and auditioning. According to Bob Foreman, the ad agency's radio-tv v.p., unit will be used for preliminary checks on art work, photographs, and package designs to see how they register on tv. It'll also be used to audition models and actors to test their "tv looks."

So that it can pretest color commercials and perhaps color programming, N. W. Ayer has signed with SRT Television Studios in N. Y. Use of the studio laboratory setup, an Ayer spokesman disclosed, will also be used for training agency personnel in the use of multichrome.

ABC, BBC and CBC (Australian, British, Canadian) got together recently on an actuality radio series on Africa. It will be heard for seven weeks on CBS's Trans-Canada Network, starting today (Wed.).

Alan Paton, author of "Cry, the Beloved Country," and Father Trevor Huddleston, South African priest recently recalled after years of liberal activities in South Africa, are among those participating. Seventh

(Continued on page 40)

Todaro Buys Circle Labs

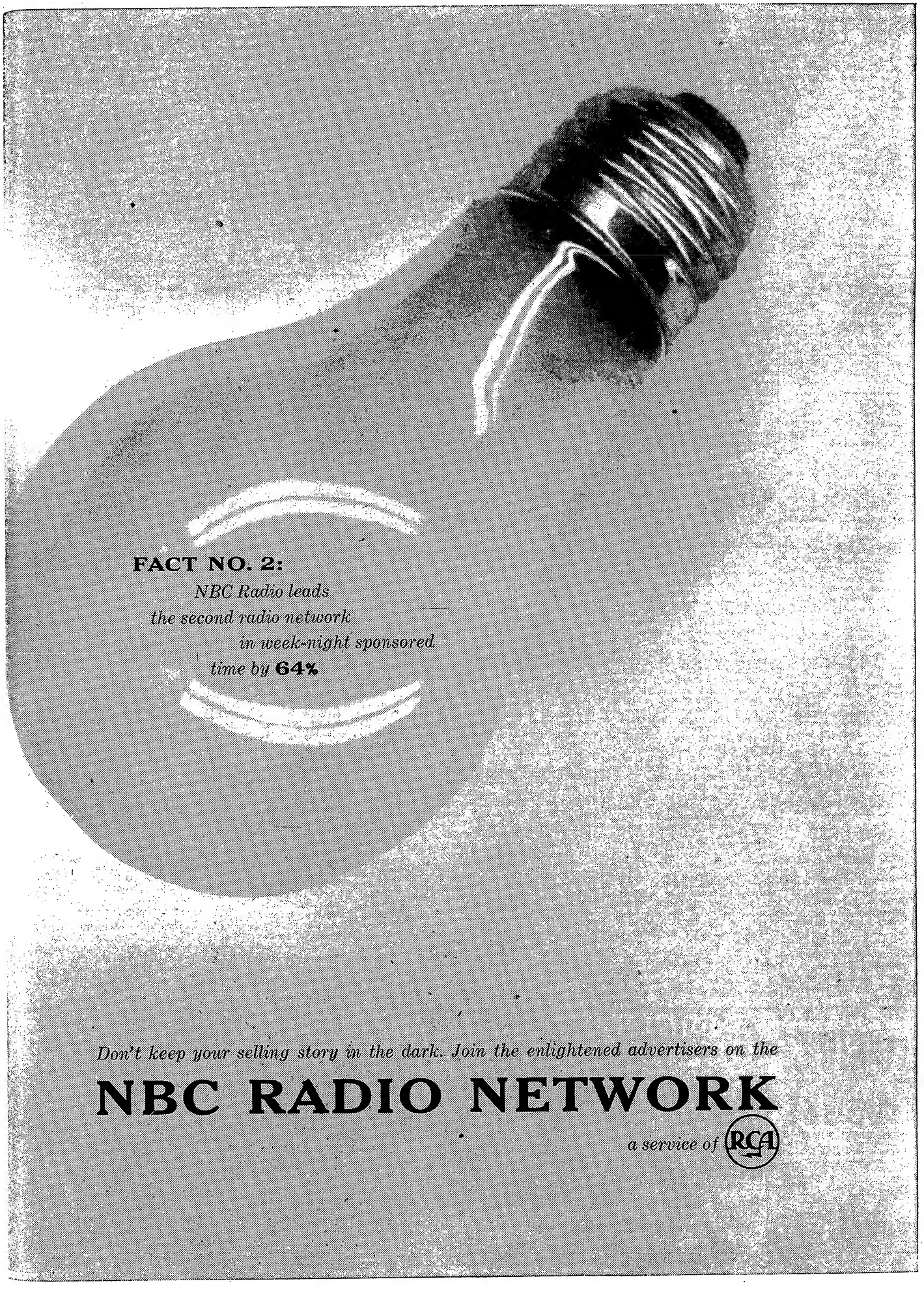
Dr. Wilcm Zwillinger, tv financier, and his partners, Stillman & Stillman (lawyers) sold Circle Film Laboratories to Fred Todaro. Todaro, who joined the film processing plant as superintendent a year ago, closed the deal over the weekend after several weeks of negotiations.

Outfit's name has been changed to Criterion Film Laboratories. Herb Pilzer, who served as Zwillinger's prexy at Circle, is reportedly moving out with the old ownership. Todaro, who was with Movie Lab for several years before moving to Color Services in 1951, said that he will be sole owner of Criterion. Zwillinger had the company for 12 years.

ILLUMINATING FACTS

FACT NO. 1:

NBC Radio delivers **44%**
more week-night audience
for its advertisers
than the second radio network


FACT NO. 2:
NBC Radio leads
the second radio network
in week-night sponsored
time by 64%
Don't keep your selling story in the dark. Join the enlightened advertisers on the
NBC RADIO NETWORK
a service of RCA

JACK PAAR SHOW
Producer-Director: Clark Andrews
15 Mins., Mon.-thru-Fri., 11:15 a.m.
ABC, from New York

Radio station affiliates have often griped that a network offering, of a man gabbing and playing records, isn't any service they can't perform themselves—and at a greater profit. It was a basic reason for Martin Block's not making it as a web personality earlier. But ABC has considerably more than a deejay in Jack Paar, though his first day on the network didn't seem as though it possessed a particularly high-budget with respect to radio. Stanza started the same day, Monday (2), as "Grand Central Station"; they run back-to-back as strips.

At 11:15, Paar has what he chose to call a "quiet little show." It contained far more chatter than music, and the chatter was prepared and well organized by writers on whom credits were not made available. Material, suiting his easy-sell personality to a T, was funny consistently. He neatly needled the styles of a series of gossip columnists—Dorothy Kilgallen, Nick Kenny, Earl Wilson, et al., and Time mag. His anecdotes were intimate, giving the whole of the initial quarter-hour a warm ring that was directed at no other place than the kitchen, or wherever the housewife toils. The two or three records he played in part were of the "mood music" class.

Art.

SPORTS CARAVAN
With Mel Allen, others
Director: Murdock Pemberton
10 Mins., Mon.-thru-Fri., 6:35 p.m.
ALLSTATE INSURANCE
ABC, from N.Y.
(Christiansen)

This 6:35 sports strip for Allstate Insurance was typical Mel Allen when caught on its first Friday (29). Allen becomes permanent gabber on the session in the illness of Bill Stern.

Allen breezed coherently through the sports news wrapup. His spot reports led into intermittent remote interviews by other ABC newsmen. Howard Cosell, for one, who has his own network sports stanzas, interviewed the ailing Red Schoendienst at the Polo Grounds and, as usual, did his vis-a-vising trenchantly, except for the fact he continues displaying his penchant for asking athletes how long they think they're going to last. This tack, "Do you think you'll ever be the same Red Schoendienst again?," is getting slightly out of hand. It would be more revealing if he'd interpolate his own opinion on the subject, since ballplayers, etc., have a tendency to give undue optimism to their feelings about themselves.

Both short commercials, as delivered by Allen, got across clearly. The 10-minute stanza, incidentally, is repeated via transcription over web key WABC (N.Y.) at 6:50, when time can be cleared. *Art.*

Burke Quits KFAB

Omaha, July 3.

Harry Burke, general manager of KFAB, NBC's Omaha radio affiliate, has resigned. Prior to his association with KFAB, Burke was with WOW here for 13 years serving as program director and later as assistant general manager in charge of sales. In addition, Burke has served on advisory board of CBS and as prexy of Nebraska Broadcasters Assn.

Burke's future plans will be announced after returning from an extended vacation.

Radio Followups

Lutheran Hour

The "Lutheran Hour," said to be radio's oldest sponsored religious program, joined the NBC Radio network Sunday (1) with the Lutheran Laymen's League picking up the tab. Half-hour airer, slotted in the 1:30-2 p.m. segment, originated live from Houston's St. Paul's Lutheran Church, where the Laymen's League was holding its 39th annual convention. ("Lutheran Hour" is also aired on Mutual.)

Format has the Rev. Dr. Oswald C. J. Hoffmann, public relations director for the Lutheran Church-Missouri Synod, delivering a brief sermon followed by a question-and-answer session to counsel listeners who may be troubled with spiritual problems. Purpose of the 26-year-old program, the Rev. Hoffman said, is to "preach the glorious gospel as summed up in these words, 'Christ for All'."

Dr. Hoffman deftly handles his subject, but at the same time eschews the spellbinding, soul-saving techniques favored by some of the more publicized evangelists. His q. and a. counseling on problems mailed in by dialers is another bright spot. For those of any faith who may be spiritually inclined on the Sabbath, "Lutheran Hour" should be of interest. As is customary with most religious programs, listeners are urged to help defray the nut and "bring Christ to the nation" with generous gifts. There's also a free offer of a sacred scripture stationery portfolio.

Gilb.

ASSIGNMENT PEACE
(The Road to the Charter)
With Jose Ferrer, Francis L. Sullivan, Sir Laurence Olivier, John Daly, others
Producer: Gohl Obhrai
Director: Don Pringle
Writer: Ken Pittendrigh
30 Mins.; Tues., 10:30 p.m.
ABC, from New York

The professionalism evident in "The Road to the Charter," saluting the 11th anniversary of the San Francisco ceremonies which gave birth to the United Nations, augurs well for the remaining "Assignment Peace" programs. The show caught (26) had imagination, historical insight, a well-turned script and seasoned actors who lent depth and breadth to the subject.

The only real quarrel one could have with the show is that it failed to touch on the chasm in the UN, the East-West split that spills over in daily headlines, that offers, in reality, the context of any program about the UN. But perhaps the gaping division was there by indirection, in the retelling of the long rocky road travelled to build a peaceful community of nations.

Forgetting the dirty linen, remembered are the brave, forward thoughts expressed by Jose Ferrer, Francis L. Sullivan and John Daly, capped by the strong, resonant voice of Sir Laurence Olivier reading the preamble to the UN Charter. The show borrowed "You Are There" technique, with John Daly as commentator visiting the historical figures of the past who attempted to build a community for the family of man. The historical figures, spanning the age of Confucius to Woodrow Wilson, were played very aptly by Ferrer and Sullivan.

Scripter Ken Pittendrigh earns kudos for lending humor and wit, as well as retaining a high degree of drama, for a program which could easily have become a sermon.

Horo.

LISTENING POST
With Bryson Rash, Ernest K. Lindley, Kenneth Crawford, others
Producer: Rash
Director: Marshall Diskin
25 Mins., Sun., 7:35 p.m.
ABC, from New York, elsewhere (transcribed)

First comprehensive pre-convention analysis on ABC was offered by its radio network last Sunday (1) night at 7:35. "Listening Post," the radio series utilizing newsmen from the network, Newsweek and other sources, will be followed by an ABC-TV version of similar dimensions and by similar people on July 15 and will be called "Campaign Roundup." If the tv stanza can make its political points as well as the new radio series, all will go well for ABC.

Eight reporters—most of them expert on distinct geographic areas—discussed as objectively as they could favorites and "dark horses" for the Democratic candidacy. Except for Bryson Rash, who succinctly tied the reporters into a whole, and Ernest K. Lindley and Kenneth Crawford, of Newsweek's D.C. staff, who have done their share of tv paneling, the others don't have any network status. Nonetheless, all of the newshawks know how to write intelligent, interesting copy and, barring a nervous quiver here and there, made a uniformly good showing. *Art.*

GRAND CENTRAL STATION
With Jone Allison, Mildred Clinton, Bill Quinn, Lynn Loring, Elspeth Eric
Producer-Director: Drex Hines
Writer: Don Witty
15 Mins., Mon.-thru-Fri., 11 a.m.
ABC, from New York

"Grand Central Station" has not changed significantly in either story or production from its heyday on CBS, except that now it's a cross-the-board quarter-hour on ABC instead of a half-hour drama. ABC jostled its morning sked, pushing "Your Happy Holiday" to 11:35 to noon and replacing it with "GCS" and Jack Paar as an 11 to 11:30 parlay.

"Station" was a natty production in its Monday (2) premiere. Don Witty, who scribbled "The Letter," first of the five-day storylines, seemed to have a grasp of soap substance. Following the formula, he got his heroine, a hausfrau enacted satisfactorily by Jone Allison, embroiled rapidly in conflict. Her husband was played by Bill Quinn. Mildred Clinton played hubby's one-time Gallic lover; Lynn Loring her daughter, and Elspeth Eric an advice-giving friend.

The "Grand Central Station" theme is still as tenuous a springboard for a story as it ever was, but the w.k. title may help ABC in binding sponsors to the old-new stanza. *Art.*

Sternberg to Miami

Columbus, July 3.

Al Sternberg, executive producer at WTVN-TV, has resigned his post, effective this week, and will move to Miami, Fla., to become a producer-director for WCKT-TV, new NBC affiliate to go on the air the end of July.

Sternberg was contacted for the job by the program director who remembered the Columbus man from their days together on competing stations in Cincinnati.

Albany—Duncan Mounsey, assistant to G. David Schine, is in charge of WPTR during the illness of general manager Leo Rosen. Rosen has been a patient at St. Peter's Hospital since June 21, when he was stricken with a severe heart attack at his home.

Columbia Still Rules Nielsens

CBS-TV continued to dominate the Nielsens in the latest report, covering the two weeks ending June 9, with Columbia taking seven out of the Top 10 in the Total Audience category and eight out of 10 in Average Audience. In the sleeper category, "What's My Line?" made a reappearance on the list, its first in some time, with seventh place in the AA's and 10th in TA; "$64,000 Challenge" moved up to third on both lists and "Calvacade of Sports" moved into the No. 9 spot on both lists. ABC-TV's "Disneyland" didn't mage either the TA or the AA after having been repped in one or both virtually since its preem.

TOTAL AUDIENCE	AVERAGE AUDIENCES
1 Ed Sullivan (CBS)....44.2	1 $64,000 Question (CBS).39.5
2 $64,000 Question (CBS).42.3	2 Ed Sullivan (CBS).....35.9
3 $64,000 Challenge (CBS) 38.4	3 $64,000 Challenge (CBS) 35.7
4 I Love Lucy (CBS)....38.0	4 I Love Lucy (CBS).....34.8
5 Lux Theatre (NBC)....37.8	5 December Bride (CBS)..32.7
6 December Bride (CBS) 36.7	6 Lux Theatre (NBC)....31.3
7 Ford Star Jubilee (CBS) 34.0	7 What's My Line (CBS)..30.3
8 Perry Como (NBC)....33.7	8 I've Got a Secret (CBS)..28.5
9 Cavalcade of Sports (NBC) 33.4	9 Cavalcade of Sports (NBC) 28.1
10 What's My Line (CBS) 33.1	10 Alfred Hitchcock (CBS) 28.1

Where AM Still Packs a Wallop

By FARRELL DAVISSON

Bernard, Me., July 3.

Some random dial twirling in this relatively isolated Down East sector points up anew radio's importance as a service instrument. Here, as in other outlying sections of the country still undominated by television, AM is more closely geared to local affairs than is the case in the big metropolitan centres.

The impression is gained that it's the sort of radio pattern tv can never completely supercede and that for the hinterlands at least the sound-only medium will continue to figure significantly in day-to-day living. Not that there aren't deejays and other standard entertainment fare to be heard in volume, but there's the notion that the program directors of the stations that blanket rural and coastal New England are more cognizant of radio's service potential than their big city colleagues. The hunch is that the same thing prevails in other parts of the U. S.

Weather & News Basics

Weather and newscasts naturally are major elements of the formula. Also there's a generous budget of farm and market reports, homemaker hints and other specially tailored programming targeted strictly for local or regional consumption.

All the AM'ers dialable along the coast go in for frequent and detailed weather reports for the fishermen cohstantly buzzing in and out of their lobster boats, sardine luggers and offshore draggers. These range from the Weatherbee on Westinghouse's WBZ in Boston with his numerous up-to-the-minute bulletins to Rockland, Me.'s WRKD's noontime "Along the Coast" weather wrapup complete with tide, visibility and barometer reports. The early morning programs on practically all the stations are heavily larded with on-shore and off-shore weather dope.

The numerous news shows, in the main, concentrate almost exclusively on home town and home state info. Bangor's AM trio—WLBZ, WABI and WGUY—is affiliated with the four networks as are many of the other top-powered outlets roundabout. So it's the web's Eric Sevareids, the Quincy Howes and the Chet Huntleys who dish out the national and international news while the local boys fill their casts with the "small" yarns from the community and the county. These may span something as hot as a hometown homicide to the latest birth and funeral announcements.

In most instances these local newscasts are well-written and edited. Another fairly widespread technique heard on several stations is the use of sustaining newsshows as public service vehicles. For example, one of WBZ's shows was done in "behalf of better schools" while a WHDH (also Boston) cast was "sponsored" by CARE.

The stations generously houseplug their news coverage with frequent reminders that hot stuff will be aired pronto.

WABI's "Noontime Bangor" is a good example of grassroots service. Noontime show is a potpourri of community notes from Rotary announcements to plugs for church rummage sales. It's the kind of a social calendar, larded with names, that's long been the backbone of smalltown newspapers.

This off-the-cuff sampling indicates a good degree of financial wellbeing for the radioites in this neck of the woods. The local shows all carry a bundle of commercials from both hometown and national accounts.

Television has moved into this seaward side of Mount Desert island but it's still at the stage where the radio-only neighbors are invited in for a social evening of viewing. But one has only to note the attention given to the AM news-weather-service shows or to hear a baseball broadcast wafting in across the harbor from the broadcast band of some fisherman's marine radiotelephone to get the feeling that in these parts radio is really a "family friend."

Frisco's KEAR Back After Govt. Padlock

San Francisco, July 3.

KEAR, longhair radio station which Treasury agents padlocked May 31, returned to the air last Tuesday (26) with its debts paid.

Stephen A. Cisler, former owner who sold out a fortnight ago to Denver radio man David A. Segal, said longhair programming would continue "until further plans are announced by the new owner."

Settled were some $25,000 in Federal tax liens, a $30,000 second mortgage held by music patron Frank DeBellis and electrical and printing bills.

Segal is expected to change the 10,000-watt indie's format some time this month, unless a minority group of preferred stockholders—all classical music fans—manage to block him.

Ex-Deejay's Honolulu Co.

Honolulu, July 3.

Bob McLaughlin, former Hollywood d.j., has formed Radio-TV Productions Ltd. here, to offer telefilming and radio transcription facilities..

Associated with McLaughlin in the venture are his wife, Beverly, Gordon McKay, Henry Johnson and Bruce Clark.

"Mr. DISTRICT ATTORNEY"
STARRING DAVID BRIAN

ZIV SHOWS RATE GREAT!

40.3

in 2-station

Springfield, Mo.

beating George Gobel, Phil Silvers, Climax, Godfrey & Friends, Robert Montgomery, U. S. Steel Hour and many others.

ARB—Mar. '56

ZIV TELEVISION PROGRAMS, Inc. Cincinnati, Chicago, Hollywood, New York

FOR SALE
OCEAN FRONT BUNGALOW
UNUSUAL PRIVACY
45 Minutes from Broadway
Ideal for anyone who must be in Town on short notice. Studio L.R., complete Elec. Kitchen with Snack Bar, Bath (stall shower), Hot Water, Telephone, Large Porch all around. Adjoins Restricted Beach Club. Owner
CHAS. B. TRITSCHLER
166 Montague St., B'klyn MAin 4-7500

Unusual Opportunity
Brazilian movie star forced to sacrifice exquisite furnishings for complete 3 room apartment. Unusual French antiques and many other extras.
PRICE: $15,000 TR 9-5399

GET LOST!

That's easy in the Broadcasting Business. Very easy! Just decide that YOU don't need advertising and promotion. You'll get lost fast when YOU decide you're too big (or too small) to keep your name in front of those who buy.

You've got a SELLING job to do . . . If you don't sell yourself some eager-beaver will be selling himself against you.

Right now there's one place to advertise and that's in

VARIETY'S

11th ANNUAL RADIO, TELEVISION AND TV-FILM REVIEW AND PREVIEW

OUT IN JULY

RESERVE SPACE AT ANY OFFICE —

NEW YORK 36
154 W. 46th St.

HOLLYWOOD 28
6311 Yucca St.

8 St. Martin's Pl., Trafalgar Sq.
LONDON

CHICAGO 11
612 No. Michigan Ave.

AFTRA Potshots Pidgeon

Continued from page 2

ment, though he didn't mention it by name. He reported that during arbitration between the two acting unions over jurisdiction of the DuMont Electronicam, "AFTRA completed a deal with CBS, NBC and ABC to expand its contract to include all tv motion pictures made with any device except the traditional motion picture camera. This deal was carefully concealed from SAG and the AFTRA membership," Pidgeon charged. He added that AFTRA "baldly violated basic motion picture jurisdiction of SAG.")

Objects to 'Implication'

Conaway chiefly objected to what he terms the "implication" of Pidgeon's message that AFTRA demanded merger and nothing else. "Actually," Conaway said, "we proposed a merger as the ultimate goal, but also suggested as alternatives either a partnership in those areas of mutual interest or a working agreement with particular reference to filmed commercials. However, neither of these two alternatives were acknowledged or even discussed by Mr. Pidgeon in his so-called white paper."

Every "condemnatory point" made by Pidgeon, the AFTRA administrator noted in his statement, was "refuted" three weeks earlier in a report to AFTRA's national membership. Conaway thought Pidgeon's views were "particularly surprising in the light of a recently announced working agreement entered into between SAG and the Canadian Council of Authors and Artists. The agreement between the two groups, Conaway said, "is almost identical with one of the proposals we made for working with SAG."

Conaway reiterated the point carried in the national report to AFTRAns that at the merger talks on the Coast recently, he said, in effect, "Here, take us." (It was a no-strings deal, Conaway recently explained.) At last notice, the two groups were slated to meet again in N. Y.

Pidgeon's six objections to merger were "merger means loss of control over our own conditions of employment" because AFTRA is plugging for live tv; it means "weakening of democratic processes" through bureaucracy; merger would fail to lower dues and "in many cases" would increase; it is "contrary to bargaining units determined by National Labor Relations Board which reportedly divides "interests and conditions" of live and film thesp employment; merger will not solve jurisdictional disputes since live-vs.-film will simply become "internal"; merger "means assuming the internal problems of the partner"—a specific reference to alleged fights "which periodically plague the AFTRA."

Conaway said in his answer to Pidgeon that the SAG prexy's views "may not necessarily" reflect those of guild membership. He added the AFTRA plan was put forth "to achieve a working relationship between AFTRA and SAG in the field of tv for the benefit of all performers; AFTRA is not trying to absorb motion picture actors, but trying to obtain an administration for tv which will work the greatest good to all performers in all branches of entertainment."

Since the appearance of Conaway's retort to Pidgeon, John L. Dales, national exec secretary of SAG, made another reply, lambasting Conaway.

"Conaway is very new to the field," Dales observed, "and he could not have read president Walter Pidgeon's report to SAG membership carefully or he would have noted that Mr. Pidgeon was speaking for the entire Guild board. Mr. Conaway is making a mistake never make by his predecessor, the late George Heller, who never questioned the fact that the Guild president and board reflect accurately the views of the extremely loyal membership of the Guild."

FCC Rules Anew

Continued from page 19

to equal time . . . in the event he demands it is a matter which would have to be determined in the light of all the facts and circumstances then obtaining."

The Commission ruling, while occasioning no surprise here, recalls a charge of "conspiracy" alleged against the Republicans about two months ago by Democratic National Chairman Paul Butler, to deny equal time to the Democrats for discussion of national political issues in the coming elections.

Butler's charge was based on the refusal of Republican National Chairman Leonard Hall to accept an NBC offer to engage in a debate with Butler once a week until the election on the Dave Garroway "Today" show. Butler accepted but Hall refused. Butler claimed Hall's action denied the Democrats the use of this time.

Technically, the Commission's ruling would appear to leave NBC free to stage the debate without Hall, but it is considered doubtful that the network would be interested in accepting a substitution for him.

An amendment to the equal time rule has been proposed to the Senate that would enable the Democrats to take advantage of the NBC offer. The issue may come up in hearings before the Senate Interstate Commerce Committee later this month.

'Clock' May Win

Continued from page 21

cartoon show, but this deal fell thorugh due to the inability of Scaltest to comeup with enough coin for the segment. Consequently, the 7 to 7:30 slot seems the most likely.

Incidentally, CBS - TV hasn't given up attempts to sell the UPA show and thus get it off the ground this fall. It's still pitching the Saturday at 7 period, pending finalization of a deal by Pharma-Craft, and is also pitching up the Wednesday at 7:30 half-hour occupied for the summer by the sustaining "CBS Cartoon Theatre," consisting of the Terrytoon shorties.

Atlanta Rebels

Continued from page 19

American public will not accept without protest any rule which obsoletes the millions of VHF receivers already in the homes. The life span of a tv set is yet to be determined.

"If this is to be a solution to the allocation problems, it is so many years away from full activation that there is no cause for concern. The Atlanta market is not affected and is not likely to be affected."

J. P. Dwyer, business manager and v.p. of Crosley Broadcasting of Atlanta, which operates WLW-A, said: "The proposal doesn't sound reasonable. It has no immediacy. The industry and set owners have an investment in equipment and sets. We must consider the amortization of this property. It is not sound."

Glenn Jackson, general manager of WAGA-TV (Storer affiliate), declined to comment since he had not read the order.

W. A. Rounsaville, owner of WQXI, indie radio mill, tried to make a UHF station go here, but gave up after six months.

Inside Stuff—Radio, TV

Continued from page 35

script, "Gold Coast Experiment," is written and narrated by Matthew Halton, ex-Toronto Star and now CBS's European correspondent.

For once, top radio executives will get a chance to plug the medium via a full half-hour television show devoted to the subject. Show is one of the 15 new programs in the Christophers' series, seen on 365 stations in the U. S., Canada, Puerto Rico and Guam, and was in New York last week.

Program, titled "Radio's Great Power for Good," features CBS Radio prez Arthur Hull Hayes, ABC Radio v.p. Don Durgin, Mutual veep Jack Poor and NBC public service manager Edward Stanley. Father James Keller, director of the Christophers, produced.

Formation of the Armstrong Memorial Research Foundation, established to aid basic research in electronics and related fields, was announced by George E. Burghard, prez of the foundation. Organization will make grants of money or of property to the School of Engineering of Columbia U. for research in electronics and related sciences and to other Columbia affiliate schools to promote the study of fields in which Major Edwin H. Armstrong was interested in his lifetime, particularly the School of Law of Columbia. Further, the formation will make grants to other schools than Columbia for the preservation of the inventions and research of Armstrong, who died in February of 1954.

Besides Burghard, the incorporating members include v.p. Harry W. Houck, who is prez of Measurements, Inc.; secretary, Thomas J. Styles, who was a laboratory research associate of Major Armstrong, and as treasurer, Joseph Stantley, prez of Continental Sales Corp.

The Americanism Award of the Westchester (N. Y.) County Post, American Legion, has gone to Herbert A. Philbrick, whose real-life counterspy adventures are the basis for Ziv's "I Led Three Lives" series.

Award was given to Philbrick in recognition of his continuing appearances, writings, lecturering and tv work in combatting Communism in the U. S.

George E. "Doc" Halley, a veteran of 27 years with KMBC, Kansas City, retired from radio-tv to enter the investment field. He came to KMBC early in the regime of Arthur B. Church, beginning as a salesman-announcer in 1929, and stayed with the station when it was purchased by Cook Paint & Varnish Co. two years ago. Recently Halley has been in charge of the Victoria Theatre, legit house which KMBC operates as part of its facilities in K. C.

Tele Follow-up

Continued from page 24

his opponents' reason and calm steeped in cynicism and greed.

Bellamy was mainly pitted against George Macready, as a N.Y. banker who wanted to show higher profits for Crown Studios' stockholders through a group of steps that have actually taken place, or are taking place, in Hollywood. To lower studio overhead, the banker wanted to discharge all contract employees and finance independent production, and to turn all pre-1948 properties over to tv.

It might sound familiar to industryites to hear Bellamy typifying Macready as a cold and hard trader whose only interest in motion pictures was to improve the profit-and-loss statement before selling out so he could buy into steel, or whatever. Actually the brace of scribes got so involved in making a case for "aesthetic" Bellamy that Macready's role became sketchy and the hero was usually left with no antagonist but his own stubbornness.

In one instance, they started giving Hollywood's "new thinkers" their due through a brief study of the studio founder, the man who gave Bellamy his job. The old man made some sense in arriving at the opinion that Crown wasn't to be thought of as a "cathedral" but as a biz that could be translated into capital gains. Yet the cynicism that House Jameson gave the part cut its effectiveness; then the authors thoroughly destroyed sympathy for this man's view with a sneering closer: When Bellamy asked Jameson to attend a sneak preview of a new Crown feature, the former studio head cracked, "Why? I can wait and see it on television in a few years."

Making Macready a Jameson sympathizer didn't help make their side any more appealing. Because Macready's identification had been as a "heavy" so long, every time he did something, the viewer could understandably expect him to be crooked about it. And the fact that he was willing to make a small compromise at the conclusion to keep Bellamy's services didn't elevate his position. It came too late. *Art.*

TV's Pic Grind

Continued from page 1

standards of the motion picture business, when 70,000,000 patrons spent an average of two hours a week in a theatre, for a grand total of 140,000,000 weekly theatre-hours of picture viewing.

The growing use of feature pix on tv was underscored in Screen Gems' research project, which scanned the first week in April for its study of the such film programming of the nation's stations. Since April, the feature film tv programming situation has not changed significantly to alter the general conclusions.

In the 190 markets, which served as a base for projection of the balance, it was found that of the total 4,169 feature film showings offered weekly, 782 were westerns.

Hypo Still to Come

The study did not take into account repeat showings, nor did it offer comparative data for last year, although the figures were considered evident of the climbing use of features on tv, a use which is expected to be hypoed by the current sale of backlogs of major studios such as Metro, Warners, 20th-Fox and Columbia.

The findings, which point up the competition motion picture theatres must contend with, was broken down into various-station markets and their programming of non-western and western features.

The two seven-station markets, New York and Los Angeles, were found to account for 270 feature showings per week, with 59 of the total falling in the oater classification. New York's feature tv showings weekly was put at 142, with 33 of them being westerns, while Los Angeles had a total of 128 feature film showings, 26 of them sagebrushers.

In the five four-station markets (such cities as Minneapolis and St. Paul being considered as separate markets for the purpose of the study), Chicago, San Francisco, Washington, Denver and Phoenix were included. It was found that the four-station markets had a total of 258 feature film shows, with 70 of the total being westerns, Phoenix was highest with 43 non-western programs and 27 westerns weekly, while Denver and San Francisco ran the lowest, with 41 feature film runoffs.

There were 23 three-station markets selected in the study, ranging from Baltimore to Portland, Ore. These markets have a total of 777 feature film showings per week, 125 of them horse operas. In this category, Salt Lake City accounted for 48 non-western features per week, the highest in the group, while the lowest was found to be Oklahoma City, accounting for only eight weekly.

In the 52 two-station markets selected, a total of 904 features per week was scored. Scranton was highest on the totem pole, with 32 features telecast weekly, two of them westerns.

The cinema fare on one-station markets was comparably less per station, as expected. However, of the 190 markets studied, the shut-out cities accounted for 108 of the markets. These one-station markets polled a total of 1,045 feature film showings weekly, 200 of them in the western classification.

Flickers: 13% of TV

Feature films account for about 13% of the total programming of U. S. tv stations, according to Screen Gems' survey.

The estimate was based on the 5,212 tv hours per week of theatrical films offered nationally and correlated to the 412 stations operating in the U. S. and their estimated average 100 hours of air time weekly per station.

'Stories of Century' Set By WPIX for the Fall

WPIX, N. Y., has purchased 39 half-hour episodes of "Stories of the Century," the western film series produced by Hollywood TV service. Series will be shown in the fall.

Meanwhile, the New York indie set an opening date of Sept. 19 for "The Rosemary Clooney Show," which will have a double exposure in New York, with WRCA-TV taking first-run and WPIX following a few days later. Sponsor is Clairol, via Foote Cone & Belding.

Regarding the station's new Saturday kid show, "Shari and Her Friends," 5 to 5:30 p.m., Burnett's Foods has joined three other participating sponsors.

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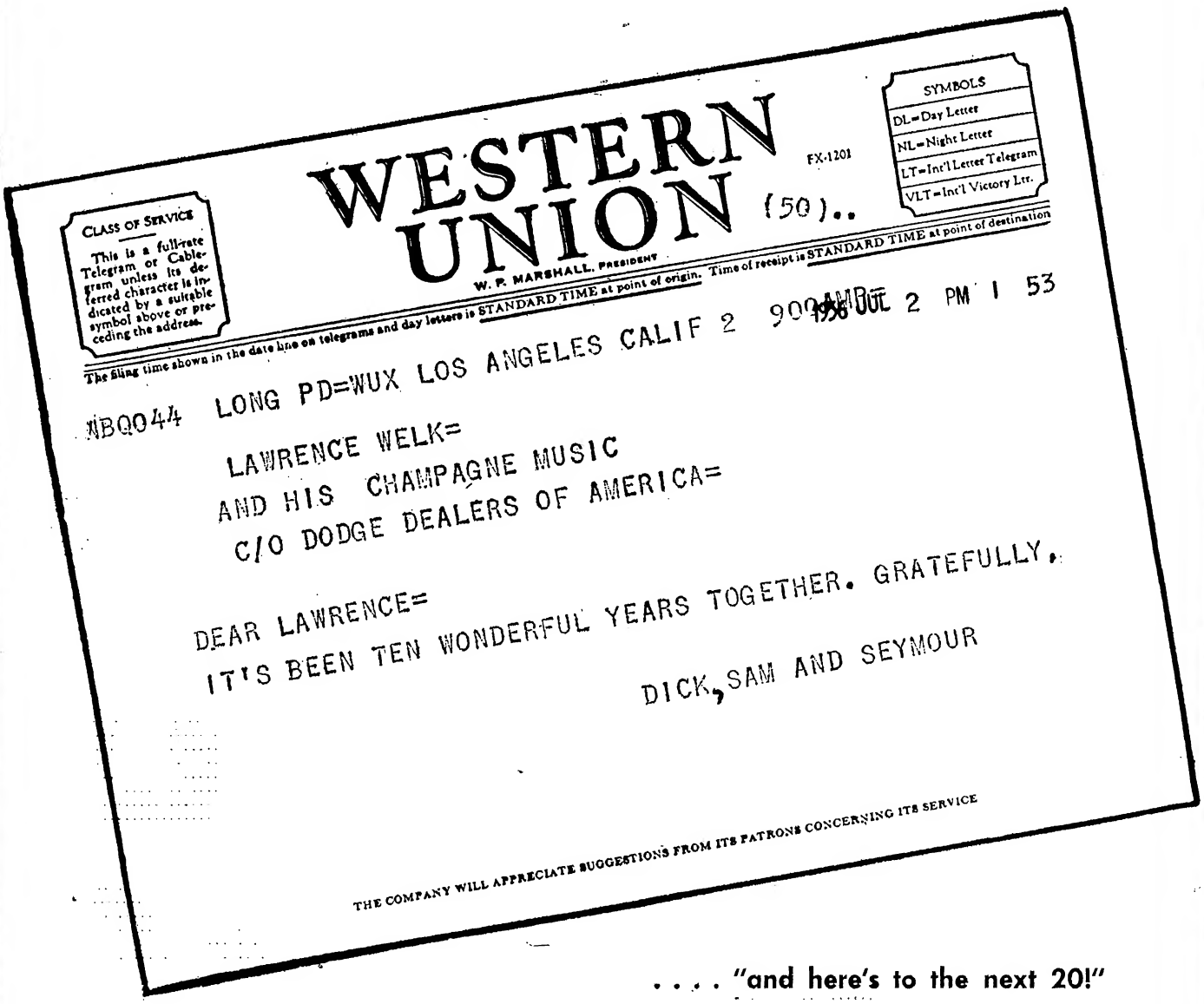

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By HERM SCHOENFELD

Perry Como: "Somebody Up There Likes Me"-"On My Way To A Star" (RCA Victor). Title song from the Metro biopic of **Rocky Graziano,** "Somebody Up There Likes Me," is a big religioso that Perry Como, who does it on the pic's soundtrack, projects for maximum results. "On My Way To A Star" is an excellent ballad which may make it if the other side fails to register.

Pat Boone: "Treasure of Love"-"Am I Seeing Angels" (Dot). Pat Boone's slice of "Treasure of Love" is due to be another big one for this young rock 'n' roller. He belts this ballad launched by Collins, with sock commercial impact. He's also effective on another ballad, "Am I Seeing Angels." Both sides are part of an EP package which also includes a couple of bright rhythm tunes, "Hoboken Baby" and "Bingo."

The Gallahads: "The Fool"-"The Morning Mail" (Jubilee). "The Fool" is an interesting blend of a western-flavored melody, in the idiom of "High Noon," and the current style of rhythm vocalizing. The solo voice from The Gallahads (it's their own spelling) does a very persuasive job on the lyric and it could go all the way. Flip is a so-so entry.

Don Cornell: "Grazie"-"Could You" (Coral). "Grazie" is an Italian-flavored tune with a good lyric a lilting melody. Although in a groove that has been well-worked in recent years, this tune could make it via Don Cornell's rendition. Flip is an interesting rhythm ballad also with good chances.

Eddie Lawrence: "King Arthur's Mines"-"The Old Philospher" (Coral). Latest in the series of Coral's comedy releases, this is a laugh-loaded disk. Eddie Lawrence clicks in a couple of routines spoofing the African adventure films on one side and the inspirational-type philosophers on the other. Both are tops.

Russ Miller: "The American Dream"-"One God" (Kapp). Russ Miller, a promising new singer, registers nicely on this coupling of religioso-patriotic material. "The American Dream" sticks close to the title's idea in a well-wrought lyric which Miller delivers in open-voiced style for good results. "One God," from the Kapp album of the same title, gets another good work-over here.

Bobby Scott: "Chloe"-"Mighty Paul Bunyan" (ABC-Paramount). A new version of the oldie, "Chloe," is a good addition to the current pop library, and Bobby Scott gives it a swinging ride with some tricky vocal effects that are sometimes overdone. It's another case of a great standard getting a "modern" interpretation which oldtimers will probably find objectionable. "Mighty Paul Bunyan" is a folktype number which Scott handles effectively.

Russ Arno: "Believe In Love"-"You'll Never Know" (Liberty). The German import, "Believe in Love," with English lyrics by Paul Francis Webster, gets a pleasing slice by Russ Arno on this Coast label. Arno, a relaxed crooner, handles this class ballad lucidly. "You'll Never Know," from the 20th pic, "D-Day," is a good ballad.

Pee Wee King: "Catty Town"-"Hoot Scoot" (RCA Victor). "Catty Town" is a fast-moving hillbilly tune with a good beat that gives it pop possibilities via the rock 'n' roll route. Pee Wee King whips it across in approved style for the genre. Flip is a similarly-styled number.

Julie London: "Lonely Girl"-"September In The Rain" (Liberty). Julie London, who has brought back the sexy whisper, uses the device for excellent results in this coupling. "Lonely Girl" is an okay ballad to which she lends a special lustre via her muted, skilled vocalizing. She shows a good jazz style on her workover of the flip oldie, "September in the Rain."

Best Bets

PERRY COMO ..... **SOMEBODY UP THERE LIKES ME**
(RCA Victor) ..... *On My Way to a Star*

PAT BOONE ..... **TREASURE OF LOVE**
(Dot) ..... *Am I Seeing Angels*

THE GALLAHADS ..... **THE FOOL**
(Jubilee) ..... *The Morning Mail*

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Col's 'Happy Fella' Set Kicks Off Fast With 500G 1st Order Retail Sales

"The Most Happy Fella" original cast album sets on the Columbia label will rack up $500,000 on the retail level on its first round. Col shipped the initial orders on the two packages a three-12-inch LP complete score and one 12-inch LP of highlights) last week and several stores in key areas have already put in reorders.

The single 12-inch LP, which is being peddled at $4.98, is outselling the $14.98 three-pocket package at a ratio of three-to-one. The initial dollar volume of "Fella" matches that of Col's other original cast album smash, "My Fair Lady," which was kicked off with a 100,000 initial order. The "Lady" package is priced at $4.98.

Col's "Fella" splurge will be bolstered next week when two additional packages of music from the legituner will hit the market. The albums were sliced by Percy Faith and Les Elgart. The diskery already has a hit single from the score in "Standing On The Corner" by The Four Lads.

The tuner, currently running on Broadway, was written by Frank Loesser.

Leonard Hungerford booked for piano tour of Australia and New Zealand, beginning in January.

Album Reviews

"New Faces of 1956" (RCA Victor). Leonard Sillman's current Broadway edition of "New Faces" has been packaged into an attractive album by RCA Victor. Judicious editing has increased the aspect of brightness of the music and lyrics which were turned out by a dozen cleffers. Some of the stuff is on the precious side but, overall, the numbers have originality and dash. Equally important, the performances by the young cast are generally excellent. T. C. Jones is spotlighted in his personality takeoffs and in the oldtype legit revues in "Isn't She Lovely." Other highlights include Amru Sani's "Hurry" and "Mustapha"; Ann Henry's "And He Flipped"; Billie Hayes-Johnny Haymer in "The Greatest Invention"; Miss Henry's "Scratch My Back" with Tiger Haynes; and John Reardon's "White Witch of Jamaica."

Michel Legrand Orch: "Castles in Spain" (Columbia). One of the best of Michel Legrand's albums to date, this collection is a brilliantly orchestrated portrait of Spain. Repertory ranges from the dashing, full-voiced instrumentals to subtle guitar solos. All are handled with a flair for colorful musical effect. A fine photo of bullfighters makes for a striking cover.

The Hi-Lo's: "I Presume" (Starlite). The Hi-Lo's, a Coast quartet, is a polished vocal combo which can project both in the pop and jazz idioms with equal impact. Group uses somewhat intricate arrangements but performs them with precision. This set ranges over such standards as "Rockin' Chair," "Stars Fell On Alabama," "Jeepers Creepers" and others. Frank Comstock batons the background orch.

Billy Vaughn Orch: "The Golden Instrumentals" (Dot). This is a neat collection of instrumental hits of the past few years as played in commercial style by Billy Vaughn's orch. It's a straightforward rendition of such tunes as "Blue Tango," "Song from Moulin Rouge," "Cherry Pink and Apple Blossom White," "Unchained Melody" and others.

Nellie Lutcher: "Our New Nellie" (Liberty). Nellie Lutcher who had a vogue on wax several years ago, should be able to win back her standing with this package. She's still got that driving melodic beat that can take a rhythm number for an exciting fling and she can change her pace to give a romantic ballad the proper emotional quality. The dozen numbers in the package are all topnotch and get an added fillip from **Russ Garcia's** hep orch backing.

Anne Soule: "She's Gone" (New Sound). Song satire is a difficult art that few have succeeded in capturing on wax since it also generally needs the visual element. Ann Soule, from San Francisco, makes an uneven impression in this package. Some of the numbers, such as her takeoffs on French chanteuses, are okay; others are stale and her Yiddish dialect is way off. Alan Rich's liner notes are quite funny. *Herm.*

Strike Hits Merc Distrib

San Francisco, July 3.

The Teamsters Union here struck Mercury Records distributorship here last week and picket line has slowed distribution ever since.

Beef centers on dismissal and demand for reinstatement of a packing room employee.

Mercury took over distributorship in early May.

VARIETY 10 Best Sellers on Coin-Machines

1.	WAYWARD WIND (7)	*Gogi Grant*	*Era*
2.	MOONGLOW-PICNIC THEME (10)	*Morris Stoloff* *George Cates*	*Decca* *Coral*
3.	STANDING ON THE CORNER (8)	*Four Lads* *Dean Martin*	*Columbia* *Capitol*
4.	I ALMOST LOST MY MIND (2)	*Pat Boone*	*Dot*
5.	IT ONLY HURTS FOR A LITTLE WHILE (5)	*Ames Bros.*	*Victor*
6.	ON THE STREET WHERE YOU LIVE (2)	*Vic Damone* *Eddie Fisher*	*Columbia* *Victor*
7.	I'M IN LOVE AGAIN (4)	*Fats Domino* *Fontane Sisters*	*Imperial* *Dot*
8.	ALLEGHENY MOON (1)	*Patti Page*	*Mercury*
9.	HEARTBREAK HOTEL (15)	*Elvis Presley*	*Victor*
10.	IVORY TOWER (10)	*Cathy Carr* *Gale Storm* *Otis Williams*	*Fraternity* *Dot* *DeLuxe*

Second Group

BE-BOP-A-LULA	*Gene Vincent*	*Capitol*
I COULD HAVE DANCED ALL NIGHT	*Sylvia Syms* *Rosemary Clooney*	*Decca* *Columbia*
GLENDORA	*Perry Como*	*Victor*
BORN TO BE WITH YOU	*Chordettes*	*Cadence*
I WANT YOU, I NEED YOU, I LOVE YOU	*Elvis Presley*	*Victor*
HOW LITTLE WE KNOW	*Frank Sinatra*	*Capitol*
HAPPY WHISTLER	*Don Robertson*	*Capitol*
MORE	*Perry Como*	*Vitcor*
TREASURE OF LOVE	*Clyde McPhatter* *Dorothy Collins*	*Atlantic* *Coral*
SWEET OLD-FASHIONED GIRL	*Teresa Brewer*	*Coral*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of June 22-28, 1956

Allegheny Moon	Oxford
Believe in Love	Robbins
Big "D"—*"Most Happy Fella"	Frank
Born to Be with You	Mayfair
Can You Find It in Your Heart	Witmark
Cool Tango	Ardmore
Glendora	American
He Loves Me, He Loves Me Not	Broadcast
Heartbreak Hotel	Tree
How Little We Know	Morris
I Could Have Danced All Night—*"My Fair Lady"	Chappell
Intrigue—†"Foreign Intrigue"	Leeds
It Only Hurts for a Little While	Advanced
I've Grown Accustomed—*"My Fair Lady"	Chappell
Ivory Tower	Melrose
Kiss Me Another	Marks
Love of Genevieve	Bourne
Me 'N' You 'N' the Moon	Paramount
Moonglow—†"Picnic"	Mills
No One Home	Southern
On the Street Where You Live—*"My Fair Lady"	Chappell
Portuguese Washerwoman	Remick
Searchers—†"Searchers"	Witmark
Somebody, Somewhere—*"Most Happy Fella"	Frank
Standing On the Corner—*"Most Happy Fella"	Frank
Sweet Heartaches	Pincus
Te Amo	Southern
To Love Again—†"Eddy Duchin Story"	Columbia Pic.
Wayward Wind	Warman
You're Sensational—†"High Society"	Buxton Hill

Top 30 Songs on TV

(More In Case of Ties)

A Sweet Old Fashioned Girl	Valor
Abbreviation Song	Shapiro-B
Allegheny Moon	Oxford
Band of Gold	Ludlow
Big "D"—*"Most Happy Fella"	Frank
Bingo	Angel
Blue Suede Shoes	Hi-Lo—H&R
Bo Weevil	Reeve
Cimarron	Peer
Delilah Jones	Dena
Five	Bourne
Graduation Day	Sheldon
Hot Diggity	Roncom
How Little We Know	Morris
I Almost Lost My Mind	St. Louis
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I'd Like to Say a Few Words About Texas	Hawthorn
I've Grown Accustomed—*"My Fair Lady"	Chappell
Ivory Tower	Melrose
Lazy River	Peer
Moonglow—†"Picnic"	Mills
Moonglow-Picnic Theme—†"Picnic"	Mills-Col. Pic
On the Streets Where You Live—*"My Fair Lady"	Chappell
Picnic—†"Picnic"	Columbia Pic.
Portuguese Washerwoman	Remick
Standing on the Corner—*"Most Happy Fella"	Frank
Sweet Heartaches	Pincus
Take Me Away	BVC
Tutti Frutti	Venice
Wayward Wind	Warman

ASCAP'S RENEWAL HEADACHE

SPA, CLGA in Row Over TV Cleffers After Merger Negotiations Collapse

With all efforts to reach an agreement over a merger ending in failure, the fight for jurisdiction over songwriters working on a staff basis for radio and television is on in earnest between the Songwriters Protective Assn. and the Composers & Lyricists Guild of America. Latter group, which is a dominant factor among the Hollywood film background and score writers, claimed collective bargaining jurisdiction in the radio-tv field as well.

With an increasing number of pop cleffers now working on a staff basis for the various musical video shows, SPA is contesting the CLGA claim that it is entitled to be the only representative for all writers working in the broadcast industry. Hearings before the National Labor Relations Board began in Hollywood Monday (2) to determine the validity of the CLGA claim. Attorney John Schulman is representing SPA in the Hollywood hearings.

SPA and CLGA almost reached an understanding to consolidate forces in discussions for the past couple of months. SPA prexy Abel Baer said that after a meeting of both organizations' head in N.Y., he believed that an agreement had been reached with CLGA to create a single organization which would include all writers and composers and of which SPA and CLGA would be integral units.

However, CLGA refused to proceed on that plan, Baer stated. He said that CLGA insisted on retaining its autonomy with complete freedom of action except to the extent that SPA might have a very limited "veto" power. SPA agreed to recognize autonomy for CLGA in questions of hours, wages and screen credits, but the latter outfit rejected this offer. Baer said that SPA believes that the position taken by CLGA would be "disastrous" to all writers and composers of music.

Leith Steven, CLGA prexy, conducted the negotiations towards a merger with the SPA group. The meetings were originally held in Hollywood and then were shifted to New York with SPA raising the money to pay the expenses of the CLGA committee. CLGA represents around 300 writers and SPA has a membership of around 2,400.

Col Inks Richard Wilson

Richard Wilson, young Negro singer, has been tapped for his disk debut on Columbia Records. His initial disk, which is already in the can, will be preemed at Col's sales conclave later this month at Estes Park, Colo., and will be released during the first week in August.

Wilson had been singing in the Pennsylvania territory near his hometown of Lancaster.

RCA Cuts Gulda In 1st Payoff On Brit. Decca Tie

RCA Victor received the first payoff in its recently concluded reciprocal deal with British Decca in its acquisition of Austrian pianist Friedrich Gulda as a jazz name. Gulda, a longhair pianist who bowed as the head of a jazz combo at New York's Birdland a couple of weeks ago, normally gets his classical platters released through London Records, British Decca's U. S. subsid. However, there will be no conflict between London and Victor since the latter only is issuing the jazz set.

Victor cut Gulda at Birdland last Thursday night (28) during a regular performance. Gulda's crew also made some sides during a studio session and the album will be made up of both material. Fred Reynolds, head of the Victor jazz operation, supervised the sessions.

While Victor's deal with EMI (Electric & Musical Industries) expires next April unless an earlier termination can be made, it has already established a working relation with the British Decca group. Additional artists, controlled by British Decca, will be released via Victor once the deal starts rolling in high.

Roger Coleman to MGM

Roger Coleman is returning to the disk sweepstakes via MGM Records. Singer, who previously recorded for Decca, peddled four masters to the diskery last week.

Label will release the first Coleman sides in about two weeks.

NEW PUBS RAP PAYOFF RULING

Another sharp battle within the ranks of the American Society of Composers, Authors & Publishers is shaping up among the publishers over the thorny problem of renewal rights. In this battle, the oldline publishers, who are dominant on the ASCAP board, are arrayed against the younger firms who have been picking up the renewal periods on numerous standards in recent years.

Hassle involves an old ASCAP ruling that the new owner of a song's second copyright term cannot share in the latter's availability or seniority earnings for the first five years of his ownership. ASCAP holds that since the owner during the original 28-year term exploited and developed the copyright, he was entitled to continue to share in the tune's value for the five year period. The availability and seniority factors account for 35% of the publishers' total distribution. The other 65% are based on current performances and the publishers of the acquired copyrights will share in this immediately.

It's understood that Jean & Julian Aberbach, head of the Hill & Range combine which recently acquired a portion of the B. G. (Buddy) DeSylva copyrights through a deal with the latter's illegitimate son, Stephen Ballentine, intend to contest the ASCAP

(Continued on page 48)

Unique Label Drops RKO Tag

Unique Records has reverted to its original tag. The indie was relabeled RKO-Unique several months ago when RKO Teleradio bought up a 25% interest.

The diskery execs, however, discovered that the RKO-Unique monicker was causing confusion and in many instances the label was referred to as RKO Records only. In reverting back to the Unique Records tag, an RKO credit will be inserted in smaller print on the label.

The diskery last week also reshufed its distribution setup in two key areas. The Ideal Distributing Co. took over from Alpha in the New York area and David Rosen replaced Lesco in the Philadelphia territory.

Col Adds New Dealer Participation Angle to Disk Club as Cuffo Outlet

Fore!

Cary Middlecoff, the 1956 U. S. Open Golf champ, has been tagged by Mercury Records for an album of golf instruction. Deal was negotiated by Mannie Greenfield.

Indie companies have already been on the market with similarly styled sets with noted golfers giving the wax lessons.

Columbia Records is adding a new wrinkle to its record club operation to help stimulate retail store traffic. Beginning July 16, the club's members will be able to obtain their free bonus records direct from the retailer. In the past the bonus disks were sent to the members from the club's h.q.

To get the new plan off the ground, Col is putting 24 LPs from its regular catalog into the bonus category. Four additional bonus records will be added to the list each succeeding month. In the first year of the club's operation (it was launched last August), the bonus records were specially made up platters from the Col archives. Now, the retailers can give away the bonus disk from their regular stock or order them from the Col distributor.

Move to bring the dealer closer into the club's operation stems from requests to bring the club members into the stores. When the club was first launched, the dealers squawked that Col was taking the record buyers out of the stores. Since the club's inception, Col has discovered that over one-third of the people who became members had not bought a record of any kind for at least six months and that the majority bought so few records that their buying value to the industry was negligible. However, Col now believes that it has helped develop the record buying habit of members and is instituting this new program to get them into the stores. Plan has been tagged "Operation Net" (New Extra Traffic).

Dealer will also be allowed to register new members and give out the bonus record right from his stock. The diskery will replace the bonus disk and the deal-

(Continued on page 45)

WOR, N.Y., Readies Major Showcase For Packaged Wax

Air exposure for record albums will make it biggest step forward next week (9) when WOR Radio, New York flag for the Mutual network, launches a new music program tagged "Studio X". (See separate story in the Radio section.)

In the past year, LP air spins have been gaining momentum on disk jockey programming schedules, but the WOR plan represents the biggest time block for showcasing packaged goods the disk companies have had yet. The show will feature 27 hours of music a week and will be made available to the Mutual affiliates. Close to 150 stations have already expressed interest in picking up the show. There are about 500 stations in the Mutual empire.

In laying the ground work for the series, Robert J. Leder, WOR veep-general manager, and Bob Smith, station's program director, huddled with all the major diskery execs. The recording boys see the show as a top merchandising outlet for their product since the series will plug artists, album title and label. In addition, the package product will get a topflight fidelity showcasing via WOR's specially prepared hi-fi studio. The show will be broadcast on a 12,000-cycle signal. Usual broadcast signal width is 6,500 cycles.

Station has stocked up with virtually the entire catalogs of all the majors and will add the new re-

(Continued on page 48)

PROF. S. I. HAYAKAWA'S S.F. 'JAZZ SEMINARS'

San Francisco, July 3.

S. I. Hayakawa, semanticist who learned to play blues on the piano as result of his friendship with the late Jimmy Yancey, began a series of "Jazz Seminars"—lectures, that is—over KPFA, Berkeley, Calif., last Saturday (30).

Hayakawa, whose "Language in Action" was a bestseller, now teaches semantics at San Francisco State College. His lectures on jazz are a blend of psychology, semantics and musical history, and he spices them with his own piano playing and recordings.

KPFA is a listener-supported FM station.

Int'l Copyright Body Asks Double Tax Kill

A new move to protect songwriters, and other composers and authors from double taxation in international exchange of cultural products was made by the Intergovernmental Copyright Committee at its meeting in Paris last week. The committee asked that double taxation on authors' royalties be eliminated or reduced.

The committee, which was set up in conformity with the Universal Copyright Convention sponsored by UNESCO, represents 12 of the 19 states which were signatories of the convention.

RCA Gets Soundtrack Of 'Moby Dick' Music

RCA Victor is releasing the background music album from the John Huston pic production, "Moby Dick." Score is by Philip Stainton and conducted by Louis Levy.

Set is being issued in conjunction with the pic's release this month.

TWO JAZZMEN KILLED IN TURNPIKE CRASH

Chicago, July 3.

Trumpeter Clifford Brown, pianist Richard Powell and his wife Nancy Powell were killed last Wednesday (27) morning in an automobile accident on the Pennsylvania Turnpike near Bedford, Pa., enroute to Chicago. Brown and Powell, of the Max Roach-Clifford Brown Quintet, were to have opened a two-week engagement at Chi's Blue Note that night. Mrs. Powell was driving when she lost control of the car while passing a truck on the rain-slicked highway, police said.

Dorothy Donegan replaced the Roach-Brown group at the Blue Note.

Bandleader Ted Weems Turning Memphis D.J.

Memphis, July 3.

Ted Weems has joined the disk jockey brigade. The w.k. bandleader will launch a daily live show over WHHM, a leading Memphis indie here.

Cecil Beaver, veepee and general manager of WHHM, inked Weems to a one-year contract beginning on October. He will do a daily matinee show. Weems is currently playing one nighters in California and will play his last date at New Orleans' Roosevelt Hotel Blue Room. Beaver, in his attempt to build personality disk jockeys, also inked Dick Covington.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†**Wayward Wind** (Warman)...	1	3	5	1	5	7	..	3	2	1	4	6	1	93
2	4	***On Street You Live** (Chappell)	5	1	1	2	4	1	2	..	6	8	6	2	2	92
3	3	***Moonglow** (Mills).....	9	..	2	4	3	6	4	4	5	2	2	1	6	84
4	2	***Ivory Tower** (Morris).....	3	7	3	3	2	8	..	2	1	3	8	7	3	82
5	5	***Standing on Corner** (Frank)..	..	6	..	5	10	2	3	8	3	4	7	3	4	66
6	6	***Picnic** (Columbia Pic).....	4	10	4	6	9	10	1	..	9	6	1	4	5	63
7	10	***Allegheny Moon** (Oxford)...	2	4	7	..	1	4	6	..	..	..	3	..	..	50
8	6	†**Hand in Hand** (Republic)...	10	..	9	7	..	..	..	1	4	5	5	5	7	46
9	8	***Have Danced** (Chappell).....	..	5	10	9	8	9	8	..	..	..	..	8	10	21
10	9	***More** (Shapiro-B).....	6	..	..	8	..	3	..	..	..	..	..	..	..	16
11A	10	***Hot Diggity** (Roncom).....	..	..	..	10	..	..	..	7	8	9	..	9	9	14
11B	15	†**Almost Lost My Mind** (H&R)	7	..	..	..	..	..	10	6	..	7	..	..	..	14
11C	12	***Find It in Heart** (Witmark)...	..	2	..	..	6	..	..	..	..	..	..	..	..	14
14	14	***People of Paris** (Connelly)..	..	8	..	..	..	..	..	10	..	..	..	10	..	5
15	13	†**Graduation Day** (Sheldon)..	..	..	..	..	..	..	..	..	10	10	9	..	..	4

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Brad Phillips—WINS—New York	Jerry Strong—WMAL—Washington	Howie Leonard—WPOR—Portland	Buddy Deane—WITH—Baltimore	Jim Aylsward—WHHL—Boston	Jack Eisner—WMAS—Springfield	Tom Durand—WTTM—Trenton	Bob Wells—WEBR—Buffalo	Bill Dwyer—WBBF—Rochester	Lou Barile—WKAL—Rome-Utica	Earle Pudney—WGY—Schenectady	Dick Reddick—WFBG—Altoona	Charlie O'Donnell—WHAT—Philadelphia	Hank DeBecco—WJAS—Pittsburgh	Joe Hyder—WADK—Newport	Jack Bennett—WHWB—Rutland	SOUTH: Bob N. Perry—WQAM—Miami	Pat Chambers—WFLA—Tampa	Bob Clayton—WPIN—St. Petersburg	Jack Gale—WTMA—Charleston	George Williams—WMAK—Nashville	Jim Lowe—WRR—Dallas	Roger Clark—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Reed Farrell—WAIT—Chicago	Frosty Mitchell—KWWL—Waterloo	Robin Seymour—WKMH—Dearborn	Marty McNeeley—WJR—Detroit	Dan Anderson—WLOL—St. Paul-Mpls.	Ron Dunn—WCPO—Cincinnati	Wes Hopkins—KYW—Cleveland	Chuck Phillips—WEMP—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Sterling Yale—KCNA—Tucson	Al Radka—KFRE—Fresno	Allin Slate—KIEV—Glendale	Jim Ameche—KDAY—Los Angeles	Frank Darien—KSJO—San Jose	Ray Brlem—KLUB—Salt Lake City	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	1	12	Gogi Grant	Era	†Wayward Wind	3	1	2	10	5	3	6	5	2	7	10	1	1	1	3	7	9	8	1	2	1	6	..	2	5	1	..	2	3	1	1	..	5	2	1	10	..	9	2	10	248
2	2	14	Vic Damone	Columbia	*Street Where You Live	1	7	..	7	1	2	..	..	1	..	9	6	..	4	1	2	10	2	5	..	2	..	3	..	9	2	..	..	..	..	3	4	..	..	2	..	5	4	1	5	177
3	6	5	Pat Boone	Dot	†I Almost Lost My Mind	..	..	1	1	..	7	9	2	..	2	1	7	4	3	2	..	..	5	..	5	9	2	..	..	..	7	4	1	2	3	..	1	..	7	..	..	4	..	..	..	164
4	9	7	Chordettes	Cadence	*Born to Be With You	..	6	..	..	..	5	1	..	3	5	3	5	..	10	4	..	..	..	..	..	7	5	..	..	8	10	8	6	1	..	4	..	1	..	..	..	1	..	..	4	123
5	3	12	Four Lads	Columbia	*Standing on the Corner	2	2	..	..	..	8	..	..	..	..	4	9	6	2	7	4	4	..	2	..	..	..	..	..	..	3	..	..	7	..	..	10	..	..	3	..	..	8	6	8	103
6	7	5	Patti Page	Mercury	*Allegheny Moon	5	4	4	7	..	10	..	6	9	..	2	..	..	..	6	..	..	..	..	..	4	7	1	..	..	..	9	..	..	5	..	2	7	..	7	..	..	..	..	2	101
7	4	14	Morris Stoloff	Decca	*Moonglow-Picnic Theme.	4	8	..	10	..	..	3	4	..	..	8	2	..	..	5	..	1	..	3	4	..	..	..	1	..	5	..	..	..	..	..	..	..	..	4	..	..	3	..	..	100
8	10	5	Teresa Brewer	Coral	†Sweet Old-Fashioned Girl	..	..	..	..	4	6	..	..	8	..	..	..	..	..	6	..	..	..	4	..	..	..	..	..	1	8	3	9	..	4	..	3	..	..	5	..	3	2	..	..	88
9	8	5	Perry Como	Victor	*More	..	..	5	2	8	..	..	1	..	6	..	..	..	5	..	3	..	..	..	..	3	..	..	..	..	..	..	..	8	..	..	..	..	..	..	9	..	..	1	70
10	13	14	George Cates	Coral	*Moonglow-Picnic Theme.	..	..	..	..	..	1	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	9	..	2	6	4	4	..	4	7	..	..	..	63
11	13	8	Fats Domino	Imperial	†I'm in Love Again	..	..	..	3	7	..	..	..	4	..	..	..	9	..	..	5	..	..	..	..	..	..	..	..	..	..	..	3	..	2	..	..	..	..	..	2	..	..	..	53
12	11	7	Elvis Presley	Victor	†I Want You, I Need You	7	..	..	4	..	..	..	..	..	1	..	..	7	..	..	..	..	..	..	..	5	..	..	5	..	..	..	..	..	..	..	..	..	..	8	..	..	5	..	..	46
13	12	9	Rover Boys	ABC-Par	†Graduation Day	10	..	..	..	..	4	..	..	..	3	..	..	5	..	8	..	7	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	45
14	21	4	Perry Como	Victor	†Glendora	8	..	..	2	..	..	..	..	7	..	..	4	..	9	..	..	..	..	..	..	..	..	..	..	6	..	..	..	7	..	..	..	..	..	..	..	1	..	..	44
15	26	2	Doris Day	Columbia	*Whatever Will Be, Will Be	..	..	..	5	..	..	..	..	5	10	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	10	..	..	..	6	8	..	..	..	2	..	..	9	..	39
16	5	9	Sylvia Syms	Decca	*I Could Have Danced	6	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	9	..	..	..	..	..	..	6	7	..	..	9	..	..	..	..	5	..	38
17	19	6	Ames Bros	Victor	*Hurts for a Little While	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	9	..	..	..	..	..	3	..	..	2	..	..	..	10	..	..	..	..	..	..	..	10	..	4	..	31
18	18	15	Cathy Carr	Fraternity	*Ivory Tower	..	3	..	..	..	..	..	..	..	..	..	..	8	..	..	..	2	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	30
19A	29	10	Tony Martin	Victor	†Walk Hand in Hand	..	..	..	..	..	..	5	..	..	..	5	..	..	..	..	..	8	..	10	8	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	28
19B	20	6	Nervous Norvus	Dot	†Transfusion	..	..	..	..	..	..	..	..	..	8	..	..	..	..	1	6	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	28
21	17	3	Gene Vincent	Capitol	†Be-Bop-a-Lula	..	..	..	9	..	..	..	..	..	..	..	10	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	1	5	4	..	..	..	..	..	..	..	..	..	..	27
22	23	7	Clyde McPhatter	Atlantic	†Treasure of Love	..	..	3	..	..	..	..	10	..	..	..	..	..	..	..	..	3	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	26
23A	16	9	Joe (Fingers) Carr	Capitol	*Portuguese Washerwoman	..	9	..	..	6	9	10	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	7	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	22
23B	22	8	McGuire Sisters	Coral	*Picnic	..	..	..	..	..	..	..	..	..	4	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	9	..	..	..	..	..	7	..	..	22
25	43	18	Elvis Presley	Victor	†Heartbreak Hotel	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	21
26A	..	1	Frank Chacksfield	London	*Donkey Cart	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	3	..	..	9	..	..	..	..	19
26B	28	12	Don Robertson	Capitol	†Happy Whistler	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	6	..	..	..	..	..	..	..	..	8	5	..	..	..	..	..	..	19
28A	13	7	Frank Sinatra	Capitol	*How Little We Know	9	..	..	..	..	..	..	6	..	7	..	..	..	..	..	..	..	..	..	..	..	9	8	..	..	..	..	..	..	..	..	..	10	10	..	..	..	..	..	..	18
28B	38	2	Platters	Mercury	*My Prayer	..	..	10	..	..	..	..	8	..	..	..	..	..	..	..	..	5	..	..	..	..	8	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	18
30	..	1	Hugo Winterhalter	Victor	*Canadian Sunset	..	..	9	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	9	..	..	..	..	..	..	..	..	..	16
31A	36	2	Frankie Laine	Columbia	*Don't Cry	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
31B	45	4	Nick Noble	Mercury	†Loves Me, Loves Me Not	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	1	..	..	..	..	15
33A	24	14	Tony Bennett	Columbia	*Can You Find It in Heart	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	8	..	..	..	..	..	13
33B	..	1	Nat (King) Cole	Capitol	*All There Is to That	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	8	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
33C	..	1	Eileen Rodgers	Columbia	*Miracle of Love	..	..	8	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
33D	24	6	Rosemary Clooney	Columbia	*I Could Have Danced	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
33E	33	3	Clovers	Atlantic	†Love, Love, Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
33F	..	1	Eddie Heywood	Mercury	*Soft, Summer Breeze	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	4	..	..	..	..	..	..	..	..	..	..	..	..	..	13
33G	..	9	Gale Storm	Dot	*Ivory Tower	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	3	..	..	..	..	..	..	13
33H	42	8	Teen-Agers	Gee	†I Want You to Be My Girl	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	13
41A	27	8	Georgia Gibbs	Mercury	†Kiss Me Another	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	10	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	9	9
41B	..	1	Ella Fitzgerald	Verve	*Beautiful Friendship	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	3	..	9
41C	..	9	Four Lads	Columbia	†My Little Angel	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	8	..	..	..	..	..	..	..	..	..	9
44	..	1	Cadets	Modern	†Stranded in the Jungle	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	8
45	36	2	Dick Jacobs	Coral	†Golden Baton	..	10	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	7

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Col's Dealer Angle For Club

Continued from page 43

er will make his regular commission on every record his enlisted members buys from the club.

To accommodate club members who want the old bonus records offered prior to June 16, Col will accept the unredeemed bonus certificates and fill the order if the member sends it directly to the club. The dealers will not stock these records.

In August, Col will launch two variations of its club program. First plan calls for three cuffo records to be given a new member upon enrollment. They are one free record for joining and two bonus records in advance. The dealers will be able to enroll members under this plan but will not give the three free records.

Col's thinking here is that three records are too much to be given away at one crack by the dealer since it may keep the member out of the store for some time. However, all the bonus record certificates earned after the purchase of six records can be redeemed either through the dealer or the club.

In the second plan, the new member gets the three records in front but these three records can be chosen from one of four sets of three records. The sets are specially made up and fall into such categories as jazz, Broadway show music, mood music, and classics. In this plan, too, the dealers can enroll the new member but will not give out the three cuffo platters. The dealers will come into the cuffo disk picture after the member has bought six records from the club and earns a bonus certificate.

In the dealer participation program, the label asks that during each fiscal year, the dealer maintain a minimum roster of 25 active club members. (It's estimated that there are now 1,700 dealers who have 25 or more club members registered.) The label also asks that the dealer refrain from extra inducement offers, stock an adequate quantity of pre-selected Col records as membership gifts and for bonus certificates and to promote the advantages of the club. Col also retains the right to withdraw its certificate of authorization to dealers to accept subscribers.

The club program will be given a hefty advertising ride in the fall with dealer participation spotlighted in the copy.

Westminster Project To Cut Bach's Complete Organ Works on 2d Lap

Organist Carl Weinrich and Dr. Kurt List, musical director of Westminster Records, took off last week for Sweden to cut the second part of a vast project to cover Bach's complete organ works. Weinrich, who is director of music in Princeton U.'s Chapel, is expected to complete the repertory in about two years. Five of the Bach LPs have already been released and a sixth is due soon.

Weinrich has been performing the works on a church organ in Skannige, a small Swedish city 180 miles south of Stockholm, and Westminster's plans have been widely publicized in that country. Swedish agencies, such as the Swedish-American Lines, Swedish National Travel Office and the S.A.S. airlines have been cooperating in promoting the Westminster platters through their offices in the U. S. The Swedish travel agencies have reported that tourist interest has become active in Shannige because of the recording sessions.

Meantime, Westminster is skedding release of the complete organ works of Buxtehude, a Bach contemporary, played by the Swedish organist Alf Linder.

Rock 'n' Roll Riding High in Reich; Yank, Brit. Networks Spread U.S. Hits

By ABEL GREEN

Berlin, July 3.

AFN and BFN (British Forces Network) programs are pleasant relief throughout Germany with their top tunes and, in the case of the Yanks, the top radio shows on tape. It's beaucoup rock 'n' roll over there too, including a—Ripley or not—"Jede Nacht Rock 'n' Roll"; that's German for "Every Night Rock 'n' Roll." Sounds dirty and probably is.

RIAS (Radio in American Sector) accounted for "Der Schrager Otto" (Crazy Otto), as did its radiocasts of Caterina Valente whose U.S. disclick is seemingly a local surprise because she is essentially of an Italian musical-acrobatic family act, which is traditional with so many Continental family clown acts where instrumentation and vocalizing is part of the versatile potpourri.

Werner Muller, another RIAS product, is unique in that he records his LP stuff only for the U.S. market (via Decca) since Polydor inclines to the 45 and 78 rpm singles.

The Deutsche Grammophon Gesellschaft of which Dr. Betcke is the head, breaks down its classics on its own label (Decca has them in America); Polydor for the pops; and also has the Brunswick and Coral labels from Decca in Germany, but is forfended from using the Decca tag because of the British-owned (E. R. Lewis) company of the same name.

Unlike America, France and England, the pop singles comprise the bulk business—45 rpm constitutes 30% of the market, and the 78s are still strong in Germany, comprising 40% of the sales. EPs and LPs divide the other 30% equally, but the EPs are coming along.

A fairly successful seller is 30,000 platters; only 100 pops have exceeded 100,000 copy sales since '48, which marks the postwar renaissance of the German disk business. There are some 3-4,000,000 three-speed units in the country and some 800,000 players, with all speeds will be added this year which will fluctuate the market further. Programs are released eight packages per annum, of which 20 pop singles per package are both in 78 and 45 rpm, i.e. 40 pop items every package, along with more limited EP and LP releases.

Bill Haley's "Rock Around the Clock" with 250,000 copies is extraordinary. Satchmo's biggest has been "C'est Si Bon," backed with "Blueberry Hill," 75,000 copies.

Polydor Dominant

Polydor's 47½% of the German business is dominant. Telefunken has RCA Victor, Capitol and British Decca. No. 3 is Electrola (Columbia, EMI, HMV, MGM, Pate Marcni and Odeon. No. 4 is Philips which is combined with the U.S. Columbia. MGM made surprisingly strong inroads with its "Anna" (Italian excerpt) item. As with Decca and Universal pix in the U.S., Polydor ties in with UI whenever there is a film opportunity for plugging.

Vico Torriani, an Italian Swiss who speaks German fluently, is one of Polydor's local faves (London Records releases him in America), and the same bobbysox appeal as with Eddie and Perry and Tony was manifested while sitting with him and the Deutsche Grammophon Gesellschaft's a&r man for North America and the international market, Kurt Kinkele, and maestro Werner Muller whom Decca has just released in America with his "holiday" musical series.

The same bluejeans and bobbysoxers haunt the Kempinski for film stars' autographs and beat it out at the Badewanne, an airtight bistro whose "bathtub" billing befits it. There is a 25c admission against drinks, else they'd freeload all night. The front tables are for the wine-buyers, which never runs over a $2 tab for the Moselle or Rhine brand. The Coke set sits in the back tables. The Badewanne is decored with autographs of the jazz greats, from Satchmo and Dizzy to Parker and Barnet.

Selvin to Cut Welk For Victor Thesaurus

Ben Selvin, artists & repertoire-manager for RCA Victor's custom record division, headed for the Coast this week to cut Lawrence Welk and his orch for the division's Thesaurus radio packages.

Selvin is due back next week.

MGM Slices Releases During Summer Period

MGM Records is easing up on its pop platter release schedule for the summer season. Diskery has sliced the number of pop disks on each release schedule from 10 to three.

According to Harry Meyerson, MGM's pop artists & repertoire chief, there's no point in leading the market during the summer doldrums. Meyerson is also banking on several MGM platters already on release to maintain the diskery's sales pace.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Shop)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Tijche-Goettinger Co.)	San Antonio—(Alamo Plano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Denver—(Denver Dry Goods)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	GOGI GRANT (Era) "Wayward Wind"	1	3	2	5	1	3	..	1	..	3	6	1	..	..	6	8	1	..	2	2	1	4	137
2	4	Vic Damone (Columbia) "The Street Where You Live"	..	2	7	8	4	9	..	8	..	..	8	2	3	3	..	2	9	1	..	..	4	..	84
3	3	FOUR LADS (Columbia) "Standing on the Corner"	3	6	..	4	7	..	..	2	..	..	5	4	..	..	5	3	4	..	4	..	6	..	79
4	2	MORRIS STOLOFF (Decca) "Moonglow-Picnic Theme"	2	1	5	..	6	1	..	3	..	..	1	3	..	..	..	9	..	..	..	10	2	..	78
5	7	PAT BOONE (Dot) "I Almost Lost My Mind"	5	..	1	..	5	8	..	..	10	4	7	7	8	..	..	5	2	..	..	..	..	2	68
6	5	FATS DOMINO (Imperial) "I'm in Love Again"	4	..	4	..	..	..	..	6	..	10	2	6	1	..	2	..	..	..	..	1	7	..	67
7	6	PERRY COMO (Victor) "More"	..	9	..	2	8	..	3	..	8	..	..	5	..	1	4	7	..	..	..	..	..	3	60
8	8	GEORGE CATES (Coral) "Moonglow-Picnic Theme"	..	..	..	..	..	..	..	4	..	..	..	..	2	..	10	..	..	5	1	4	..	1	50
9	10	ELVIS PRESLEY (Victor) "I Want You, I Need You"	7	5	..	3	..	..	2	..	..	9	..	9	..	5	..	..	..	..	..	..	..	7	41
10	10	ELVIS PRESLEY (Victor) "Heartbreak Hotel"	6	..	..	..	..	2	..	5	..	..	..	..	..	..	..	..	..	..	3	3	8	..	39
11	18	DORIS DAY (Columbia) "Whatever Will Be, Will Be"	..	..	..	6	..	..	7	..	5	..	..	..	5	10	3	..	5	10	..	..	..	..	37
12	17	PERRY COMO (Victor) "Glendora"	10	..	..	9	..	6	..	..	..	..	..	..	9	..	..	4	3	9	..	6	..	9	34
13	21	PATTI PAGE (Mercury) "Allegheny Moon"	..	4	..	1	..	5	10	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	31
14	9	NERVOUS NORVUS (Dot) "Transfusion"	8	..	..	..	..	..	..	7	..	..	3	..	..	4	..	..	..	..	5	..	..	..	28
15A	15	CLYDE McPHATTER (Atlantic) "Treasure of Love"	..	..	3	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	6	..	5	..	25
15B	13	GENE VINCENT (Capitol) "Be-Bop-a-Lula"	..	..	9	..	..	..	..	..	2	1	..	..	..	7	..	..	..	..	..	..	..	..	25
17A	14	CHORDETTES (Cadence) "Born to Be With You"	..	8	6	..	..	..	..	..	..	7	..	10	..	..	..	10	..	..	..	..	7	..	5	24
17B	12	CATHY CARR (Fraternity) "Ivory Tower"	9	..	..	..	..	4	..	9	..	..	..	8	..	..	9	..	..	..	..	..	..	3	..	24
19A	21	DON ROBERTSON (Capitol) "Happy Whistler"	..	..	..	..	..	7	..	..	..	..	..	..	..	..	2	..	..	..	..	..	9	5	..	21
19B	..	CADETS (Modern) "Stranded in the Jungle"	..	..	..	..	..	..	4	..	1	..	..	..	..	..	..	..	..	..	7	..	..	..	..	21
21	16	AMES BROS. (Victor) "Only Hurts for a Little While"	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	8	1	..	..	..	..	..	..	19
22A	25	TERESA BREWER (Coral) "Sweet Old-Fashioned Girl"	..	10	..	10	3	..	..	..	..	..	..	..	6	..	..	..	..	..	8	..	..	..	..	18
22B	19	JOE (FINGERS) CARR (Capitol) "Portuguese Washerwoman"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	6	..	..	8	..	6	18
22C	23	LITTLE WILLIE JOHN (King) "Fever"	..	..	..	..	..	..	1	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	10	18
25	..	TEEN-AGERS (Gee) "I Want You to Be My Girl"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	10

1	2	3	4	5	6	7	8	9	10
MY FAIR LADY	CALYPSO	PICNIC	MUSIC FOR $WINGING LOVERS	ELVIS PRESLEY	KING AND I	CAROUSEL	NIGHT WINDS	EDDY DUCHIN STORY	OKLAHOMA!
Broadway Cast	Harry Belafonte	Film Soundtrack	Frank Sinatra	Elvis Presley	Film Soundtrack	Film Soundtrack	Jackie Gleason	Film Soundtrack	Film Soundtrack
Columbia	Victor	Decca	Capitol	Victor	Capitol	Capitol	Capitol	Decca	Capitol
OL 5090	LPM 1248 EPD 1248	DL 8320 ED 846	W 653	LPM 1254	W 740	W 694 EDM 694	W 717	DL 8289	SOA 595 FDM 1, 2-595

On The Upbeat

New York

The Four Lads will sing the theme song over the main titles in the 20th-Fox pic, "Bus Stop." It'll also be out on the Columbia label . . . **Sal Mayo,** of **The Four Voices,** into Manhattan Eye, Ear & Throat Hospital for minor surgery . . . **Rover Boys** slated for another ABC-Paramount recording session after they finish a stint at the Copa, Pittsburgh . . . Singer-pianist **Larry Carr** held over at the Pygmalion.

Deejay **Ed Meath** back at his WHEC (Rochester) post after a Gotham quickie . . . **The Petticoats,** Unique Records pactees, on a cross-country deejay tour . . . **Louis and Elaine Lorillard** hosted a cocktailery at Eddie Condon's Greenwich Village spot for the Newport Jazz Festival . . . **Somethin' Smith** set for CBS-TV's "Stage Show . . . **The Blockbusters** begin their Canadian tour today (Wed.) in Quebec, moving on to London, Ontario in two weeks.

Chicago

Gerri Winters signed to a three-year pact by Associated Booking Corp.; currently at Budland, Chi . . . **Myrna Aldrin,** new vocalist with **Carl Sands** orch, opening Chi's Oh Henry ballroom tonight (Wed.) for five frames . . . **Tommy Reed** orch opened at the Vogue ballroom, Chicago, last night (Tues.) . . . **J. J. Johnson** quintet into Peacock Alley, St. Louis, Aug. 24-Sept. 3 . . . **Muggsy Spanier** brought back a second time to Easy Street, Chicago, last Sunday (1) to play the afternoon concert . . . **Ray Pearl** orch closed a nine month engagement at the Oh Henry ballroom, Chicago, last Sunday (1); orch goes into the Skyway, Hotel Peabody, Memphis, July 30 for two frames.

Pittsburgh

Frank Yankovic booked for a one-nighter at West View Park's Danceland July 13 and **Tommy and Jimmy Dorsey** band July 19 . . . **Johnny Costa,** KDKA-TV pianist, set for a return engagement with his trio at the Embers, N.Y. in November . . . Entre Nous Club has taken over Twin Coaches for night of July 22 during **Pearl Bailey's** stand there . . . **Howdy Baum** combo and **Everett Haydn,** organist, have had their options picked up at Dore's . . . **Tune Tailors** orch set for the summer at Bali-Kea . . . **Art Quinn** outfit playing for dancing at Casa Loma in McKeesport . . . **Ernie Neff,** organist, will stay at the Carlton Hotel's Town and Country Lounge until Labor Day at least . . . **Continentals** at William Penn Hotel are now two, the DiLernia Bros., instead of three. Julie Melman, violinist, has been dropped from the group for the summer months in an economy move.

Kansas City

Sonny Howard to New York following his fortnight at Eddys' here, and preps for a pair of guest shots on the **Jackie Gleason** show on CBS in August . . . **Stan Kenton** and orch did a one-nighter Tuesday in the Pla-Mor, first of the name crews to come in occasionally under the dance spot's new lounge policy . . . **Malagon Sisters** set a new recording deal with RCA Victor, first sides to be made in N.Y. early in July and following their current stand at Eddys' here . . . Repeat dates for the **Top Notchers,** and **Margaret Sisters** and **Bruno** come up July 13 at Eddys' . . . **Jimmy Ames** doing a week at Wildwood following his stand in the Terrace Grill of Hotel Muehlebach, on bill with **Gogi Grant.**

What D'ye Have to Do To Get an Invitation To the AFM Convention?

Hollywood, July 3.

Although dissident Local 47 members were barred by James Caesar Petrillo's order, the operator of a local auditorium, who has no official connection with the union, was an honored all-expense-paid guest at the American Federation of Musicians convention in Atlantic City, last month DAILY VARIETY learned yesterday. He is Ben Sydell, who runs Larchmont Hall, site of the insurgent "caucus" on Feb. 27, prior to the stormy Local 47 membership meeting which "suspended" prexy John te Groen and brought the tune union rebellion into the open.

A recorded transcript of the Larchmont Hall session figured importantly in the AFM proceedings which resulted in the expulsion of rebel leader Cecil F. Read and 10 of his followers.

Sydell admitted yesterday that he had attended the expulsion session, but declined to answer any other questions concerning his trip until he could confer with his attorney. "I don't want to get into this situation," he declared, "and I certainly don't want to make any statements to someone I don't know until I talk to my attorney."

However, it was learned, Sydell was invited to attend the sessions and his trip was paid for by the AFM. Where the invitation originated or why the AFM decided to pick up the tab for Sydell's junket could not be determined.

Meanwhile, it was learned that the rebel forces have decided to launch a fullscale survey of the union's business agents before undertaking a house cleaning. Anticipated removal of at least two of these agents probably will be stalled for a fortnight while the board of directors assesses the work being done and considers likely candidates for filling the posts.

COSTA'S BRITISH SESSION

London, July 3.

Don Costa, artists & repertoire staffer with ABC Paramount records in the U. S., last week supervised a session here under musical direction of Johnny Keating, arranger for the Ted Heath band.

Entitled "Come Dance With Me," the album will consists of 12 contrasting dance arrangements, and will be released in the U. S. by ABC Paramount. Costa returned to the U. S. Sunday (24).

Band Review

JOE CASTRO TRIO
Embers, N.Y.

While the majority of the young Coast cats have been doodling in the ultra-modern groove, 25-year old Joe Castro has been developing a straightforward swinging, keyboard style. There's enough inventiveness and imagination poured into his work, however, to enroll him in the hipsters' cult.

Incubating with commercial combos on the Coast, Castro has taken just enough of the so-called "square forms" into his jazz field segue to give his Steinway styling a highly listentable beat. He lays 'em down with clarity and assurance holding on to the swinging tempo throughout the set.

The Embers run in his second eastern gig, he broke in the trio at Basin Street, jazz joint on the other side of town, last week but he's already got the qualities to pull in the trade who comes strictly for listening as well as those who want a swinging backing for their dining, gabbing or tippling.

Combo also shapes as a strong bet for the disk field. Castro already has cut some independantly-made masters, currently being auditioned by several record companies, and is set for a session for Epic Records in the next few weeks. If he can capture on wax the musical vitality displayed in a live date, he'll rank high among the jazzsters who are putting their stuff in the groove today.

Rounding out the rhythmic beat with Castro are Ed Shonk, bass, and Ted Sommers, drums. Both boys are topnotch instrumentalists and ride along with their leader in fine form. *Gros.*

Liberace Extending British Tour in Fall

London, July 3.

Liberace will make a longer tour of Britain in the fall than was originally planned. He will stay throughout October and will carry out dates in London, the provinces and Dublin.

Liberace's brother, George, will also appear at all the British concerts and it is understood that the George Melachrino orchestra will accompany the show.

M-G-M Records
TOP HITS OF THE WEEK

JONI JAMES
GIVE US THIS DAY
AND
HOW LUCKY YOU ARE
MGM 12288 K 12288

ART MOONEY AND HIS ORCH.
DAYDREAMS
AND
SOMEBODY STOLE MY MUCHACHA
MGM 12277 K 12277

DICK HYMAN TRIO
WHEN YOU'RE SMILING
AND
ROLLIN' THE BOOGIE
MGM 12258 K 12258

LEROY HOLMES AND HIS ORCH.
THEME FROM THE PROUD ONES
AND
WOULDN'T IT BE LOVERLY
MGM 12275 K 12275

DAVID ROSE AND HIS ORCH.
COOL TANGO
AND
THE CATERED AFFAIR THEME
MGM 12270 K 12270

NEW COUNTRY TALENT
BUCK GRIFFIN
STUTTERIN' PAPA
AND
WATCHIN' THE 7:10 ROLL BY
MGM 12284 K 12284

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Another BMI "Pin Up" Hit
Theme from "THE PROUD ONES"
RECORDED BY
NELSON RIDDLE ..... Capitol
LIONEL NEWMAN ..... Columbia
DICK JACOBS ..... Coral
JOHNNY DESMOND ..... Coral
LEROY HOLMES ..... MGM
THE THREE SUNS ..... Victor
BUDDY MORROW ..... Wing
Published by
WEISS & BARRY, INC.

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* population rank in Sales Management "Survey of Buying Power," 1956

RCA VICTOR spotlights hometown broadcasting

'Juke Box Jury' Dodges AFM Rule

Hollywood, July 3.

In a complicated move to avoid coming under jurisdiction of the American Federation of Musicians and the Music Performance Trust Fund, Peter Potter's "Juke Box Jury" will ship individual records to telestations when kinnied version begins beaming July 26 on 15 stations in California, Hawaii and Alaska.

Show, seen here on KRCA, will be kinnied weekly with music excised. Film will be sent to stations plus records, and each station will spin own platters at proper time. Diskeries have been asked to submit 16 copies of each record to the show. Under AFM regulations, use of music on kine would require the show to pay a 5% royalty into the Performers' Trust Fund.

AFM DUE TO OPEN L.A. OFFICE TO CHECK LOCAL

Hollywood, July 3.

American Federation of Musicians may shortly open a Coast office, apparently to maintain tighter control on Local 47. Union has authorized prexy James C. Petrillo to spend "all necessary monies" for such an office if he deems it necessary." It reportedly would be launched by Aug. 1 with Herman D. Kenin, exec board member from Portland, Ore., in charge.

Meanwhile, the temporary restraining order restoring Cecil F. Read, Local 47 veepee and insurgent leader, to membership has been continued to July 13 when AFM must "show cause" why the restraining order should not be extended until the trial of Read's suit, charging his expulsion was caused by "bias and prejudice."

Mack Harrell, former Metropolitan Opera baritone, has been appointed artist-teacher in residence at the Southern U. music school at Dallas. He will begin his term in September.

PROGRAM TO-DAY
YESTERDAY'S
JUST YOU, JUST ME
Music by
JESSE GREER
Published by Robbins
799 7th Ave., New York 19

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**GOGI GRANT** (Era)	Wayward Wind
2	6	**PERRY COMO** (Victor)	More Glendora Hot Diggity
3	4	**FOUR LADS** (Columbia)	Standing on the Corner My Little Angel
4	3	**MORRIS STOLOFF** (Decca)	Moonglow-Picnic Theme
5	2	**ELVIS PRESLEY** (Victor)	I Want You, I Need You Heartbreak Hotel My Baby Left Me
6	7	**VIC DAMONE** (Columbia)	On Street Where You Live
7	9	**PAT BOONE** (Dot)	I Almost Lost My Mind
8	5	**FATS DOMINO** (Imperial)	I'm in Love Again My Blue Heaven
9	8	**GEORGE CATES** (Coral)	Moonglow-Picnic Theme
10	10	**AMES BROS.** (Victor)	It Hurts for a Little While

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*MOONGLOW-PICNIC THEME	Mills-Columbia Pics
2	2	†WAYWARD WIND	Warman
3	4	*ON THE STREET WHERE YOU LIVE	Chappell
4	3	*STANDING ON THE CORNER	Frank
5	7	†I ALMOST LOST MY MIND	H&R
6	5	*IVORY TOWER	Melrose
7	..	*ALLEGHENY MOON	Oxford
8	6	†I'M IN LOVE AGAIN	Reeve
9	9	*MORE	Shapiro-B
10	8	†HEARTBREAK HOTEL	Tree

Hecht-Lancaster Into Publishing Via Tieup With Loring Buzzell Co.

Hecht-Lancaster, the pic producing indie, is stepping into the music publishing field in a tieup with Loring Buzzell. The new firm, which will publish tunes from H-L pix mainly, will be called Leigh Music (after Buzzell's daughter).

Firm is kicking off its operation with "Lola's Theme" from the film, "Trapeze." Leigh is handling the tune jointly with Cromwell Music, a Howie Richmond subsid, since it's not yet equipped to publish and exploit solo. Whether Cromwell will be affiliated with the Leigh setup in the future has not yet been ascertained.

"Lola's Theme," which was written by Malcolm Arnold, has already been released by Columbia in the soundtrack album of the pic as well as on a single platter.

The new setup marks Buzzell's return to the publishing field after an absence of close to two years. He ankled his professional manager's post with Richmond to personally manage the affairs of his wife, singer Lu Ann Simms.

Jackie Heller Files Bankruptcy Petition

A petition in bankruptcy has been filed by singer Jackie Heller in the N. Y. Federal Court. Liabilities of $31,860 and assets of $500 were listed.

Heller, of late, has been working as an entertainer only. He had operated several Pittsburgh niteries some years ago.

Cincy Cuffos Commerce

Cincinnati, July 3.

Hal McIntyre's orchestra inaugurated free concerts in Cincy parks Sunday (1). Concerts are financed by the Schmidlapp concert fund. Schedule calls for 12 dates, winding up Aug. 26 with Billy May.

Local bands include Smittie's, Walter Esberger and Herbert Tiemeyer, and the singer, Marian Spellman of WLW.

Heritage Label Moves To Diversify Catalog

The indie Heritage label is expanding its waxing vistas. Heretofore, devoted exclusively to the grooving of show music, documentary and speech recordings, the label will widen its repertoire to include jazz, classical and pop.

First in the new program of releases are albums by Wilbur De Paris, Harold Rome, Greta Keller, Reinhold Gliere, Roland Hayes and a special disk featuring Gilels, Rostropovich and Leonid Kogan.

In line with its expanded production program, Heritage has bolstered its sales representation to include 17 major sales areas throughout the U. S.

Wolpin to Coast

Eddie Wolpin, Famous-Paramount general professional manager, heads for the Coast next Wednesday (11) for huddles with studio brass on upcoming pic musicals.

He'll be gone about three weeks.

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ASCAP

Continued from page 43

ruling in the courts if necessary. In this, they are being supported by several other publishers who have recently acquired copyright renewals.

It's claimed that the ASCAP ruling, slicing a tune's performance coin for the new publisher, is calculated to discourage publishers from bidding for such renewals. With 35% of his ASCAP distribution lost for the first five years, it means that he has to re-evaluate his bids onto a lower level, thus putting him at a disadvantage vis-a-vis the original copyright owner.

The ruling which gives the owners of the first copyright term the right to availability-seniority coin for the first five years of the second copyright term, irrespective of who owns it, has been on the ASCAP books for many years. It has just now begun to stir up some noise in view of the flock of recent renewal acquisitions.

WOR, N.Y.

Continued from page 43

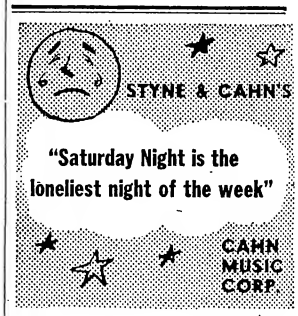
leases via the diskeries' radio subscription service.

The show will be hosted by John A. Gambling with John McCarthy as disk librarian and Bob Smith as supervisor. Joe Leahy, artists & repertoire chief at Unique Records (affiliated with Mutual via the RKO General Teleradio web), has composed a title theme for the "Studio X" series. Leahy also cut the tune on the Unique label. The disk, which will be aired on the show every half-hour, will hit the commercial market in about a week. Tune, incidentally, is published by Lamas Music, Unique's music publishing subsid.

Pincus Gets Cathy Carr Tune

George Pincus has landed "Heart Hideaway," Cathy Carr's current Fraternity platter for his Gil Music (BMI) firm. Deal was set last week in Cincinnati with Harry Carlson, head of the Fraternity label.

Thrush broke into the big time several months ago with "Ivory Tower," which was published by E. H. Morris.



WANTED
Tenor, Male, for modern vocal group. State age, height, weight, experience and vocal range. Enclose photo. Salary and position good. Write Box 450, Daily Variety, 6311 Yucca Street, Hollywood 28, Cal.

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b/w

"MY BABY LEFT ME"

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Agencies Sell Acts Far in Advance On Block Basis; Tough for Indies

Talent agencies, faced with the usual summer doldrums, are booking acts far in advance. The offices are lining up talent for fall bookings and in some cases, commitments are being made for after the new year.

The system has been beneficial both to cafe owners and to the offices inasmuch as both are able to survey the future more definitely. The nitery owners are able to advertise far in advance on programs, posters and displays right in their cafes, and are thus able to get better publicity that is obtainable otherwise.

The agencies, in the past, have been able to get the bookings up to a few months in advance. However, with the summer slump, and with inability to lay off help as is possible in certain other industries, the agencies have utilized their salesman to push sales far into the future.

The only resistance by cafemen is to leave holes at various points in the schedule to permit some flexibility so that some schedules can be arranged, and at the same time permit the booking of names should they suddenly become available.

The net effect of bookings so far in advance has sometimes been the elimination of some of the indie agents from the schedules of many cafes. The majors frequently go in for a form of block selling, promising some niteries the first crack at names when available. They are thus able to get heavier than usual share of business when they make a start sufficiently far in advance.

Within a month, the talent offices anticipate a parade of Miami Beach hotel operators to line up acts for the winter season. Bookings have already been made for as far in advance as March. Some turns have been booked for three dates at the same hostel at intervals of six weeks or so. Some hotels there will be playing off commitments made last year.

The advance booking can sometimes go too far as several Las Vegas ops have found out. The three year deals that so many hotels made for certain acts seem to be on the way out. In many instances dates could never be worked satisfactorily, and in some instances, hotels seemed dissatisfied with some acts so that inevitable stalling on repeat dates resulted. Both talent offices and bonifaces are ready to wipe out some three-year contracts.

However, dates up to six months and in some cases longer, seem like a satisfactory method of doing business at this point, and the summer season seems to be the time to complete the advance bookings.

2d Half Brighter

Continued from page 2

broadcasting and radio communications equipment, industrial electronics and television equipment. Although the television receiver market is highly competitive, factory sales are expected to exceed $1,000,000,000 for the year. Portable tv receivers have become an important part of overall receiver sales. The recent announcement of color receivers at just over $500, together with expanded tv programming, will lend further impetus to the increasing sale of this product this fall.

"As a by-product of expanding application of electronics in industry, and the increasing number of tv receivers in consumers' hands, demand for electron tubes and electronic components for maintenance and repair has created a large and rapidly growing market for these products."

Saranac Lake

By Happy Benway

Saranac Lake, July 3.

Reports and highlights from those who regained their health here: Joe McCoy of Loew's theatres; Cecil Winstead, and Roy McSwain, of North Carolina; Tony Chok, United Artist staffer from Singapore; Walter Silverman, Columbia Pictures; and Ray Conlin, ventriloquist.

Louis Epstein in from Brooklyn for the general o.o. Before his breakdown he was connected with Showmen's Trade Review.

Elizabeth Hearn, wife of Hank Hearn, Drive-Theatre-owner from Jacksonville, Fla., has settled in our downtown actors colony to be near her husband while he is doing the rest routine.

Happy days are here again for Sally Frick, mother of Tommy IATSE Minor; Murray Geffner, Randforce Theatres, Brooklyn; and Mildred Jones, wife of a projectionist at State Theatre, Lexington, Va. All rated a green light.

The X-ray room of the Will Rogers hospital rates a special mention. Dr. Homer McCreary is the head technician, who is ably assisted by Eddie Vogt. Eddie will be remembered with the standard vaudeville act of Vogt & Hurst. He is now the top columnist with the local Adirondack Daily Enterprise.

Thanks to William J. German, of the Eastman Kodak Films Distributors Inc., for his personal donation to our own "We The Patients" fund that is used to cheer up the strictly-in-bed and the less fortunates here.

Write to those who are ill.

Vaude, Cafe Dates

New York

Comedian **Lee Allen,** current at the Frolics, Salisbury Beach, Mass., pacted to the Steel Pier, Atlantic City, Aug. 5, and the Town Casino, Buffalo, Sept. 8 . . . **Barry Sisters** also on the Sept. 8, Town Casino show . . . **Don Cornell** going into the Statler, Dallas, Sept. 26 . . . **Joyce Greenfell** doing a recital at the Constitution Hall, Washington, Nov. 26 . . . **Gloria De Haven** into the Cal Neva, Lodge, Lake Tahoe, July 9 . . . **Dick Kallman** to work the Lotus Club, Washington, July 19.

Myron Cohen inked for the 500, Atlantic City, June 28 . . . **Marguerite Piazza** set for the Ambassador, Los Angeles, Oct. 3 . . . **Maurice Rocco** into the Holiday House, Pittsburgh, Sept. 17 . . . **Patsy Shaw** goes into the Chez Paree, Chicago, July 12 . . . **Helen Aimee** bow at the Chateau Madrid, N.Y., postponed to July 19 . . . **Ving Merlin** to El Morocco, Montreal, Nov. 5.

Chicago

Jimmy Ames back at the Black Orchid, Chi, opening last night (Tues.) . . . **Ted Miller & Smiley** back playing the Barnes & Carruthers fairs this season . . . **McGuire Sisters** set to play the Chez Paree, Chi, Sept. 10 . . . **Patti Page** due at Chicago's Chez Paree in October . . . Chi agents' "Playdate," their annual outing and golf tournament, set for Villa Olivia Country Club, Elgin, Ill., July 12 . . . **Louis Armstrong** to play the forum series at Chicago's southside Sinai Temple Oct. 30 . . . **Dave Romaine** pacted for Eddy's, Kaycee, Aug. 10 for two frames.

Atlanta

Lillian DuPrees Clovis Club (formerly Glen Iris Supper Club) is spotlighting exotic dancer **Millie Mingo,** sharing billing with dancers **Lynn Johnson** and **Desiree,** with music by **Kenny Mason** duo . . . Henry Grady Hotels Paradise Room stars **Bud & Cece Robinson,** dancers, **Five Cavaliers,** singers, with music by **Erv Hinkle,** with **Jim Scott** duo in cocktail spot, Dogwood Lounge . . . **Charles & Rita Jenkins** are the comedy stars of Gypsy Room's new show which debuted Monday (2) with **Carla,** exotic terper . . . **Carole Shannon,** exotic hoofer, bowed Monday (2) at Imperial Hotels Domino Lounge, with comedian **Dick Havilland** as m.c. . . . **Robin Nelson's** "Jamboree on Ice" featured at the Steak Ranch, plus pianist **Charlie Tidwell** and **Wes Baxter** and band . . . **Paco Isla** brought his mambo combo back Monday (2) to **Bill Cartledge's** El Morocco . . . Atlanta Biltmore Hotel's shows have been moved outside to the Starlight Terrace, where **Fred Martell** is holding forth, with music by **Wade Creager** crew. If weather turns sour, show is moved into hostelry's Empire Room . . . **Jim Hanning** being held over at **Danny Demetry's** Howell House Zebra Lounge.

Dallas

Victor Borge dated for Oct. 20 in the Cotton Bowl during State Fair of Texas . . . **Mantovani** and his orch inked for Nov. 21 stop at State Fair Auditorium . . . **Connie Towers** and **Eddie Garson** set a dual bill at the Statler-Hilton, July 12-25 . . . **Eddie Barnes** returns to the Kings' Club July 15 . . . **Lee Peeper** band pacted for three one-nighters at Louann's . . . **Mal Fitch** now 88'ing at the Adolphus Hotel's Burgundy Room . . . **Bill Tieber,** ex-local maestro and onetime Horace Heidt sax man, into the life insurance field here . . . WFAA-TV vocalist **Skip Fletcher,** with accompanist **Nat Cohen,** now at the Village Club . . . **Dave Chenault,** local composer, singer and 88'er, set indefinitely at the Polynesian Club.

Petticoats New Pitt Act

Pittsburgh, July 3.

The House Sisters and Margie Hirth, formerly of the "Ranch Gals" program, have formed an act under the name of The Petticoats. They are being handled by MCA. Threesome has already recorded two sides for the Unique label and are doing a deejay promotion before embarking on nitery engagements.

Girls have been rehearsing the turn ever since the EZC "Ranch" went off the air here several years ago.

Inside Stuff—Vaudeville

General Artists Corp. is taking over the space which had been occupied until recently by the Biow Agency at 640 Fifth Ave., N. Y. Agency thinks it will be able to get all its offices on one floor. GAC currently occupies space in the Americas Building in Rockefeller Centre, has three sets of offices in the building, and was negotiating for a fourth addition, when the Biow space became available. They expect to move into the new quarters July 15. Need for more space increased when GAC acquired the George A. Hamid organization, and possibly more will be needed with the pending takeover of the American office of Lew & Leslie Grade.

"Dancing Waters" is now putting out a table model of the fountain display to be known as "Syncopated Waters." New model will preem at the Latin Quarter, N. Y., July 19, and has been set for the Jacaranda, Mexico City, Aug. 1, with an assignment at the Latin Quarter in Miami Beach in December. Vestpocket edition has been designed for permanent installations in hotels and nitery rooms, and in other small spaces that cannot accommodate the larger unit.

A gab session on jazz has been scheduled for the Overseas Press Club in New York next Monday (9) as a buildup for the "First Connecticut Jazz Festival" in Bridgeport, July 28. Forum on the American "art form" will have as participants such masters of the jive as Duke Ellington, Willie (The Lion) Smith, Eddie Condon, Coleman Hawkins, Oscar Peterson, John Lewis and Chico Hamilton. Leo Cherne and Angier Biddle Duke, of the International Rescue Committee, will also be on hand to pay tribute to the flock of American jazzmen who have recently been doing excellent ambassadorial service on global tours. Sidney Gross, British disk jockey now residing in the U. S. and organizer of the Connecticut festival, is moderating the forum. The latter festival, incidentally, is a benefit for the Connecticut Symphony.

Pic Plug Brings Sinatra to Paramount For Week; Gets 80% of Distrib's Share

The Paramount Theatre, N. Y., will have a stageshow for the first time since Jackie Gleason took a flyer there about three years ago. Frank Sinatra will play a minimum one-week stand there starting Aug. 15 in connection with his film, "Johnny Concho." Film, of course, will run considerably longer.

Sinatra will go into the house on an unusual deal. He'll take his cut from the distributor which will be the same percentage deal that the distributor will get from the theatre. Thus United Artists will be getting 80%, and Sinatra will get 80% of UA's slice. Reportedly no guarantees are involved. Sinatra's own production unit made the film.

Sinatra has been appearing of late in niteries, his most recent N. Y. stand was at the Copacabana. However, his last vaude stand was at the Capitol when $20,000 was a record salary. Sinatra's first N. Y. vaude as a single was at the Paramount, and his stand there is generally credited with having started the swoon era and caused a wholesale desertion of singers from their band affiliations.

Of late, the Paramount vaude activities have been confined to one-day stands by headliners in association with their films. Until Bob Hope's recent stand, in connection with the current film tenant, "That Certain Feeling," the one-day stands weren't too successful.

'Me, Too'—Max Richard

Editor, VARIETY:

VARIETY carried a feature article under the heading of "Booking Rivalry for Big Biz." In it, the author talked about people who are producing industrial shows.

I fully believe that this office has produced more industrial shows (of all types) than any of the organizations mentioned, and with the exception of Motorama, we have produced the largest trade show to date: a show that VARIETY gave a very favorable review. It toured the country and played to over 30,000 dealers.

Not only have we produced more in quantity and size, but we are also one of the pioneers in the field. Our earliest efforts date back to the late Twenties when we started producing shows for one of the major appliance manufacturers in the United States.

Within the past month, we completed a series of sales incentive meetings in the Midwest. The efficacy of our efforts is best illustrated by the fact that this series of meetings was the second of a series for a growing sponsorship of manufacturers.

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AGVA Nears Reciprocal Treaty With Brit. Variety Artists Fed. on Jobs

American Guild of Variety Artists and the Variety Artists Federation, actor's union in Great Britain, are expected to finalize a mutual representation agreement shortly, which will make it mandatory for American performers playing Britain to join VAF, and British performers on American variety dates to become members of AGVA.

Officials of both unions have been negotiating for several months. Bulk of the matters have been ironed out, and AGVA convention, held recently in Disneyland, Anaheim, Cal., okayed the terms and procedures.

Aside from the necessity of joining each others' unions, other terms include the proviso that each union will mete out its own punishment to its own members. Thus, if a U. S. act violates a ruling while playing in Britain, AGVA will decide how the violation shall be treated. Same obtains for British performers who get tangled up with AGVA regulations while in the U. S.

Pact also calls for mutual adherence to unfair lists; reports on stability of employers, and agreement to provide transportation back to their respective countries of any stranded talent.

AGVA, sometime ago, made a mutual assistance treaty with the union of Mexican performers, and at one time, there was a pact with the French actors' union, which is now non-operative. One of the purposes in lining up the deals with the foreign guilds is in keeping with the attempt to fully organize the outdoor field. By having foreign unions prohibit its members from joining any outdoor show not organized, the supply of acts for nonunion outfits would be cut off to a great extent.

It's generally regarded that AGVA got the better deal on the pact inasmuch as it would cost a British entertainer $109 to join AGVA, while the U. S. turn could get into VAF for about $28.

In line with the organization of the outdoor performers, union's national board has voted that all performers who didn't walk out of the struck Ringling Bros. and Barnum & Bailey Circus, when called by the union, shall be fined $2,000 and suspended for six months before they will be allowed to work in unionized spots.

SENNES DENIES SPLIT WITH DESERT INN, L.V.

Hollywood, July 3.

Frank Sennes, who has been booking the Desert Inn, Las Vegas, since its opening, has denied that there is any possibility of him pulling out of the organization. Sennes says that he has already set talent for the Desert Inn for almost a year in advance. Among those coming into that spot are Jan Peerce, the Metropolitan Opera tenor, who starts Aug. 28. Don Ameche is set for Nov. 13, and Guy Lombardo is set for Sept. 25.

Among others pacted for the spot are Jane Powell, Frankie Laine, Patti Page, Johnnie Ray and McGuire Sisters.

Sennes also intends to expand his agency activities. Sennes says he contemplates taking on two men in his N. Y. office to work in video packaging. He was in New York a couple of weeks ago to revamp the office following exit of Larry Gengo, at that time in charge of the outfit, to Music Corp. of America. Al Dobritch was slotted to book novelty acts, and Gladys Tipman will handle other acts in the office.

El Morocco in Boston In Ownership Switch

Boston, July 3.

The new El Morocco nitery, in the former Ada Bullock restaurant building here, was sold last week by Don Carlos to John Samos and George Vallas. Oriental policy of the 250-seater remains unchanged with near east music and dancers featured. Four torso twisters and feature Eva are current.

Vallas and Samos were formerly associated with Club Zara here. Carlos will continue to operate the street floor "Guys and Dolls" intimer.

Coast Magicos Prep For Seattle Conclave

Seattle, July 3.

Magicians of this area are preparing for their Coast convention to be held here July 16-20. This will be the annual meeting of the Pacific Coast Assn. of Magicians. At least 500 are expected to attend the convention, with some coming from New York.

Festivities will include two night shows at the 1,600-seater Palomar theatre.

A.C., N.Y. Hotels In $19,000,000 Deal

Atlantic City, July 3.

A three-way $19,000,000 hotel sale and lease deal involving the big Hotel Traymore and Ambassador houses here and the Belmont Plaza in New York was disclosed here last week.

Property and lease of the Traymore hotel and the leases of the Ambassador and Belmont Plaza hotels were sold by P. Robert and Lawrence Tisch, officers of the Tisch Bros. hotel chain, to Jay and Arnold Wells, president and executive vice president of Wells Television Inc., of N. Y.

Tisch Bros. will continue active operation of the three hotels for a minimum 30-year period under terms of the deal. The Tisch chain owned the Traymore property and held leases on the other two hotels. The Ambassador is owned by Edward Margolin. Sales become effective Dec. 1.

NOW A GALE STRIKES RINGLING BROS. CIRCUS

Geneva ,N. Y., July 3.

Hard luck continued as the extra added attraction at the Ringling Bros. and Barnum & Bailey Circus during its engagement here when a sudden gale ripped the circus tent during a performance Sunday (1) injuring 12 persons. There were approximately 1,000 attending the show at that time. Casualties were hospitalized in the Geneva Hospital. None was injured seriously. Overall damage was estimated between $20,000 to $30,000.

Circus has been having labor difficulties, being picketed continuously by the International Brotherhood of Teamsters and the American Guild of Variety Artists. In addition, there had been some accidents caused by animals breaking loose.

Eydie Gorme Booked For Topsfield's Fall Fair

Topsfield, Mass., July 3.

Eydie Gorme and a supporting troupe has been inked for the annual Topsfield Fair, to be held here Sept. 2-8. Budget for the fair is $70,000, of which $8,500 is set apart for acts. GAC-Hamid booked the show. Fair also is inking "Dancing Waters."

Fair officials are putting $10,000 into premiums. Dog racing, midway and educational and farm exhibits will again be presented. The fair's parking area has been increased at a cost of $12,500 to accommodate 1,200 more cars.

Fazio's Fla. Cafe

Jimmy Fazio, who operated a nitery in Minneapolis, is starting a Florida operation in Ft. Lauderdale. Spot is slated to open Aug. 1.

Already booked for the cafe are Davis & Reese, Aug. 4 and Don Cornell, Oct. 5. Spot will be known as Fazio's and will be on a name policy. Fazio hopes to get the bulk of the talent before or after playing the Miami Beach spots.

Hank Thompson has been set to helm the Calgary Stampede, Calgary, Alberta, July 11-14, and the Edmonton Fair & Exposition, Edmonton, Alberta, later this summer.

New Outfit Organized From Defunct King-Cole Circus By Performers

Easton, Pa., July 3.

The new Barney Bros. Circus, created out of the defunct King Bros.-Cole Bros. Circus, played in towns and this area last week and indicated it expects to keep going. The King-Cole circus folded two weeks ago in Middletown, Conn., when the Government attached all its property because it was three years behind in taxes and owed $61.000.

This left a lot of performers without jobs. Members of the circus pooled their resources and started under the Barney name. They had to pay the government $3,000 to free the equipment and must pay $1,000 weekly on the tax bill. Most of the major acts from King and Cole, plus many from the Clyde Beatty Circus, which folded in California a month ago, are in the new show.

Warren Wilson, advance agent, said bookings will keep the show on the road until Christmas. It will finish the season in the south. Actual operation of the circus is by Kaye Miller Enterprises.

Mex Sees Florida As Tourist Rival

Mexico City, June 26.

Mexico getting too much of the short end of American tourist trade, as U. S. holidayers patronize such places as Florida in their own land far more often than they do this land. The Banco de Comerico, one of the local national banks complained of this recently in a candid account of what it branded dwindling tourism. This is being corrected by improvement of publicity and visitor-attracting services in the U. S., it was announced by Dr. Francisco Villagran, chief of the government's tourist department, after a personal checkup north of the border.

The bank blamed lack of enough advertising and "failure to comprehend the requirements of the foreign tourist on the part of some elements that are insufficiently prepared to handle the tourist industry" as the top reasons for Mexico only getting 549,000 visitors. This is in contrast to Florida which drew 5,500,000 trippers last year. The 1955 visitors down here last year spent only $97,000,000, while those of 1951 left behind $123,300,000.

Citing the scenery as well as improvements that make it easier to get into and move around in Mexico, the bank stated that last January the sun shone 95% of the time in Acapulco, but was only a mere 66% on the job in Miami. This and the peculiar charm of Mexico were cited as giving this country an edge over Florida.

New York Coin, New Parkways To Hypo Atlantic City Season

Atlantic City, July 3.

As this resort's 103d season gets underway, it looks as if it will be one of the best in its history, with any kind of a break in the weather the next two months. More patronage is expected from New York and immediate areas, now only a bit more than two hours away because of the Garden State Parkway. As in all the years of its history, the bulk of the summer visitors will again come from the Philadelphia metropolitan district.

The past weekend the great beachfront hotels again opened their airconditioned grills. Joe Stern is in the Brighton; Joey Singer, the Shelburne; Herb Mazer featuring Jay David, the Seaside; Pupi Campo in the Submarine room of the Traymore, backed by Ted Weegand and Nicky (&) Francine Zarras, dancers.

Pedro Albani has moved into the Mayflower's Holiday room; The Dell Bros. are in the Sun 'n' Star room of the Senator; Neil Lewis is in the Chelsea; Jimmy Corday plus Eddie Bradd trio into the Ritz-Carlton Merry-Go-Round Lounge; Bobby Roberts and Jose Pillado in the President's Round-the-World room.

The nitery field is again dominated by Paul (Skinny) D'Amato's big 500 Club where Martin & Lewis opened for a 10-day stint Sunday (1) night. Dude Ranch on the uptown boardwalk is underway with a nothing over four bit policy; Hialeah offers three bands, Billy Duek, Benny Ventura and The Victors; Paddock has Jerry Shelton; the new 21 Supper Club, on the downtown walk has Johnny Frisco, Jo Ann London, Jimmy Panto, emcee plus Lee Henderson line with Ty Anthony's orchestra.

In the sepia field its Larry Steele at the mid-city Harlem and Clarence Robinson and company at Paradise. These clubs are augmented by a hundred and more smaller spots.

There are two summer theatres this year. Cheryl Maxwell is staging "Anniversary Waltz" at the Quarterdeck, while Al Nirenberg and Buddy Ottenberg open their new Wedge Summer Playhouse next to the Ritz-Carlton Hotel on the downtown boardwalk offering Julie Gibson in "White Cargo" tonight (2).

On the uptown boardwalk burlesque is still featured in the old Globe.

George Hamid's big Steel Pier is again featuring the top names in show business in the vaudeville theatre, while top bands play for the dancers on its end in Marine Ballroom. This week Lillian Roth is the headliner while Woody Herman band paid a return visit. Coming in July 8 to 14 is Tony Bennett, while the Billy May orchestra, with Sam Donahue, play for the dancing.

There are also a dozen motion picture houses stretching from one end of the walk to the other plus the three other amusement piers which are devoted to attractions for the children or exhibits.

Eartha Kitt to Play Swedish Spot One Month

Glasgow, July 3.

Eartha Kitt planed to Stockholm to open Sunday (1) in the Berns Salon for a month's stint. She will do a show in August in Monte Carlo, and return to the U. S. for a date in the Persian Room of the Plaza Hotel, N. Y., Oct. 11.

Her act in vaude at the Empire here was panned by Scot crix. She was reportedly nervous in the vaudery atmosphere after her London Cafe de Paris restaurant stint.

Billy Shaw Kin To Run Agency

Shaw Artists Corp. will continue to be operated by members of the family of the late Billy Shaw and the present staff of employees. Lee Shaw, widow of the firm's founder who died June 23, stated that despite several offers that have come in, the agency is not for sale.

Milton Shaw, Shaw's son, will succeed to the presidency of the corporation Jack Archer, veepee and head of the one-nighter dept., steps up as general manager and coordinator of all the departments. Jack Whittemore continues as head of the location sector, and Art Frew as manager of the Chicago branch. No changes in personnel are anticipated.

Shaw office, founded about seven years ago, is one of the major firms specializing in Negro artists. Talent roster includes Dizzy Gillespie, who the late Billy Shaw built into name status, Sally Blair, as well as a contingent of rhythm & blues names.

TIN PAN ALLEY GOES TO WEEKEND POLICY

Tin Pan Alley, N. Y., has abandoned its weekday operation and will go in for Friday and Saturday nights only. Weekends were the only part of the week paying off for the spot.

Nitery will continue with rock 'n' roll policy for the time being. Tin Pan Alley is operated by Jack Steiner, N. Y. ad man.

Sam (The Man) Taylor has been signed for a string of weekends at the spot. Acts will be booked around that outfit.

Harris to Stage No. 2 Icer in Forbes Field

Pittsburgh, July 3.

It's definite now that John H. Harris will present an ice show outdoors at Forbes Field, home of the baseball Pirates, this summer, but it won't be his new "Ice Capades." He's bringing in his No. 2 rink revue, "Ice Capades International," made up principally of numbers from previous season's "Ice Capades."

Without an indoor arena now to showcase locally, since Gardens is being razed to make way for a deluxe apartment house, Harris decided on the open-air booking because it has previously been so successful in Baltimore, Milwaukee and Washington. He won't get indoors again here until civic auditorium is built in downtown hill district and that isn't likely to be until 1959.

"Ice Capades International" will come in Aug. 17 for 10 nights while the local National League entry is on the road. Harris also has show set in four other ball parks, in Baltimore again, Richmond, Va., Columbus, O., and Cincinnati.

Jersey Resort Spots Hit by Court Ruling Against 'Games of Skill'

Atlantic City, July 3.

Police closed 19 socalled games of skill on the boardwalk here following a decision of the N. J. Supreme Court that they were illegal. The decision shutters every "game of skill" in every resort city along the N. J. coast, with hundreds of thousands of dollars in property, leases, and goods involved just as the lush summer season gets underway.

In a move to forestall the Court's action, the New Jersey Legislature on Thursday night (28) acted to exempt the skill games from the decision of the court. If Governor Robert Meyner signs the bill, the closed skill games could reopen. This would afford them an opportunity to get some of the summer season in before the legislation could be challenged in the courts.

Only word from the governor on Friday (29) was that he would "not sign the bill today." On the basis of this, Attorney General Grover C. Richman Jr. sent wires to the state's 21 prosecutors ordering them as the county's chief law enforcement officers to immediately close games of chances in their areas.

Hundreds of thousands of dollars have been invested in the 19 spots plus those on resort piers. The city collects in mercantile fees more than $30,000 yearly from this source. Most of them have been converted into skill games after operating for years a bingo or similar games on the boardwalk.

Many here believe it now only a matter of time for this type of boardwalk attraction. Even should Meyner sign the bill giving the games a new lease on life, it would be a short one, for the various church and other organizations against gambling would again attack the law in the courts.

Pa. Park Follows Ruling

Philadelphia, July 3.

Following the lead of Atlantic City and the New Jersey authorities, four games of skill at Willow Grove Park, Pa., were closed down by the Montgomery County District Attorney's office. D. A. Bernard E. DiJoseph called the games gambling devices after a visit to the park.

Judge George C. Corson, who dissolved the injunction, refused to rule on the gambling issue, but cited the recent ruling by the Supreme Court of New Jersey which held that many "so-called games of skill were gambling devices." Counsel for the concessionaires plans to carry the fight to a higher court.

Waldorf-Astoria, N. Y.

Ted Lewis & Band Revue, including The Caribbeans (3), The Shadow and the 3 Girls (Barbara, Bonita & Lynn); $3 couvert.

Joe Binns and Claude C. Philippe have been going in for offbeat bookings in the Waldorf's Empire Room and Starlight Roof, running the gamut from Maurice Chevalier to Pearl Bailey and Harry Belafonte. Ted Lewis, who opened Monday (2), is another in the same idiom, and may be followed by Vic Damone and Jackie Gleason who wants to baton a 40-piece orchestra, a la his svelte Capitol Records "mood" musikers.

As for Lewis, who ad libbed this is a first for him on "this side" of town, the tophatted showman proves anew that whether it's the gambling spas, the Dixie belt resort stands, the socalled "Broadway" rooms or in the plusher environs of this Park Ave. hostelry's roof he is palatable all the way.

Harry E. Gould, w.k. in show biz as a backer, theatreowner and general benefactor where the amusement industry is concerned, made Lewis' Waldorf preem an event by tieing in the Police Athletic League as part of the auspices. Lewis' own 45th anni in show biz made it a generally appealing milestone. The clarineting "tragedian of jazz" footnoted that, counting his Circleville (O.) novitiate — where, incidentally, the Ted Lewis Playground stands today as a permanent memento to local boy who made good—his show biz calendar is nearer the Golden Jubilee phase, having worked for Gus Sun et al. in the Ohio belt for a few years before hitting the trail for wider horizons.

Lewis is another exponent of don't-rewrite-a-hit; he may embellish it, and as a good showman it's very necessary that the tried-and-the-true doesn't become the tired-and-the-through.

Thus, recaptured are the trademarked "Is Everybody Happy?"; the "Me and My Shadow", with the colored chap doing a carbon of the maestro in top hat, clarinet and expressive hands; the femme foils ("Isn't She A Pretty Thing?"), and the rest of it. The Shadow, No. 4 in the series, is Elroy Peace Jr.

The 3 Girls, merely billed as Barbara, Bonita and Lynn, are variously vis-a-vis for femme foiling, including a mild striptease, and The Caribbeans are a particularly impressive terp trio. The blonde is a looker and the two boys run the gamut from the Jack Cole style of East Indian rhythm-terping to "St. Louis Blues." Full tags are: Lynn Lyons, blonde thrush," Barbara Esko, ballet specialist; Bonita d'Andrea the stripper. Sol Klein batons Lewis' regular 12-man band as he has for 28 seasons.

The premiere was a single-show affair in light of the PAL and 45th anni hoopla which also saw radio-tv personality Virginia Graham, Harry Hershfield as "Boy" of The Lambs, and Harry Delf as "Dean" of The Friars, saluting the headliner who, for the occasion, became the g. of h. at his own opening night. Dinner chairman Gould introduced a Deputy Police Commr. who responded for donation of the equipment to a drum & fife corps of juveniles, and there was even a diplomatic touch as Bollvian Ambassador Victor Andrade, his wife and teenage daughter, came on the floor for a personal salute to the battered-toppered clarineting virtuoso.

Lewis insures his nostalgia, which ranges back to the 1917 Rector's days, with a topical r&b fanfare, segueing into the jazzique "Saints Come Marching," and in toto winds up a solid score for his one hour-plus revue. Among the "salutes," incidentally, was one to his longtime personal manager and wife of 41 years (so announced) the ubiquitous Adah Lewis. Incidentally, she set the pattern by sitting in the "cheap" seats—the huge turnout (at a $15 blueplate special dinner) created a seating problem which, as Hershfield cracked, witnessed more "displaced persons here at the Waldorf tonight than in Europe." Per usual Mischa Borr is the tiptop alternating dansapation aggregation. *Abel.*

Fontainebleau, M. B'ch

Miami Beach, June 29.

Toni Arden, Harvey Stone, Murio & Sheila, Sacasas Orch, Murray Schlamm; $3.50 minimum.

Lineup brought in for the Lion's International convention week is the best balanced the La Ronde has offered in some time.

Toni Arden, a previous click here, marks up a solid score with her book of ballad-accented tunes. Using an occasional upbeat tempo for change of pace, the attractive, smartly-gowned brunet holds them from opener, her smooth, effortless delivery adding to class aura engendered. Best on the soft projections, Miss Arden applies a smart phrasing talent to "I Could Have Danced All Night" from "My Fair Lady," tosses in "You Do Something To Me" for a tempo switch, then rides high with medley of "Sorrento" and "D'Amore." Balance of her compote is concentrated on love themes, but handling brings the idea off to strong returns. She maintains the click impact with topper, a group of Parisenne pops.

Harvey Stone, working this big room for the first time, sparks steady howls with his array of topical twists. He's been seen to good effect in these parts before, at other hotel-cafes, but on this outing, he looks and acts the class cafe comic, thanks to easy, well-timed approach to the tablers and his material. The basics of his routines are from the standard patter primer, but rework of lines and inserts of new ideas make his Las Vegas and "life with wife" routines steady yock earners. Click staging has him wind from waggery into special lyric finishes to provide the big timey touch. End result, a resounding payoff from the aud.

Teeoff spot via Murio & Sheila sets a zingy pace. The adagio-ballroom patterns they offer are shrewdly routined to build to one-hand balancing and spins that earn gasps. Climaxer, in which the male twirls partner around balanced on *Lary.*

Ciro's, Miami Beach

Miami Beach, July 1.

Frank Parker with Sally Singer Leon Fields, Fletcher Peck Trio, Carmelito Sisters; $3.50 minimum.

Owner Dick Pearson, trying to enter the tough competition offered by hotel-cafes, has embarked upon a name-attraction policy with Frank Parker as his first bid for the patronage. Whether the try will be a successful one remains to be seen. The location of Ciro's is—for the summertime—off the beaten track, away from the Beach's hotel row. There may be a chance for the heavy trade once the neighboring Beachcomber reopens on the 20th with Martha Raye to help draw the crowds to the area. At present, the spot is alone, and with Parker, doing fair business.

Parker has himself a solid nitery act that would go well in any location. It's a canny blend of talk and song with accent on the Godfrey goings-on, although the vet tenor makes sure to insert insists of his high regard and friendship for his ex-boss. Withal, the tablers go for the laugh-angled lines from which Parker extracts a healthy load of laughs. His timing on that phase of his staging is excellent, aiding impact on auditor's risibilities.

Vocally, he sounds out a potpourri of special arrangements in top style, the high-ranging cleffings hitting for full returns. Included are standards, comedy-lyrics anent age, women and Godfrey, and reprise on tunes he's been associated with. One of the high spots in the act is an "interview" with a high school "teenager" reporting for her school paper. The unbilled little lass playing the part does a sock job of straighting. Overall it's a fully entertaining 40-odd minutes with the tablers asking for more.

Supporting show is a disappointing one. Teeoffers are the Carmelito Sisters who grind out series of bumps and unintelligible music to a Latin beat. Scant garb doesn't add any tone to the visual aspects of their canto, nor do their gyrations around stage.

The Fletcher Peck trio boasts inventive lyric-laugh material, but lack the comedy experience to get the most out of the writing. Peck is credited with the writing and arranging and rates a bow on that phase. He also takes on the comedy chores, with his best job done on a tricky piece based on a tune sung and played to a swicth-in record speed with sound effects. As is, he could stand restaging if the objective is comedy. Instrumentally Peck and his aides are of upper-grade caliber.

Leon Fields is best of the entre' acts. The guy has been around and knows his way with a cafe audience. There's some familiar stuff in his book, but he still garners giggles with the gab. When he hits his takeoff on a cafe torch singer, works over a stripper's husband's woes and adds some zany impreshes, he warms the palming contingent to hearty response. *Lary.*

Chez Paree, Chi

Chicago, June 28.

Ritz Bros. (3), Micki Marlo, Y-Not Twirlers (9), Chez Paree Adorables (6) with Jimmy Lee, Brian Farnon Orch; $1.50 cover, $3.75 minimum.

This two-weeker, opening Thursday (28), should bring goodly crowds to this topdrawer nitery, especially the out-of-town rubberneckers.

The layout has two unusual aspects to recommend it: first the Ritz Bros. have not appeared here in several years and, second, booking of the Y-Not Twirlers, a spectacular western dance unit, is very offbeat for the Chez.

The Ritz freres are the same as always, very unsubtle and very funny. Trio could never be accused of going over anybody's head. The low comedy, the broad double entendres, the heavy-handed burlesques, the mugging and the pratfallery are all included. And the combo makes for bellylaughs.

Making their first appearance, revue style, early in the show, the Ritzes do a Kentucky hillbilly bit with salty verses, for good returns. When they get into the major portion of their act, they do a yock-producing Mexican disk jockey routine and follow it up with a hilarious Johann Strauss bit, easily their best, thanks to irrepressible, eye-rolling Harry Ritz. Wrapping up with a burlesque of the Trenets, Sablons and Chevaliers, they exit hoofing to loud mitting.

Thrush Micki Marlo provides the femme allure on this bill and displays a neat set of pipes as well. Bowing with "Hello," she goes on to "And the Angels Sing," a medley of standards, and wraps up with "Darktown Strutters Ball." Miss Marlo has a sexy voice and looks to match and it's quite a combination. Gets a big sendoff.

The Y-Not Twirlers will be riding the crest of the wave if the western binge that seems to be developing ever comes. In addition to the novelty of the act here, their precision and showmanship win the crowd early. Four boys and four femmes do intricate Western dance figures for big visual returns, with a caller changing the patterns in a strange monotone. The monotone is particularly effective, though it takes getting used to. Doing some of their most spectacular bits in luminous costumes to darkened lighting, the Twirlers wind with the boys throwing the girls around their backs without mussing a hair. The patrons eat it up.

The Chez Paree Adorables do a pair of well choreographed and well executed production numbers to open and close the show. Though their first, with a farm theme, should have been saved for a show without a western element, they nonetheless give the show a plus with it and their closing Ziegfeldian number.

The Brian Farnon band gives solid backing throughout. *Gabe.*

Quatres Saisons, Paris

Paris, June 19.

Georges Lafaye Puppets (5), Garcons De La Rue (4), Denise Lebrun, Lona Rita, Francis Lemarque, Yares (3); $4 top.

Left Bank boite has done away with its more complicated satirical revue aspects, and now puts this yearly show on a strictly name entertainer level. One of the last of the highbrow cabarets, it still has enough unusual numbers to be worth a touristic ogle as well as drawing the intellectual Gallic set. It looks to remain a staple in its theatre-like setup.

Highpoint is the Georges Lafaye Puppets (5) which is set against a black background, with manipulators covered by black garb, who carry on with some poetic and inventive cavortings of their lifelike puppets. New numbers make this a firstrate entry. A firstrate interpretative striptease number makes a telling point on the present craze here. Then an abstract luminous group of figures and a reprise of the "John-Marsha" bit make this a fine act. It is ready for another Stateside trip.

Garcons De La Rue (4) underline their clever street songs with capable production backing as they carry out their poetic and dramatic street ballads. Fine mime and telling shafts of comedy with clever production slant this as another group that would make a telling dent Stateside for vaude, nitery and video showcasing.

Denise Lebrun is a pert young girl whose smart balladeering of self-cleffed ditties on the plight of an innocent in a hard world make up a good offbeat number. She has progressed in poise and looms as a good singer here, but is as yet too special for much U. S. appeal.

Lona Rita has stepped out of a chorus line to try an act in which she sings and does a parody of dance steps through the last half century. Unimaginative, with the lack of a personalized approach and spark, this is an unsatisfactory number.

Yares (3) are two men on guitars and a girl on bongo who give out with a catching broadside of latino rhythms for a colorful entry. Francis Lemarque is one of the canniest songwriters here who has turned to singing his own numbers. An understanding for his work makes his weak voice savvy and acceptable in a deft songalog. *Mosk.*

Blinstrub's, Boston

Boston, June 26.

Four Voices, Jill Dorian, Florida Trio, Cerneys (2), Four Amandis, Michael Gaylord Orch (10), Lou Weir; $2 minimum.

Closing week of the season finds one of the best singing groups to hit Blinstrub's 1,700-seater holding forth to big auds. Four Voices display plenty of punch and showmanship with a zingy stint of everything from oldies to rock'n'roll garnering boff returns. Night caught the four young dark haired and personable tuxedo clad singers nab several encores.

Holding for the week through Saturday night (30), Four Voices close a season which was replete with big names and a money success for this huge boite where $65,000 worth of new lighting and decor will be installed during the shuttering. Spot reopens after Labor Day. Group's repertoire includes "Too Close For Comfort," "I Never Knew I Could Love Anybody," "I Don't know Why I Love You Like I Do," "The Big Eye," a rousing rock'n' roller, "Object of My Affections," "Geronimo," and others. Encore is "Sing," followed by a round of impressions of Vaughn Monroe, Don Cornell, Mario Lanza and a neat carbon of the Four Aces in choreographic takeoff for next exit.

Jill Dorian, in black leotard, opens the show with nice round of taps. Florida Trio, acro with accent on contortion, has man and femme coming on stage with trunk which falls open unveiling third member of troupe. The man and femme take the rubber limbed guy and proceed to do weird things with his arms and legs finally hanging him on a scale where he proceeds to go into a zombie dance. Click turn.

The Cerneys, youthful dance team, have an overly long act. Opening with nice pantomining, they go into some nice overhead spins and segue into a fast tango and a torrid flamenco. Pair continue with more spins and twirls. They're good on the cute stuff, but there's a little too much of it.

Four Amandis, teeterboard vaulting act, are a holdover from last week's show and make their third date here this season. Mike Gaylord cuts a neatly paced show and works the dancing sessions in fine fashion while Lou Weir pleases with organ interludes. *Guy.*

Gatineau, Ottawa

Ottawa, June 29.

Jonah Jones Quartet, Pat Morgan, Bert Stone, Lindsay-Daye Dancers (6), Champ Champagne Orch (8); $1 admission.

It's jazz week at the Gatineau with the Jonah Jones' quartet toplining. This is a switch in Gatineau policy, using an instrumental group playing straight for a 30-minute stretch with no gimmicks, comics or other business except some chanting by Jones between trumpeting chores. Layout goes over big, special palmslaps going to quiet drum solos by Harold Austin. In fact the whole Jones stint was unusually quiet, players sticking strictly to good basic jazz and not trying to impress with flash or crash. Group stayed with standards like "Muskrat Ramble," "Saints Go Marching In," "Stardust," "St. James Infirmary," etc.

Bert Stone, a fave in this room, is back after more than a year with new and strong comic material, his stint composed chiefly of dialect gags smoothly and capably strung together. The tablesitters with him from teeoff, Stone gradually builds them into the act to big returns. Among his dialects are British, French, Scottish, Yiddish, Italian, Irish, Chinese, Russian, German. This is a smooth operator who appears suave and neat even when he's screaming.

Held over is standout chanter Pat Morgan with a "Tip Toe Through the Tulips," "Object of My Affections," "If I Didn't Care," and others. Also h.o. are the classy Lindsay-Daye Dancers. Champ Champagne band plays for shows and dancing, with Yvonne in the lounge sing. *Gorm.*

Latin Quarter, N. Y.

"Mardi Gras de Paree," conceived and directed by Lou Walters; choreography and staging, Natalie Komorova with Hazel Scott, Trio Bassi, Johnny Puleo & Harmonica Gang (6), Francois Szoni & Patti. Minimum, $6.

Lou Walters' loft has a splashy production outing, with Mardi Gras motif for the tourists and local sports and no one goes away feeling on the short end. Show on the raised boards has bigness (in the nitery sense) and color as well, and the accent on Paree milieu, via the vocal and choreo offering of the house personnel produces the right kind of entertainment values for the large room.

Dimensions of the 48th Street one-flight-upper, however, aren't compatible with banner-billed Hazel Scott. Savvy as ever to the ways of belting out a blues tune and handling the pianistics, Miss Scott, nonetheless, has trouble in making contact with the kingsized audience. She tries for flash with movement around the stage, instead of holding to a stationary position, and with some emphasis on the visuals with a white slit gown that draws attention to the legomania. But style's the thing and Miss Scott is out of bounds when not in an intimery; her "class" comes through mainly on closeup.

Trio Bassi—two guys and a gal—draws robust mitting with their foot-balancing turn. Just in from the London Palladium, they have the crowd appeal in an act that has pace and nice timing.

Johnny Puleo's crew, derived from the Borrah Minevitch company, provides good fun and with some refinements should prove fine programming on anybody's medium. Puleo is a diminutive comic who blends the slapstick with the harmonica outbursts in correct proportion, one effectively complementing the other.

Francois Szony is a standout vet of the ballroom circuit and herein has a new partner, Patti, whose "newness" shows through. They've been working together for a while but the N.Y. showcasing seemed to have unnerved the girl in a couple of instances. These are only minor flaws, though, detracting little from the act's overall merit. Their balance-&-spin material gives them the element of individuality in a crowded field. *Gene.*

Sands, Las Vegas

Las Vegas, June 27.

Nat (King) Cole, Rowan & Martin (2), Natalie & Her Beachcombers (4), Copa Girls (14); Antonio Morelli Orch (14); $2 minimum.

Nat Cole reigns atop the Copa Room marquee for the next four weeks and it looks like SRO all the way. Cole's svelte decoration of a song never seems to wear on the patron, because after a solid hour of chanting, the hoots are long and loud for more.

Cole doesn't waste any time with applause milking, but folds his roster of tunes, the hot note being struck when he reaches into his bag of disclicks. Every once in awhile, he inserts an offbeat song, i.e. "Miss Otis Regrets," or reaches for the piano keyboard to temper his repertoire just right. In latter department, he nimbly pianos variations of "Just One Of Those Things." Smash windup has him reciting top records, following up with "I'm On My Way To Cuba," during which he is joined briefly but effectively by Copa Girls in flash assist.

Rowan & Martin is a new comedy team to these parts and scores well. Most of their stuff is fresh, and they waste no time in socking across the message. Spright ribaldry at the top is followed by a yock evoking satire called "A Night Watching Tv." During latter, they turn w.k. programs inside out, wrapping up the bit with a revelation of what could happen were Gillette's fightcast interspersed with "Medic." Begoff is "A Shakespearean Night In Las Vegas—Or, Laurence Olivier and One Drunk Heckler." Lads should have little trouble returning regularly to this bistro belt.

In addition to slot with Cole, Copa Girls decorate the stage at the top, trotting through a beminked "Supermarket For Millionaires," returning at the center in a holdover from a previous bill. Chorus is led through numbers by Natile & Her Beachcombers. Antonio Morelli's orch supports the show superbly throughout, while Charlie Harris, bass; Lee Young, drums; and Charlie Collins, guitar, add zing to Cole's balladeering. *Alan.*

Versailles, N. Y.

Nick Prounis & Arnold Rossfield presentation of Jan Brewster production "Fashions in Rhythm" with Lou Nelson, Jerome Courtland, Paula Hayden, Susan Brooks, Bob Miller, Tony Rella, Sue Ann Langdon, Bill Heyer, Helen Silver, Dale Monroe, Buzz Halliday, Barbara James, Salvatore Gioe Orch; Music, Jane Douglas White; Lyrics, Sidney Shaw, Jan Brewster, Directed by Shaw.

Sponsors: Whitehouse & Hardy, Nettie Rosenstein, Madeline Fauth, Coronet Bridal, Batterson, Johnson & Murphy, Gordon of Philadelphia; Schiaparelli, Catalina, Kleinert, Trigere, Frederica Furs, Custom Made, Giovanni, Nathan Strong, I. Miller, Koret, Trifari, Aster Flowers, Helene Scott's Maternities.

A cocktail time unit that made good in its own niche is on its way to becoming an evening fixture. "Fashions in Rhythm" started its career as an afternoon divertissement at the Versailles, and since then, it's been enlarged and rewritten for the evening trade and apparently, it's set to make a good summertime bit of entertainment.

The Jan Brewster show is important for several reasons. The unit shows the possibility of sponsored shows in niteries on an important scale, it frees the fashion show from the confines of a runway and a narrator, and it proves that under smart production, show costs can be abbreviated as to be virtually painless and still have boxoffice.

"Fashions in Rhythm" has been rewritten to meet the newer demands of its tenancy in a nightclub. There are several items in this edition that warrant wider showcasing. Jane Douglas White becomes a songwriter of especial importance with a lively set of tunes, some deserving a much wider circulation. And a fresh batch of willing youngsters, seemingly ignorant of the fact that the show has a lot of sponsors, appear intent on putting over the entertainment facets of this piece and successfully attain that goal.

In a show of this size, there could have been some dance numbers per se as well as incidental terping, and the comedy could have come in greater spurts. In addition, 10 minutes or so could be cut so that the running time stays within the hour limit. Otherwise, the Nick Prounis-Arnold Rossfield enterprise has done a bright bit of pioneering—one that can ultimately benefit the entire cafe industry inasmuch as it points out at the same time, a new source of financing for shows as well as a compelling reason for attendance by a prosperous segment of the cafe-goers.

One facet of the present edition is the diminution on the coutouriering aspects of the layout. Some of the styles used are in a theatrical vein, and others are so excellently fused to the numbers and the staging that coutures automatically blend in with the proceedings. Incidentally, an integral part of the show is the printed program, which provides the only mention of the sponsor's name, aside from the show credits.

Lou Nelson, who replaced Larry Daniels in the previous Versailles unit, is again on board for the major comedy chore. He projects a good line of gab capably. The laughs come with a good rate of regularity and he works in the standard nitery manner for excellent results here.

Another cafe regular is Jerome Courtland, who has traversed the N.Y. cafe circuit from the St. Regis to the Latin Quarter. In this instance. Courtland has had to move far afield from a stationary position at the mike. The movement gives him a deal more animation that he possessed in previous runs and he makes a good overall impression. In the unit scheme, which has a thread of a book, he's the groom, and most of the duets generally with Paula Hayden, a personable girl with a legit voice. Miss Hayden can trill out upon occasion, but generally controls her volume to permit a pleasant quality to project.

Narrator is Harry Harris, a holdover from the original afternoon project. He's a good singer and performs well, but at times during the early part of the show, the comment needs a humorous lift. Weaving in and out of the proceedings, he performs capably.

There are some singers who indicate that they can soar further. Susan Brooks, for example, is a looker, who sings in a manner that indicates she can do well in the legit field. Her rendition of "Do It Yourself" with Bob Miller is a standout. Miller is a good performer who gives out with a sense of humor upon occasion, and holds up.

The situation comedy is by Helen Silver who registers amply, but a more pronounced brand of nightclub humor is needed. The male contingent in the show performs well. Bill Heyer, Tony Rella and Dale Monroe sing in a manner that gets over, can do lines and also lead to the impression they can widen their employment horizons. The rest of the femme contingent comprises Buzz Halliday, a spirited performer; Barbara James, who is handicapped by working in a French accent; Sue Ann Langdon an attractive entertainer, who does well for herself in the proceedings.

A revue of this length should have a few more highlights such as the one by Nelson, but a high level of entertainment is maintained throughout the show. There are some catchy tunes such as "Rock-A-Bye Rock 'n' Roll," an excellent finale with the femmes modeling maternity garb; "Only One Kiss," and a couple of others that make for pleasant listening.

One thing about a show of this kind is that the customers can always tell a sponsor's table. That's where applause begins when their coutures are on stage. There were several sequences that were more spontaneous, such as the scenes when the furs and mother-to-be garb were paraded. Apparently, the shows are doing sponsors some good. Whitehouse & Hardy, for example, have assumed sponsorship of all the men's wear, with only a couple of exceptions, and some of the bankrollers on previous shows have enlarged the amount of their participation. Apparently, this kind of show biz can have b.o. above and below the line. *Jose.*

Hotel Muehlebach, K. C.

Kansas City, June 29.

The Harmonicats (3), Clyde McCoy Orch (8); $1-$1.50 cover.

Summer switch is on at the Muehlebach where policy will be change of bands every four weeks, with a single act. To begin this setup, The Harmonicats and Clyde McCoy have been brought into the Terrace Grill. With some specialties from the band the show runs 40 minutes and proves pleasing.

This trip around McCoy is carrying a smaller orch of seven besides himself, and putting emphasis on dixieland stuff. He leads off the show in this style with "I Found a New Baby," and sideman Paul Williams takes over the emcee chores and chants a solo "Darktown Poker Club." Young Jimmy Fitzgerald also comes out of the band for a medley of "I'm Forever Blowing Bubbles" and "Cecilia" done with a novelty treatment.

The Harmonicats and their amplified instruments take it from there, swinging off on "Tea for Two" and their recognized version of "Galloping Comedians." They build a bit around "Cherry Pink and Apple Blossom White," drawing out a couple of chuckles and making it the basis for specialties by Don Les on the bass harmonica and Al Fiore on the chord harmonica. Leader Jerry Murad knits together the proceedings, taking part in the comedy and emceeing their portion of the show. They go in for sweeter stylings on "Tenderly" and "Moonglow," give the fuller treatment to "Hora Staccato" and get the joint to jumping with their "Harmonica Rock Boogie" and "Night Train." *Quin.*

Chaudiere, Ottawa

Ottawa, June 26.

Donna Grescoe, Pagets (2), Ray Royce, Three Deuces, Harry Pozy Orch (8); $1 admission.

Violinist Donna Grescoe clicks with the Chaudiere Club tablesitters without gimmicks. Except for a brief offering of "Danny Boy" on a miniature fiddle, she gets across on her ability plus skillful tune selection and staging. An informal gab bit helps set her up as a socko act. Standouts include "Chicken Reel," "The Canary," "You'll Never Walk Alone" "Blue Star" "Maleguena" and others.

Chanting of Three Deuces in another of the current rash of vocal combos. It's getting monotonous around here. Deuces, in from England, scheduled for the Canadian National Exhibition in Toronto, home of Lads and Cuts, would do well to get away from the pattern and try for something fresh.

Pagets, male and femme, work an okay adagio stanza, plus a Latin bit that shows the team's United Kingdom origin. Ray Royce, who juggles clubs, hats and balls from a unicycle plus some comedy, turns up in the Chaudiere after a recent stint in a neighboring nitery, the Fairmount. He shows ability to make it a good act but material is too routine.

Harry Pozy band showbacks and plays for dancing. *Gorm.*

500 Club, Atlantic City

Atlantic City, July 1.

Dean Martin & Jerry Lewis, Conn & Mann, 500 Club Dancers (8), Dick Stabile Orch (19); Tony Curtis, emcee; $6 minimum.

Paul (Skinny) D'Amato's big Vermillion room in the midcity 500 Club got off to a running seasonal start tonight with Martin & Lewis' 10-day stand before an audience which packed the 700-seat spot at the dinner show. Even before the carly crowd got on the street a line was queued up awaiting admittance to the midnight performance. Advance reservations indicate that the pair will equal, if not surpass, their record of two years ago when D'Amato closed the club for three days after their appearance to give all hands a rest.

M&L again prove that they have what it takes as far as the night club crowd is concerned, taking to the Boards and keeping those out front with them solidly for 75 minutes. While the act finds Lewis a bit tamer than other times he played here, it's a smash on any night club circuit.

A nitery assignment is apparently still a job for these lads. Despite their well-publicized feud, the duo make contact with each other to give the resort's vacationers their money's worth. They seem at home with each other and with the audience, and nobody's seems mad at each other.

Growing in strength as it proceeds, team's next-to-final bit is the top spot. Here Lewis appears as a Japanese rock 'n' roll singer, with Martin doing the interpreting. Lewis is in Oriental garb, including glasses plus Nip hat, and in a singsong, highly-pitched voice gives out with his version of Oriental rock 'n' roll, with gestures which mean one thing, but not what Martin says they are. It's one of the best the boys have done.

A bit from their current picture, "Pardners," is also a standout, with Martin trying to teach Lewis the use of pistols and rope. Pair romp through early parts of act in standard M&L fashion, Martin offering favorite vocals while Lewis clowns with partner, Stabile and payees.

Backing the boys are six white-coated youths. With song and softshoe they bring on Lewis, and later Martin. Group work closely with boys and help considerably with their singing and dancing roles.

Conn & Mann do a nice dance act and the club dancers, eight nifties, should and probably will be seen more as the season advances. Tony Curtis is back as emcee. The 19-piece Stabile band is the largest ever used, the house band of seven being augumented by six from the M&L unit, plus five from the resort. *Walk.*

Flamingo, Las Vegas

Las Vegas, June 28.

Andrew Sisters (3), Alan King, Ron Fletcher Dancers (9), Frank Howard, Louis Basil Orch (12); $2 minimum.

The Andrew Sisters return together to the nitery biz with a four stanza turn at the Flamingo, and as far as the fans are concerned, the trio sums it up in their opening shot, "I Was Born To Be With You." Gals never sounded better and there's no reason why they should not resume their role among the surefire regulars on this gold-dust circuit.

That the Andrew Sisters will remain associated with many a top tune of the day is clearly reflected in the instantaneous response that greets the standard faves they revive. Songology, as a matter of fact, embraces most of their song identities. They place emphasis on their avowed pledge that the "war" is over when they take time out to kid the woes that befall an act such as their's when they're split apart. During later, a Charlie O'Curran song tale, each takes a solo turn at it, failing to register until joined by the remaining pair. Exaggerated though it may be, it's nonetheless so true.

Alan King has little problem snaring attention with his umpteenth return to this room. His opening barrage of yock catchers is a bit about the haves and have-nots of gambling, pitched to his audience a la Billy Graham. His fanatic verbal rebellion (onstage, of course) against the casino settles down when he deals with kids, wives and mothers-in-law; but the reception is the same—sock. Particularly funny is his narration of the "Tv Monster."

Ron Fletcher Dancers unveil a provacative piece at the front set to the theme of "Mamie Stover," returning in the center to unwind some zippy choreo to a medley from "My Fair Lady." Production numbers are excellently paced by terper Linda Olsen and crooner Frank Howard. Louis Basil, as usual, stirs a top musical bracer with his baton, while doubling as show's emcee. *Alan.*

Mapes Skyroom, Reno

Reno, June 28.

Lili St. Cyr, Dave Barry, Lolo & Lita, Skylets with Joe Kirchen. Eddie Fitzpatrick Orch; $2 minimum.

Reno first met Lili St. Cyr as Carmen a couple of years ago. Then last year it was as Sadie Thompson. This year she's in "Monaco for a Night." The scene changes but the ideas remain the same—the undress, the bath, the drying sequence, the couch, the negligee, the curtain. If anything has changed its been Miss St. Cyr's franker approach.

The second most apparent thing, after Lili St. Cyr herself is the business. She's never failed the Mapes Skyroom in this capacity. This time she'll be around for a month.

Dave Barry, the nonchalant comic, should be nonchalant—he's line-for-lining the same material he's been dealing with for some time now. Women drivers, Godfrey, Churchill, time payments, and his surefire salute to the women. But familiar though it may be, it's hilarious fare from the start.

Lolo & Lita slapstick with some spinning plates and Lolo flops around in long shoes which allow 45 degree angles for the tricks. But when they manufacture balloon animals on stage, and hand them out to ringsiders, they receive their kindest response.

The Skylets have surrounded the show with Paris numbers while Joe Kirchen sings. *Mark.*

Eddys', K. C.

Kansas City, June 29.

Sonny Howard, Malagon Sisters (3), Tony DiPardo Orch (8); $1, $1.50 cover.

Pairing of Sonny Howard, a three-time winner here, and the verve-ful Malagon Sisters, new to the town, turns into an especially lively session of 40 minutes. It's a show with quite varied entries which keep the customers on their toes throughout.

The three Malagon sisters, Gladys, Haydee and Carmen, are the acme of Latin looks and energy, doing a variety of songs and dances in French and Latin styles, tres bon and muy bien. They're full of bounce on the opening mambo, hold the quota of shakes high in a French medley, and possibly add a few extra in a Latin duo of "Cumbachero" and "Babalu." Up from the Dominican Republic, they do "Cha Cha Cha" and close with an exotic terp. It's an unusual turn, well received.

After a two-year absence, Sonny Howard is back for his third stand in the room and he's off to a fast start with a vocal of "Dancing in the Dark," then moves into his "gotta have a gimmick" as basis for his list of impressions. He brings in Frankie Laine, Nat Cole, Dean Martin, Billy Daniels, Jan Peerce, The Ink Spots, among others, running the vocal range from baritone to tenor, all with wellrounded versions, and generous comedy touches. He paces these with a supply of parodied song titles, and has sock bits in his "Pagliacci" and "Bill Bailey" innings at closing. *Quin.*

El Rancho, Las Vegas

Las Vegas, June 27.

Sophie Tucker, John Carroll, Renee Molnar Dancers (9); Ted Fio Rito Orch (12); $2 minimum.

That Sophie Tucker is getting a "second wind" is pointed up in her initial tune, "I'm Starting All Over Again," and the vitality with which she punctuates the repertoire of new verses which she spiels at El Rancho Vegas during the current five weeks. Underscoring her material with the personality that has trademarked her during five decades of show biz, she advises all that "You Can't Deep Freeze A Red Hot Mama." She then turns philosophical to urge everyone to "Take A Good Look At Yourself Everyday."

From last trip here, she repeats "Myron, Watsa Matter You're Not Desirin'?" A medley of faves sets up sock "No One Man Is Gonna Worry Me." Her vitality is particularly reflected in her hip-swinging "Rock Around The Clock" spoof at the music fad. Her "Sophie Tucker For President" turns the house into a convention hall.

After an absence of three years, John Carroll returns to Vegas equipped with an act that merits plenty of attention along the nitery circuits, and no doubt he'll be added to hospice owner Beldon Katleman's lineup of regulars. Carroll couples his strong bary pipes to personal charm and histronic savvy to upbeat a series of w.k. tunes. Highpoint is his poignant dramatization of "A Story About My Daughter Julie," a sock piece capped with "Too Young" and "Hello, Young Lovers."

Renee Molnar and line turn a hep toe in an attractive curtain raiser. Ted Shapiro injects added mirth into Miss Tucker's segment as her foil and pianist, while Ivan Lane is fine as he keyboards behind Carroll. Ted Fio Rito's orch firmly supplies musical backdrop throughout the show. *Alan.*

'Showmanship'

Continued from page 2

Myron Blank and Walter Reade Jr., originator of the idea, declared that too often exhibitors attending conventions are snowed under with a welter of trade discussions and return home without a single concrete business-building idea.

"We want to present exhibitors," Reade said, "with a kit of specific suggestions which can help them make money immediately. The people meeting in Chicago will be a spade group who will sift the ideas that have worked successfully and will offer them to the rest of the membership as positive methods to improve the boxoffice."

The Chi meeting, Blank noted, will also take into consideration what theatremen can do in the future to help the industry "exhibition-wise."

Natural for B'way

Continued from page 1

and the defendant, Miss Dorsch, are stars. Miss Dorsch nodded vigorous agreement.

"Do not attach any importance to the testimony of actors," a spectator shouted a moment later, "They are all cowards, liars and people without character." Whereupon a supercharged thesp roared, "Mr. W.— —I can't even bring myself to mention his name, should be deported to West Germany." That brought a protest from correspondents for West German newspapers covering the affair.

Albin Skoda, Josef Meinrad and Alma Saidler, all leading members of the Burgtheatre, testified that Weigel had often insulted them in reviews and articles, because they had appeared in Soviet-arranged shows and Soviet films during the Russian occupation (1945-55). Meinrad asserted that the critic had referred to him in print as Josef Iwanawitch Meinrad.

When things finally quieted down, Weigel protested that the $20 fine was "too small" and Miss Dorsch that it was "too high." The defendant, it was brought out in testimony, had waited outside the Cafe Raimund, a Weigel hangout, and when the critic emerged, asked his identity to be sure it was he. Then she clobbered him twice. She explained that he'd written a scathing review of her performance. Weigel sued.

Lure Picture-Makers

Continued from page 1

who recently exited "A Hatful of Rain" on Broadway, is starred, repeating the role he created in an off-Broadway production of Calder Willingham's dramatization of his own novel.

And In Arkansas

Possibility of producing low-budget pictures in Arkansas is being explored by a group of theatremen. The feeling is that there is a market for action-type pictures that might be produced at a lower cost away from Hollywood.

Holding talks with state officials are Tom London and Ben Cohen, who are interested in forming an indie production unit, and a committee of theatremen headed by Jack Braunagel and Sam B. Kirby. Latter is also head of the publicity department of the state. The theatre committee met last week with Gov. Orval Faubus in Little Rock to learn what cooperation it can receive from the state.

VARIETY BILLS

WEEK OF JULY 4

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

Music Hall (R) 5
Rockettes
William Weslow
Martha Rich
George Sawtelle
Will Mahoney
Richard Hayman
Istevan Marta

Palace (P) 6
3 Leggers
Capt. Shaw & Bobby
Marilyn Murphy
2 Chords
Dolinoff & Raya Sis
Cavaliers
Chaz Chase
Payo & Mai

AUSTRALIA

MELBOURNE
Tivoli (T) 9
K Dunhain Col

Joe Whitehouse
Wim De Jong
Geoff Thorne
Dorothy Hickey

SYDNEY
Tivoli (T) 9
Rayes & Faye
Jack Powell
B Banks & Part
Barbour Bros & Jean
Rih-Aruso
Bill Finch
Lawman & Joy
Romano & Maureen
Barry Rugless
Robert O'Donnell
Alwyn Leckie
Adele Inge
Lamb & Lahlen
Barbara Howe
Reg Park

NEW ZEALAND
PALMERSTON
Regent (T) 9
Hite & Stanley
Howell & Radcliffe
Ross & La Pierre
Trio Gipsys
Neal & Newton
Sallel Puppets
Laycock & Maureen
Stuffy Bryant
Jenny Howard
Alain Dlagora
Leon Fortez
Frank Ward
J McCormack
Daniel Davey

BRITAIN

BRIGHTON
Hippodrome (M) 2
Ruby Murray
Reg Dixon
Tommy Fields
Audrey Jeans
Dick & Dot Remy
The Skylons
Kathryn Orly 3
Belles & Beaux
Jack Simpson
Una Stubbs
George Mitchell Singers

EDINBURGH
Empire (M) 2
Billy Daniels
Tumbling Tomboys
Clifford Stanton
Elizabeth & Collins
Winters & Fielding
Stan White & Anne
Bashful Boys

GLASGOW
Empire (M) 2
Yana
Granger Bros.
Rhodes Felixio
Cherry Walner
Eddie Arnold
Dennison & Niblock
Raf & Julian

HANLEY
Royal (M) 2
Jimmy Paige
Freddie Harrison
Brazilianos
Arthur Tolcher
Buster Fiddess
Kazan & Katz
Girl Friends

LEEDS
Empire (M) 2
Jimmy Gay
Iris Feliskova
Prince Sisters
Ron Dillon
White & Simone
E & J Renano
Eve Williams
Honey Duprez
Edna Tinsley
Cooper Twins
French Models
Jack Whiteleys Peep Show Lovelles

LIVERPOOL
Empire (M) 2
David Whitfield
Rita Martell
Arthur Haynes
T & P Derrick
Benson Dulay & Co.
Evy & Everio
Richman & Jackson
Romaine & Claire

NEWCASTLE
Empire (M) 2
Bobby Thompson
Michael Hibbert
Gene Patton
Edna Dean
Terry Moore
June Balmer
Michael Hill
Ted Alex
Colleen Peacock
Johnny Shaw

PORTSMOUTH
Royal (M) 2
David Nixon
Johnny Stewart
Reg Varney
Four Jones Boys
Aileen Cochrane
Paula Marshall
Francini & Zandra
Bertha Ricardo
Godfrey James
8 Royal Dancers

SHEFFIELD
Empire (M) 2
Syd Seymour Co
Revel & Fields
Treble Tones
Constance Evans
DeYong & Delysia

SUNDERLAND
Empire (M) 2
Ronnie Hilton
Dorothy Reid
S & P Kaye
The Kelroys
George Meaton
Gold & Cordell
Alan Rowe
The Kordas

SWANSEA
Empire (M) 2
Lee Lawrence
McAndrews & Mills
Hal Garner
Eleanor Gunter & P
Archie Glen
Grossetto & Gaston
Russell & Susie
Peter Quinton

Cabaret Bills

NEW YORK CITY

Blue Angel
Enid Mosier
Steel Band
Bart Howard
Jimmy Lyons
Bon Soir
Pat Bright
Tiger Haynes
Felicia Sanders
Tony Eddie
Hazel Webster
Jimmie Daniels
Cameo
Morgana King
Buddy Greco
Chateau Madrid
Nacional Ders.
Carlos Valadez Orc
Candi Cortez
Ralph Font
Copacabana
Roberta Sherwood
Lenny Kent
Four Guys
Bob Travis
Dorothy Malone
Douglas Clarke
Michael Durso Orc
Franarli Orc
Downstairs
Julius Monk
June Erickson
Jack Fletcher
Dody Goodman
Gerry Matthews
Duplex
Dick Gautier
Sam Anderson
Mimi Kelly
Ada Moore
No. 1 Fifth Ave
Bob Downey
Harold Yonville
Hot'l H'nry Hudson
Jan Arden
Naomi Stevens
Angie Bond 3
Nocturnes
Joan Bishop
Hotel Roosevelt
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Hazel Scott
Harold & Lola

Harmonica Rascals
Szony & Patti
Trio Bassi
Princess Yasmina
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Bernice Parks
Living Room
Patricia Mathews
Nancy Steele
Stephanie Stewart
Park Sheraton
Alan Logan
Eddie Layton
Town & Country
Tommy Mara
Gary Morton
Vick Spaddy
Adair Manders
Damiron Orc
Johnny Morris Orc
Versailles
Fashions in Rhythm
Jerome Courtland
Lou Nelson
Susan Brooks
Buzz Halliday
Sue Ann Langdon
Barbara James
Paula Hayden
Bill Heyer
Tony Stella
Bob Miller
Dale Monroe
Viennese Lantern
Helene Darcel
Rosaria Morieles
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Frank Matthews
Johnny Gilbert
Vivian Swanson
Larry McMahon
Pixie Pete
Harry Ferdel Orc
Irving Harris
Waldorf-Astoria
Ted Lewis
Billy Regis Orc
Charlita
Mischa Borr Orc
Village Vanguard
C Williams Trio
Maxine Sullivan
Joey Carter
Johnny Mathes

CHICAGO

Black Orchid
Christine Jorgensen
Jimmy Ames

Blue Angel
"Calypso Stars"
Luis Torrens

Calypso Eddie
Calypso Nassau
Princess Kalura
Ladyi Sheba
Al D'Lacy Orc
Blue Note
Oscar Peterson 3
Dorothy Donnegan
Chez Paree
Ritz Bros.
Micki Marlo
Chez Paree Ad'bls
Brian Farnon Orc
Cloister Inn
Donna Brooks
Pat Moran 4
Dick Marx
Johnny Frigo
Conrad Hilton
"Wonderful Time"

Shirley Linde
Michael Meehan
Neff & Voss
Jan Tors
The Torianis
D Arnold & Marji
Virginia Sellers
John Keston
Boulevar-Dears & Boulevar-Dons
F. Masters Orc
London House
Billy Taylor 3
Palmer House
Crew Cuts
Trio Capricho Espanol
Jean, Wetzel
Dancing Dolls
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Janis Paige
Dassie & Partner
F. Martin Orc
Bar of Music
Phyllis Inez
Bennett & Patters'n
Carlos Noble
Ruben Moreno Orc
Biltmore Hotel
Romo Vincent
Marti Noble
Augie & Margo
Hal Derwin Orc
Ciro-ette Room
Jimmie Komack
Virginia O'Brien

Mischa Novy Orc
Bobby Ramos Orc
Crescendo
Diosa Costello
Dick Hazard Orc
Mocambo
Gale Robbins
Carl Carelli Trio
Paul Hebert Orc
Moulin Rouge
Spike Jones Troupe
Hollott Charlton
Eddie O'Neal Orc
Statler Hotel
Paul Gilbert
The Zerbys (2)
Eddy Bergman Orc

LAS VEGAS

Desert Inn
McGuire Sisters
Bobby Sargent
Margie Lee
Donn Arden Dncrs
Carlton Hayes Orc
El Cortez
Dream Weavers
Don Corey
Donna Kaye
Sherman Hayes Orc
El Rancho Vegas
Joe E. Lewis
Gloria De Haven
Carter De Haven
Renee Mosar Dncrs
Ted Fio Rito Orc
Flamingo
Duke Ellington Orc
Hazel Scott
Archie Robbins
Ron Fletcher Dncrs
L. Basil Orc
Golden Nugget
Johnny Sea Davis
Tony Papa
Daryl Harpa
Sons o' Purple Sage
New Frontier
Janis Paige
Johnny Puleo
Harmonica Rascals
Darvas & Julia
Dorsey Sisters
Garwood Van Orc

Riviera
Dinah Shore
Skylarks
Harry Zimmerman
Dorben Dncrs
Ray Sinatra Orc
Sahara
Dennis Day Show
Saharem Dancers
Cee Davidson Orc
Sands
Danny Thomas
Roberta Linn
Copa Girls
A. Morelli Orc
Showboat
Billy Falbo
Dorlan Dennis
Garr Nelson
Showboat Girls
Mike Werner Orc
Silver Slipper
Fawzia Amir
Appletons
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanaugh
Slipperettes
G. Redman Orc
Thunderbird
China Doll Rev
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc
Bar of Music
Bill Jordan
Gina Valenta
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson
Ciro's
Frank Parker
Leon Fields
Carmelito Sisters
Sally Sloane
Fletcher Peck Trio
Eden Roc
Georgia Gibbs
Los Romeros
Johnny Morgan
Mal Malkin Orc
Chuey Reyes Orc
Fontainebleau
DeCastro Sisters
Mickey Gunty
Mario & Sheila
Sacasas Orc
Leon & Eddie's
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoms
Lucerne Hotel
Ruth Wallis
Selma Marlowe Rev
Jacques Donnet Orc
Nat Phillips
Michel Rosenberg

Antone & Ina
Syd Stanley Orc
Murray Franklin's
Don Rickles
Bobby Sherwood
Peggy Lloyd
Peter Brady
Murray Franklin
Van Smith
Paper Doll
Sally Rand
Rock 'n' Roll Girls
San San
Vampire Lady
San Souci Hotel
Jerry Bergen
Sammy Walsh
Freddy Calo Orc
Seville
Mlle. Nicole
Tommy Ryan
Johnny Silvers Orc
Vanity Fair
Wyono Winters
Rodriguez Orc
Frank Mann
5 O'Clock
Brandy Martin
Al Golden
Jimmy Day
Parisian Rev
Vagabonds Club
The Vagabonds
Helen Forrest
Babe Pier
Del Ray
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Manolo Mera
Estelita Santulo
Xiomara Alfaro
D'Aida Q
Carlos Faxa
Lago Sisters
Ramon Veloz
Celina & Reutilo

Montmartre
Carlos Ramirez
Casino Playa Orq
Fajardo Orq
Sans Souci
Olga Guillot
Sonia Calero
R Ortega Orc
Nacional
Mlle Nicole
Ray Carson
W. Reyes Orc

RENO

Mardi Gras Lounge
Art Engler
7 Tones
Penthouse 4
Mapes Skyroom
Lili St. Cyr
Dave Barry
Lolo & Lita
Skylels
Kay Martin

Body Guards
Eddie Fitzpatrick
Mardi Gras Lounge
Four Knights
Riverside
McGuire Sisters
Allan & Ashton
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Bal Tabarin
Salmas Bros.
Mack Twins
Biltmore
Jigg Adams (6)
Cal Neva
George Gobel
Wonder & Banks
Eve Marley

Cal-Nevettes
Matty Malneck Orc
Harrahs Club
Margaret Whiting
Wilder Bros.
Louis Prima
Keely Smith
Sabres

Hula Band Returns

Honolulu, July 3.

Bill Akamuhou band returned to the Monarch Room and Surf Room terraces at the Royal Hawaiian here for nightly dancing, replacing Bob McGrew & his Mainland orchestra.

Clark Gable

Continued from page 2

moviegoer will say to himself 'why should I go to see such-and-such star in the theatre, when I can see him in a good movie at home for nothing?'

"TV has a helluva lot to offer. For one thing it saves a lot of money for the man of average means who can't afford to go to movies often. Maybe it is mediocre today in the terms we think of, but it is not going backward; it is going forward. I've seen great improvement; tv has the brains and the techniques behind it. It's going to get better. Personally, I love to see sports on tv—I think it's fabulous and wonderful.

"Some of their shows are not up to standard, but they'll get them up to standard the way they're operating.

"As for movies we must remember the day of the B's is gone. The American public is very smart—they know what they want, and they are not going to be bullied into anything. They shop for their entertainment, and that's the way it should be.

"The picture business had better realize it's got to make good pictures under these circumstances. I know with my own indie company (Gabco Productions) the big problem is finding a good story. We have some of the finest talent in the entertainment world, technicians and creators, but we don't seem to have the story material on which to build fine pictures. The secret of 'Gone With the Wind' was not only that it was a good story—they stuck to the original when they made it.

"I feel that the indies will dominate the Hollywood picture in the future. I think that's true not only because the indies have more latitude in their operations, but because the major studios have a tremendous overhead, something the indie producers don't have to worry about. A most economical operation is needed in picture-making today," said Gable.

Actor next stars as a newspaper editor in "Teacher's Pet," for Perlberg-Seaton at Paramount. He has a participation in the property which is tentatively set to roll in November, with Seaton directing.

Winchell Reactivates

Continued from page 1

is handling his suit against the network, as result of the schism) and "because of the loss of that income I have been unable to personally underwrite the $60,000 or so which the Winchell Foundation heretofore expended in financing every detail of the Damon Runyon Cancer Fund" (which is over the $1,000,000 mark to date). The NBC-TV show is expected to realize enough for that purpose.

Winchell says he has a "new" technique for presenting guestars ("which of course will no longer be new after the first show in October," says he). As for the friendly arguments he has had with pals like Jackie Gleason and Sherman Billingsley, whom he mentions by name as wondering how the show's $40,000 package will be enough to underwrite a 30-minute variety show, Winchell feels that he "may throw in almost the entire budget" into his show. (The NBC time costs over $60,000).

Winchell and RKO Teleradio's Tom O'Neil had a friendly discussion about shifting his TWA- sponsored MBS-6 p.m.—Sunday night radiocast to midweek but the ratings decided both not to do any switch even though the Friday night teeveer and the Sunday radio shows are too close for personal comfort.

Part-Open Belgium

Continued from page 5

screen era, all "scope" films were free of the automatic rental ceilings. But Belgium exhibitors subsequently rebelled at this, arguing that the screen process had ceased as a meaningful boxoffice factor.

Ceiling exemption on half of the new-process product is regarded as satisfactory to the American Companies.

New York Sound Track

Continued from page 5

day to begin work on "Les Girls" for Metro . . . Director **David Miller** ("The Opposite Sex") a brief Gotham visitor before sailing tomorrow (Thurs.) for England and Ireland. . . .

Galahad Productions, new outfit headed by radio-tv producer **Himan Brown**, has a contract to make 12 films for RKO all in Gotham and using tv and legit players. Shooting is to be plotted so that the stage performers will work before the cameras between appearances on the boards.

The New Yorker's man had flattering things to say about "Trapeze" and didn't like "Rififi," meaning a direct reversal of the Times' commotion-stirring stand . . . After all those rayes, "King and I" looks a cinch to cop important year-end honors . . . **Eric A. Johnston** was in Portland, Ore., Monday (2) addressing the National Education Assn.

"King and I" opening last week produced the usual clogging of 7th Ave. traffic before, and of West 52d St. after and ordinary folk had to jam through one corridor, while two others were held open for V.I.P.'s of which many, this time, were Siamese and other Orientals . . . 20th-Fox was ducking all ticket requests, the Police Athletic Assn. having nearly all and the Roxy itself being strapped . . . every effort was made to shunt newspapermen to a series of projection room showings . . . the very thing which charity auspices buying out an opening night often object to . . . France got 128,658 American visitors in first five months of 1956 . . . last year 60% of all tourists included that country.

Sol Lesser exercised his option on the services of **Gordon Scott** as "Tarzan" for another year . . . Universal summer production activity topping recent years with nine films in work . . . **Dan Dailey**, on loan-out from 20th-Fox, signed by Metro for "The Wings of Eagles" with **John Wayne** . . . **Sam Spiegel** filming interiors for "End as A Man" at the newly-completed Shamrock Film Studios in Winter Park, Florida, first major production effort at that studio . . . **Farkas Picture Productions Corp.** has changed its name to **Third Ave. Studios Inc.**, according to papers filed with the Secretary of State in Albany by Louis J. Wunder . . . Theatre owner **William Brandt** who, with brother Harry and also in association with **Max A. Cohen** for whom they buy-book, operates several Times Sq. cinemas, says tain't so about 42d St. being so shoddy, in refutation to **Jo Ranson's** Coney Island versus Times Sq. "carny" appraisal a couple of weeks ago. "We get some of the nicest audiences in our 42d St. houses," says Brandt who, incidentally, sailed last week on his annual European o.o.

Reich Stars

Continued from page 7

this badly. I think it is a great mistake for European actors to run to Hollywood everytime there is an opportunity. It would be wonderful to work in a U.S. film, but—for me—the condition is first that it's an acceptable script that fits my particular character."

That the German stars enjoy a considerable degree of popularity is quite evident from the response of the public during the recent Berlin Flm Festival. As respects American film players, it would appear that the newer faces aren't half as popular as the old ones. Gary Cooper, for instance, current in three Berlin houses (two revivals), couldn't show himself at the entrance of his hotel without fear of being mobbed. There continues a considerable accent here on Yank names that have begun to mean less in the States.

Those German players that draw the crowds command pretty fabulous deals, and get a cut of the pix. Miss Schell gets $50,000 plus a percentage, and in addition okays the script and her director. Her insistence on this doesn't make her overly popular with the local producers, but she gets what she wants because she's a top marquee name.

Military Accent

Continued from page 5

has remained steady for past few years. And it includes requests that go far afield from actual military stories.

"Ten Commandments," for example, tapped Uncle Sam for sound effects.

Seven films have been released in recent months. These include three by Allied Artists—"Screaming Eagles," "Navy Wife" and "Hold Back the Night." Latter was given the official nod in its finished form within the past week. Others in this group are—Paramount's "Proud and Profane"; 20th's "Sixth of June" and "Man in the Gray Flannel Suit," and Universal's "Away All Boats."

Telefilm companies have requests pending for cooperation on 20 projected series. Of these, Ziv's "West Point Story" is definitely set for fall release. "Annapolis Story," another Ziv production, seems a likely candidate, though not yet sold. Another bright prospect is a tv series on Aerojet, produced by General Teleradio.

In addition, there are two educational tv series, both requiring substantial Defense cooperation, in the works. And Baruch points out there is a steady demand for help, ranging from loan of a few feet of stock footage to extensive assistance, on single-shot productions. For example, John Nesbitt's "Passing Parade," had a recent story on Dan Galley, the submarine hero, and has two more in the works.

Dept. of Defense continues to look upon cooperation as a two-way street working to advantage of producers and the armed forces. They feel it saves money and time for former, insures authenticity and fair treatment for latter. The public, which eventually picks up the tab for the service, gains in terms of better films.

East Berliners

Continued from page 7

with Western studios. Their second joint venture with France is now beginning, and they have others set with Sweden, Italy, Finland and with the Western half of Germany. They're also paging Anna Magnani for the lead in "Mother Courage."

To enable their product to stand a chance in the Western markets, the DEFA studios have lined up an anamorphic program and their first 'Scopers, using the regular ratio of 2.55:1, will be out in a few weeks. They're not operating under license from 20th, naturally, but are using one of the other anamorphis systems available on the Continent.

All film buys, it was explained, are on an individual basis, and the pix bought are subjected to review by the stringent censorship board, which aims to "safeguard the youth from bad influences." Films portraying race hatred, and those glorifying war and militarism, are on the barred list. No Soviet or DEFA film, it was conceded, had ever been scissored by the censor, but on one occasion "public pressure" led to cuts in a DEFA production.

The East Germans are, apparently film conscious. The attendance rate is an average of 18 theatre visits annually for each head of the population, a total only exceeded, it was said, by Great Britain.

Buena Vista

Continued from page 3

concerning Disney's upcoming product in addition to the widened modus operandi.

Under the present setup BV's distribution costs amount to only about 15% of gross business, representing a meaningful drop from the 20% which Disney, prior to the inception of BV, paid RKO for release of its product.

Meanwhile, BV is adding to its personnel, having hired Marilyn Reiss, formerly with the Loew's publicity department, to handle national and fan magazine puffs.

House Reviews

Roxy, N. Y.

"Manhattan Moods," ice revue with Barbara Hunt, Harold Ronk, Nicky Powers, Leslie Sang, Peggy Wallace, Manuel del Toro, Ice Roxyettes, The Skating Blades; choreography and staging, Anolyn Arden; musical director, Robert Boucher; scenic designer, Bruno Maine; costume designer, Lou Eisele; costumes executed by John Allen; entire production under direction of managing director Robert C. Rothafel; "The King and I" (20th), reviewed in current issue.

Roxy's current stage bill is considerably abbreviated due to the 133-minute running time of "The King and I" on the screen. Labeled "Manhattan Moods," the house's ice show has scarcely a half-hour onstage. But despite its brevity, the layout is a pleasant interlude—though hardly an outstanding session.

In keeping with the "Manhattan" theme, the setting appropriately is in Central Park where the entire ensemble of bladers disports on the frozen aqua in vignettes of the Gotham scene. Charming touch is lent by Barbara Hunt and Harold Ronk in a park-bench romantic duet while Leslie Sang, Nicky Powers, Peggy Wallace and Manuel Del Toro cavort about the ice.

Other brief sequences include "Suntime in the Park," with the entire company; "Happy Hobohemia," which has the Ice Roxyettes executing some colorful formations, and "Fantasy in Blue," a bit in which the Roxyettes are joined by the Skating Blades. Latter scene includes some clever pantomiming in a "pickpocket" routine with six male skaters and Miss Wallace registering nicely.

Overall mood of the presentation is ably sustained by the house orch conducted by Robert Boucher. Musickers open with a "Manhattan" medley as an overture and back the brief show with a score in a similar idiom. Flashy climax, "Rock 'n' Revel," has the Roxyettes in a high-kicking precision bit, for nice returns.

Obvious assets are the Bruno Maine setting, Lou Eisele's colorful costumes whose hues are enhanced by fine lighting. Unfortunately, this week's condensing process cloaks the performers in anonymity as far as the customers are concerned. For no announcements are made from the stage and there's no billing save for a few posters. *Gilb.*

Empire, Glasgow

Glasgow, June 26.

Eartha Kitt (with Sandford Gold), Nat Gonella, Pharos & Marina, Gaston Palmer, Dorothy Reid, Fred Atkins, Billy Stutt, Nelson Bros. (2), Gillian & June, Bobby Dowds orch; 90c top.

On her only full vaude week in Britain before planing to Stockholm, Eartha Kitt shows she's not suited to a date of this type. Act has its own brilliance, but is too hard for a vaudery audience, lacks heart, and, at show caught, was disappointingly curtailed by seven minutes for no stated reason.

Customers, led to expect a U.S. top draw, particularly in view of upped prices from 80 to 90 cents top, exited asking if this short-measure turn was the real Eartha. Songstress reportedly either was nervous at lack of reaction or tired after her Cafe de Paris, London, stint and weekend journeying. However, at following performances she redressed balance of act, giving fuller measure.

Despite Miss Kitt's disappointing showing, customers didn't fail to appreciate the dusky thrush's personality and obvious brilliance for nitery stints. Garbed in skintight costume, slinky star conveys sophisticated gal out for men and mink. She scores in "I Wanna Be Evil," "Looking for a Little Boy" and "C'Est Si Bon." Sandford Gold attends the ivories with his usual skill.

Support layout has so-so quality. Best is vet juggling act of Anglo-Frenchman Gaston Palmer, who has added a stronger comedy spicing to his standard "all-zee-spoons-in-zee-glasses" routine. He scores solidly. Nat Gonella offers his trumpet act, including a Louis Armstrong impression, that satisfies the fans.

Pharos & Marina, mixed twosome, baffle with their apparent thought transference, doing this at breakneck speed while distaffer is blindfolded onstage and Pharos moves among outfronters. Act's descent into auditorium at interval to charge 15c for astrology forecasts is not to be encouraged in vauderies and belongs to the fairground.

Adequate ventriloquism from Fred Atkins, some breezy Irish comedy from Billy Stutt, acro routines and music from the two Nelson Brothers, and terping by Gillan & June, plus accordion act of Dorothy Reid, complete the bill. Showbacking from resident orch under Bobby Dowds. *Gord.*

Apollo, N. Y.

The Cadillacs (5), LaVerne Baker, Schoolboys (5), Jay Hawks (4), Vicki Nelson, Bop Chords (5), Robert & Johnny, Sensations (4), Billy Bland, Cookies (3), Mickey Baker Orch (15); "Yellow Mountain" (20th).

Tommy Smalls, WWRL, N.Y., deejay who has a tremendous following as Dr. Jive, is one of the b.o. stalwarts at this Harlem theatrical flagship. Unofficial mayor of Harlem and now operator of Small's Paradise, which he recently took over, this deejay is probably the most influential figure in N.Y. Negro theatrical circles. Together with the Will Mastin Trio headed by Sammy Davis Jr., he holds the record at this Frank Schiffman spot.

Smalls is on one of his numerous repeats here with a rock 'n' roll display. There are some changes in personnel, but somehow it all comes out the same. Bo Diddely is missing from this contingent, but in Billy Bland, he has virtually a vocal ringer for the popular Diddely. With only some few differentiations the singing groups somehow resemble each other. The steady and pounding beat, the tenor sax solos, and the two mike technique of soloist and vocal background gives the whole rock 'n' roll movement a uniformity which may ultimately cause the whole structure to topple.

From the lineup of 10 acts, there were actually less than half that hit the accustomed response. The femme contingent seemed to have things their own way. One of the headliners Laverne Baker, is a performer of authority. She sings and struts with an air of seemingly having some fun at the process. Her "Tweedle Dee" is one of the standouts of the session.

The Cadillacs, who have also achieved headline status, are also authoritative spokesmen for the rock 'n' rollers and also do well enough to warrant an encore here. Singing and routines have a more polished mien than most of the turns that prevailed here.

Another strong point is Vicki Nelson, an uninhibited singer, who works on the blue side and gets screams in the process. Her movements aren't exactly elegant, but the Apolloites dig her completely. The Schoolboys, who look like preteenagers, like all moppet performers seem to get the crowd on their side. They are aided by a good leadoff brat.

The Cookies (3) are nice looking girls who open the bill and get good response. The Sensations, fronted by a girl with three boys at a second mike, at least try something different by doing oldies in the r&r idiom. "Yes Sir, That's My Baby" gets off fairly well when done in that beat. Robert & Johnny are two youngsters who seem totally ignorant of audience mores. Both work to each other instead of to the audience, and hand reflects the amateur modus operandi.

Also in the tyro vein are the Bop Chords, comprising five boys in wild shoes and shirts. There was laughter from the audience on several counts including the uncertain delivery of their two numbers. The Jay Hawks did okay with an item called "Stranded in the Jungle" played for comedy values, and musical accompaniment is by the Mickey Baker orch, which gave a good shake to the performers.

With only a couple of exceptions, all acts do two numbers and then they're off. Smalls is an unobtrusive emcee for his package. *Jose.*

Brit. Vaudery Folds

York, Eng., July 3.

The York Opera House and Empire shuttered here and will remain closed until further notice. It has been a vaudery for the past 54 years. Changing entertainment habits, tax and tv have hit at the theatre.

J. J. Cullen, manager, said they were facing "unfair competition. Television pays no entertainment tax, operates for seven days a week, and is subsidized out of the taxpayers' pocket."

Palace, N. Y.

Virginians (2), Nicolls & Rene, Baron Buika, Dolores Perry, Flournoy Miller & Manton Moreland, Mitzi's Can Can Girls (7), Wally Brown, Mansfields (3), Kal Kirby House Orch; "Toy Tiger" (U-I), reviewed in VARIETY April 18, '56.

The eight-round Palace layout this semester doesn't whip up much excitement but it does generate a comfortable aura that comes with a pleasant setup of vaude personalities who know their way around.

Bill kicks off with The Virginians who know how to manipulate moveable objects. The guy and gal team work with Indian clubs, balls and boxes for solid impact. Windup bit is surefire when each takes the juggling Indian clubs away from the other in a jump over the shoulders.

Nicolls & Rene dish out some magico tomfoolery in the deuce as they whip up some strange culinary concoctions. It's a breezy eight-minute affair that mixes up yocks and prestidigitation for good results. Nicolls does most of the work, but Rene helps him with her looks as well a few choice tricks.

Layout goes musical in the trey with Baron Buika's fancy fiddling. He works the bow with a sure hand, getting some offbeat sounds. His flashy style is given full display in the windup when he works two fiddles simultaneously for a big begoff. Continuing in the musical vein, looker Dolores Perry is up in the fourth spot with a trio of songs that shows off her upper register vocaling to advantage. Topnotch items are "I Could Have Danced All Night" and "Love Is Where You Find It."

Negro comics Flournoy Miller & Mantan Moreland change the pace with their slow-style comedics. Most of the turn is pegged on Miller's trying to prove to Moreland that 13 sevens make 28. It's not a strong peg but it does win some comfortable laughs. Mitzi's Can Can Girls follow with a briskly paced terp turn. They are further appraised in New Acts.

Wally Brown takes over the next-to-closing niche with his comparatively quiet brand of comedy. His broken sentences still work and he pulls yocks with a lot of tried and tested bits. Gets his biggest laughs when there's some innuendo attached to a yarn. Show winds up with the sharpshooting Mansfields. The vet Frank Mansfield leaves most of the work to his wife and daughter and they hit the bullseye continually.

Kal Kirby house orch keeps everything at a tuneful pace. *Gros.*

Opera House, Blackpool

Blackpool, Eng., June 24.

"The Big Show of 1956," starring George & Bert Bernard, Eve Boswell. With Freddie Frinton; "Fountains of Trevi," produced by Jimmie Currie; Lane Bros. (2), Ghezzi Bros. (3), Hall, Norman & Ladd, John Tiller Girls (20), Showladies (6). Produced by Alec Shanks and Joan Davis. Augmented Opera House orch under Harry Davison. At Opera House, Blackpool, June 23, '56; $1 top.

This $100,000 show, here until the fall, is the most ambitious staged by George & Alfred Black, English impresarios. Scenes reach an acme in decor and costuming, entire effect being one of brilliance.

Eve Boswell, Hungarian-born thrush from tv and disks, is a standout act. She displays top versatility in juggling, playing the piano, dancing and giving out with a catchy songalog. Smartly gowned, the petite, dark-haired chirper is a natch for U.S. attention. Layout, incidentally, could be usefully climaxed by a featured spot given this femme star. She's ably assisted by pianist Cliff Kirkham who joins in an entertaining comedy bit with an impresh of Liberace.

George & Bert Bernard top the bill, but their mime act suffers through being too familiar to vacationing customers. Although turn is much the same, they've added new material in second part. Their "Call Me Madam" bit is solid.

The Lane Bros. from America do well on stilts and in acro chores. The Ghezzi Bros. score equally with sundry tricks in falls from the high ladder. Freddie Frinton's bellringer sketch is a mistake, but he makes up for this in good measure with his famed "Dinner for One, James" sketch. Frinton also scores neatly.

Hall, Norman & Ladd are well billed as the Musical Zombies, a male trio of comedy instrumentalists. The Tiller Girls add to the glamor of any show and are numerically strong here. Backed by the London production duo of George & Alfred Black, show looks a cinch for a long run. *Gord.*

New Acts

ABBEY LINCOLN
Songs
10 Mins.
Top's, San Diego

With promise of stirring beaucoup excitement in the very near future, (Miss) Abbey Lincoln emerges as a sleek, appealing stylist who has inate showmanship without having to stretch for it. Best number in an offtail songalog (all neglected standards save for "I Could Have Danced All Night," only concession to current cleffing) is a breathy "Paradise," which skirts the Lena Horne rim without being in any way a carbon. Also a topnotcher for garnering applause is her "Lady Is a Tramp," aided by Bob Russell's update lyrics.

There's a long road ahead—which might include a name change for sharper marquee value. The shapely, sepia looker also must develop an easy patter to go with the economy of presentation and stirring, semi-husky voice quality. But she's a very good bet. Chirp has just signed with Liberty Records and a hit could pave the way. *Don.*

MITZI'S CAN-CAN GIRLS (7)
Dance
5 Mins.
Palace, N.Y.

Seven handsome girls strutting around the stage in colorful costumes aren't too hard to take. And it's especially easy on the eye when they display lotsa leg as they throw their cancan skirts up in the air fore and aft.

It's a quickly paced dancing turn accenting the terp style of Paris 1890 and each femme gets a chance to show her stuff with splits, whirls and just plain hoofing. Turn is a slick space-filler in vaude layouts but needs a bit more variety of mood if it's to move on to other media. *Gros.*

EDNA SAVAGE
Songs
14 Mins.
Palace, Blackpool, Eng.

Here's an unassuming little chirper, only five feet tall, with asset of being sincere and simple.

She's presented in the currently popular "gal-next-door" style, and proves pleasing to outfronters. Should guard against an overdose of sameness in her choice of songalog, however.

A local thrush from the Lancashire district, and a former telephone girl, she kicksoff with "Great To Be Young," then into "Splendored Thing," followed by a gather-up of Italian tunes, and garners solid mitting for "No Other Love."

Thrush, only 20, proves sincere, soft and appealing, and looms as a current audience-draw in the ordinary-girl-singers trend. Good for tv, disks and niteries. *Gord.*

HOLLANDER & HART
Musical, Yodeling
8 Mins.
Palace, Blackpool, Eng.

Yodellers are not often found in vaude, but Mal Hollander and Esther Hart, mixed twosome, add a spicy dash of comedy to their trilling. Act, once sharpened, should be ripe for leading tv and vaude dates.

As is, Mr. & Mrs. pair go into lively opening with "Say Hello." Both then do brief yodeling bits, and brunet looker warbles "Happy Wanderer," duo winding with more yodels. Femme's dance bit is also appreciated. Male follows with "Mocking Bird Hill," to his own guitar backing, and pair later swing into typically Swiss scene with its own Alpine serenade.

Gal's looker qualities aid the nucleus of a promising comedy act with offbeat qualities. Should be okay soon for most vaude dates and for tv. *Gord.*

MIKE & BERNIE WINTERS
Comedy
10 Mins.
Palace, Blackpool, Eng.

Cross-talking pair of youngish males open with false-shirts gag. One opens dinner-jacket to reveal bare chest and tail of his torn shirt through kerchief pocket. His partner follows almost ditto, showing only collar and shoulders, with greater part of his chest nude.

Comedian of duo is a goofy, toothy, grinning performer, conveying infectiously his sense of enjoying himself. Well-trodden gag of dog walking across stage when Bernie starts to sing "I Am A Tree" is still satisfying, despite its familiarity. Pair segue with "Eyes of Blue," and some more patter re women. Wind with pleasing dancing spot.

Okay act for general run of vauderies. *Gord.*

GINA GENARDI
Songs
20 Mins.
El Morocco, Montreal

Gina Genardi's current appearance at El Morocco is her first nitery date as a pro thrush and this diminutive brunet chirper's overall savvy makes it hard to believe she hasn't been around for some time.

Standing a shade under the five-foot mark, Miss Genardi has a fine, clear set of pipes and combines the demure manner of a moppet with the song styling of trouper. Cool and collected she whams over her songalog covering ballad, semi-opera and off-the-cob numbers with ease. Offering is something of a hodge-podge at the moment as though she is trying everything before settling on any particular style. This over-anxiousness to please and her limited ideas on showcasing a song have a tendency to level out pacing but there is no doubt as to femme's inherent abilities.

A trim figure and good but simple costuming is a definite credit on her side and with proper direction and material Miss Genardi appears to be a good bet among the chantootsies. *Newt.*

PAULETTE & RENEE
Trampoline
7 Mins.
Palace, Blackpool, Eng.

This is an offbeat trampoline offering. Two distaffers, both from California, are strongly contrasted in height and tinting, one being tall and redhaired, her partner small and brunet.

Work out this unusual spring routine on a trampoline camouflaged as a large double bed in setting of a room with drawn Venetian blinds. Smaller of femmes is garbed in black poodle-dog costume.

The pooch-posing member, played by Renee, dances joyfully on the bedsprings, and apes antics of a cute little poodle. Her partner Paulette segues with trampoline leaps of her own, these being accentuated by gal's shapely loftiness.

Strong mitting for smaller partner's trampoline chores which climax in series of splits. Her body spins are also a click. Partner Paulette then does series of backsomersaults through a paper hoop while smaller gal spins rope for her skips.

Good out-of-the-rut act for vaude and video, with cute showgirl gimmick stressed. *Gord.*

E. Berlin Themes

Continued from page 1

by becoming a school teacher. Program notes blandly inform the audience that this youth is, of course, the direct opposite of the average young American.

Another footnote reads, "The Marshall plan exploits and enslaves underprivileged nations and their people to enrich American capitalists."

Propaganda is squeezed out of American film titles. "Annie Get Your Gun" is one of the bloodthirsty examples!

Attacks on church and clergy are numerous.

East Berlin plays, all outstandingly produced, attract considerable numbers of theatre lovers from West Berlin and other parts of West Germany as well as many curious foreigners.

They are presented with showmanship. Even Americans feel impelled to praise the performances despite the irritation their propaganda messages arouse.

Many of East Germany's top theatrical personages who are non-Communists — playwrights, directors, actors, and technicians—have succumbed to the lure of fairly high salaries offered by East Zone theatres. Partial pay in negotiable West German currency adds to the inducement.

Serving as showcases for Western visitors, nearly all war-damaged theatres in Berlin's East Sector have been restored with splash and pomp.

The grandeur and elegance of their marbled vestibules and corridors, the thick, ruby red carpets, satin and damask-lined walls, the ivory and gold trimmed woodwork and enormous, brilliantly lighted chandeliers, form a strage contrast to the cheaply and drably clad audience.

(Westerners can immediately be spotted by their appearance, their bearing, and their expression.)

N.Y. City Park 'Caesar' Has OK Preem For Gratis Audience of All Ages

By JESSE GROSS

New York's lower east side has been transformed from a Dead End Kids' playground to a Shakespeare showcase. That is part of a vast facelifting given the area via the establishment of housing projects and park facilities. It's the latter phase that paved the way for the Bard's move-in.

In the past years, the Dept. of Parks has turned over various sites for cuffo dances and concerts. Now legit has been added to the free list, with the launching last Friday (29) of an al fresco Shakespeare Festival at the 2,000-seat East River Park Amphitheatre, situated outside a Grand Street residential development.

Produced by Joseph Papp for the Shakespearean Theatre Workshop, in cooperation with the Dept. of Parks, the project is scheduled to run through Sept. 7, with performances Thursday and Friday nights only. The opening bill, slated for a three-week run ending July 20, is "Julius Caesar." "Taming of the Shrew" is skedded to follow through Aug. 17, while "Twelfth Night" is being considered as the finale opening Aug. 24. The Workshop, incidentally, has been functioning for two years on a cuffo contribution basis at an indoor N. Y. location.

The venture is loaded with lure qualities in a social, cultural, economic and offbeat vein. The no-charge aspect is a natural comeon, while the unusual locale is also a draw. It's literally a breezy spot, with the waterfront stage backed by passing boats and a bridge on one side. To the rear of the theatre are tall, modern apartment buildings, while the noise of overhead planes and the rumble of underground trains interfere with the audibility, but add to the colorful atmosphere.

Most important, though, is the calibre of the performance. It's strictly professional. The "Caesar" acting contingent does an overall fine job, with Charles Aidman's portrayal of Mark Anthony particularly standout. Other performmers with major assignments include Joseph Barr in the title role, Walter Massey (Brutus), Jack Cannon (Cassius), Clifton James (Casca), Peggy Bennion (Portia) and Jayne Heller (Calpurnia). The total talent list, including extras, runs about 50-60, with nobody getting paid. The same applies to director Stuart Vaughan and others connected with the production.

Although the cast is primarily comprised of Equity members, the union doesn't require salaries, since the show is a cuffo deal. It's assumed the actors are participating for a variety of reasons that take in the showcasing aspect, a desire to remain in the city and possibly the hope that the project may catch on and be repeated in future seasons with an eventual payoff from some source, municipal or otherwise.

Besides the able acting, Vaughan's staging also rates as a plus factor. The action, played on an expanse below an elevated stage, is comfortably paced, with the area impressively utilized in the direction.

The Amphitheatre's amplification system doesn't project too clearly to the rear seats and also fails to carry when the actors have their backs turned to the audience. Regarding the seatholders, they also add to the novelty of the occasion. Ranging from tots to oldsters, they are visually representative of N. Y. as a "melting pot."

Costumes, props and lighting employed in the production all fall in with its pro level. Practically all the seats were occupied at the preem, with most of the vacancies in the side and rear locations. The audience stayed with the show all the way, apparently quite satisfied. The only real uncomfortable aspect of the setup are the hard benches sans backrests.

In general, it stacks up as not only a novelty, but as a commendable project, and it should be maintained, either by the city or by the support of private groups.

William Tabbert will costar with **Shirley Jones** in "Show Boat" at the State Fair Musicals, Dallas, Aug. 20-Sept. 2. **Charles R. Meeker Jr.**, managing director, will produce the show.

O'Casey Readings Get Raves, But No Offers For B'way Production

New York.

Editor, VARIETY:

The interesting coverage given in VARIETY recently to the drama critics' symposium about the past Broadway season, wherein some touched on the Off-Broadway season as well, leaves out mention of a rather unique phenomenon, the Sean O'Casey concert-readings at the Kaufmann Auditorium, N. Y., March 16 and May 27.

Hailed by Brooks Atkinson, Richard Watts, Mark Barron, Henry Hewes, John Beaufort, and VARIETY's own *Geor.* (George Smith), the two productions, adapted by Paul Shyre, of O'Casey's "I Knock At The Door" and "Pictures In The Hallway" are in the unusual position of having already won the Critics without first having won a Producer.

Wrote VARIETY, "Sometime soon somebody is going to mount these autobiographical segments commercially . . . if they'll trust the judgment that has informed the readings to date, the result should be salutary."

About "I Knock At The Door," Atkinson said, "The two glowing performances . . . were of such high quality that additional performances ought to be arranged somehow." About "Pictures In The Hallway," he said, "Pity that these wonderful readings have to disappear before they have fairly started."

If a play being tried out in a summer theatre were to receive such kudos, it would have little trouble reaching Broadway in short order, yet I am told by Shyre that no specific Broadway offer has been forthcoming. The ridiculously small sum needed to put these performances on in a Broadway theatre on Sunday afternoons and evenings, (or why not run at the Bijou?) considering their already established popularity and rave notices, makes it look like a good gamble for anybody. It's a pity the actors can't do it themselves.

There are many lovers of drama and literature who share Atkinson's and Watts' belief that, since the death of Shaw and O'Neill, the greatest dramatic writer in the English language is Sean O'Casey. Where are these folk hiding?

Staats Cotsworth.

(The writer, regularly a member of the cast of "Inherit the Wind," appeared in both of the O'Casey readings.—Ed.)

Stanford's Degrees

Editor, VARIETY:

Stanford, Calif.

In issue of June 13 a list of leading universities with theatre departments is published. I realize that it is not possible for VARIETY to include all such departments which grant theatre degrees, but I should like to call to your attention to the fact that Stanford University has a large undergraduate and graduate program and that the average number of graduate students in the department is between 50 and 60 during any one academic year.

The Department of Speech & Drama at Stanford grants the A.B. to majors in theatre and drama as well as granting the M. A. and Ph. D. The curriculum includes theoretical and practical theatre experience with emphasis on dramatic literature and all aspects of theatre arts. Selections for the annual production season are chosen from many countries and every period of history.

In addition to the participation of students in its plays, Stanford often invites professional artists to appear before its audiences. During the coming July and August Aline MacMahon and Clarence Derwent have been appointed Artists-in-Residence. Miss MacMahon will act in "Mlle. Colombe" and both she and Mr. Derwent will appear in a new play by Dana Burnet, entitled "The Question."

Norman Philbrick
(Executive Head, Dept. of Speech & Drama)

Line of Inheritance

It's getting so you need a scorecard to tell who's press-agenting the Broadway production of "Inherit the Wind."

It a little over a year, the Herman Shumlin production has gone through three drum-beaters. The fourth, and latest, to take on the assignment is Merle Debuskey. He succeeds Gerald Goode, who succeeded Leo Freedman, who succeeded Arthur Cantor, the very first.

Incidentally, Ward Morehouse, North American Newspaper Alliance feature writer who was publicity consultant for "Wind," has exited the assignment.

Stock Review

Beasops Fables

Andover, N. J., June 27.

Harold J. Kennedy presentation of revue in two parts (nine numbers). Stars Beatrice Lillie; features Fred Keating, John Philip, Shannon Dean, Eadie & Rack at pianos. Produced and staged by John Philip; scenery and costumes, Ellen Blume. At Grist Mill Playhouse, Andover, N. J., June 22-30, '56.

There could perhaps be another "Evening With Beatrice Lillie" in this one-woman-plus revue, but only with major bolstering and revision. With the star doing a virtual single for the second half, including some of the best numbers from her previous show, "Beasops Fables" is big league entertainment. But for the first part, it's merely good touring stuff for the strawhat trail.

Miss Lillie, it will be recalled, did her original "Evening" first for the citronella circuit, then took it to Broadway for a cleanup season, played another semester on a regular road tour and finally had a click run in London. The star herself is still the virtuoso comedienne, but her present vehicle indicates that she picked the cream material from the files of her old Broadway shows for her previous presentation. The best numbers this time are repeats from "Evening."

To stress the positive, the star's second-half solo turn includes "Mad Dogs and Englishmen," "Lesson with a Fan" (repeat), an "I'll Cry-Tomorrow" sort of song with the tag-line "The Girl's a Slush," "Nanette," "The Zither" (repeat), a pointedly pointless ballad called "Spinning Wheel Song," a maudlin lament called "World Weary," "Maude" (repeat), a terse Dorothy Parkerish verse about a "Little Elf Man," a medley of her World War I song hits, "There Are Fairies at the Bottom of My Garden" (repeat) and as a beg-off, "The Party's Over Now." As with "Evening," she also does a deadpan response as singer-stager John Philip bellows a Mario Lanza type serenade.

Attempting the sort of combined m.c. and alternate single that Reginald Gardiner provided in the previous show, Fred Keating is strictly limited on appeal. Allowing for the weeks of silo touring coming up, his intro palaver can presumably be simplified, strengthened and smoothed. But even assuming that Keating were to become an acceptable conferencier, his long-ripened sleight-of-hand dodges like the birdcage, threading the mouthful of needles, etc., are not only children's party stuff, but relentless killers of show pace.

For her first-half sketches, Miss Lillie has resurrected from her library of old Broadway revues the familiar one by Moss Hart about the morale-destructive star's maid in the dressing room opening night (with Shannon Dean playing the victim); the classic Don Titheradge skit, "Two Dozen Double Damask Dinner Napkins," a fairly obvious travesty of the Kabuki theatre, and an almost silent slapstick titled "Milady Dines Alone."

The two-piano team of Eadie & Rack (Eadie Howard and Howard Godwin) supplies the accompaniments and incidental music. As indicated by the well-filled house last Wednesday night (27), "Beasops Fables" should cleanup on the barn circuit. But without substantial improvement, it's no prospect to be another "Evening With Beatrice Lillie" on Broadway or the road.

Incidentally, the attractive Grist Mill Playhouse is being operated this year by Harold J. Kennedy, who ran the Montclair Summer Theatre last semester. *Hobe.*

When **Besty Holland** plays three weeks of strawhat dates this month in a singing-dancing role in the Cole Porter show, "You Never Know," the program will carry a note that she's appearing "through the courtesy of **Gilbert Miller**," as stipulated by the producer, for whom she regularly works as play reader and production assistant.

Inside Stuff—Legit

On the theory, presumably, that any publicity is good publicity, pressagent Dick Falk sent out the following release dated July 1:

Martin Kosleck, well-known actor who has spent a lifetime playing criminal parts, stood in the dock of the Tombs last night and found himself branded a real live criminal.

Kosleck, who plays the part of a sadistic enemy colonel who uses psychological and physical tortures to extract confessions from American POWs in "Call to Duty," now appearing at the Provincetown Playhouse in Greenwich Village, made the mistake of hitting the car of a patrolman. Arrested for drunken driving and leaving the scene of an accident, he was picked up and held in $500 bail. Kosleck had trouble getting the bail money and for a while it seemed as though he wouldn't make the play.

Friends had a taxi outside the Tombs with the flag down and his lawyer finally scratched up the dough. And even then Kosleck almost didn't make the show. His cab driver just escaped being arrested for speeding on the way to the Provincetown Playhouse.

Shows Out of Town

King John

Stratford, Conn., June 26.

American Shakespeare Festival Theatre revival of drama in two acts, by William Shakespeare. Features Mildred Dunnock, John Emery, Earle Hyman, Arnold Moss, Hiram Sherman, Fritz Weaver. Staged by John Houseman and Jack Landau; scenery and costumes, Rouben Ter-Arutunian; lighting, Jean Rosenthal; battle scenes staged by Rod Colbin; incidental music, Virgil Thomson. At American Shakespeare Festival Theatre, Stratford, Conn., June 26, '56; $4.40 top.

King John ..... John Emery
French Ambassador ..... John Frid
Queen Elinor ..... Edith Meiser
Earl of Salisbury ..... Morris Carnovsky
Hubert de Burgh ..... Hiram Sherman
Earl of Pembroke ..... Pernell Roberts
Lord Bigot ..... Patrick Hines
Robert Faulconbridge ..... William Cottrell
Philip Faulconbridge ..... Fritz Weaver
Lady Faulconbridge ..... Tomi Romer
French Dauphin ..... Donald Harron
King of France ..... Arnold Moss
Duke of Brittany ..... Rhoden Streeter
Archduke of Austria ..... Richard Durham
Constance ..... Mildred Dunnock
Citizen of Angiers ..... Whitford Kane
Melun ..... Earle Hyman
Blanche of Spain ..... Jacqueline Brookes
Cardinal Pandulph ..... Kendall Clark
Executioner ..... Rod Colbin
Messenger ..... Stephen Randall
Prince Henry ..... Mitchell Agruss

Soldiers, Citizens and Monks: Members of The American Shakespeare Festival Academy and Fred Baggio, George Benjamin, William Blood, Norman Blum, Flore Bruno, Gene Clement, Frank Ditchus, David Evans, Steve Kanca, Ken Knight, Albert McFadden, John McKeon, Walter Musfeldt, Charles Popp, Daniel Rowell, Ernest Schwab, Eugene Simons, John Trotta.

The choice of "King John" to open and to carry the major dramatic onus of the American Shakespeare Festival Theatre's second season seems a mistake. "John" isn't the kind of play that helps establish a national shrine.

Shackling themselves with such an unrewarding property, John Houseman, the new Stratford-on-Housatonic director, and his associate Jack Landau have succeeded in exercising their imagination only by playing around the play. Interesting scenic inventions — Roubin Ter-Artunian's latticed blinds functioning as vertical settings, ingenious use of traps and the ramped extended apron for exits and entrances — and Jean Rosenthal's exciting lighting do effect new tempos that add life even to such a stilted drama. Some life, but not enough to justify the sitting.

By its nature and by economic demand, a Festival should be projected in terms of maximum audience draw and entertainment. "John" is far from the answer and looks like a liability to the operation Lawrence Langner inaugurated a year ago. (Langner is now chairman of the board and Joseph Verner Reed, as president, is running the show.)

The machinations of war, peace and church politics in the England of King John and the France of King Philip are uncompelling stuff as Shakespeare states them in this play. It calls for the best in players to make the historical opus act. There are several in the present repertory company who enliven the antique.

Fritz Weaver, as the bastard Faulconbridge, not only drives home the sharpest lines of the play, but he has the complete with-it quality that true acting entails.

Except for an overdone exit, Mildred Dunnock gives a poignant performance as the suffering mother of the doomed boy heir Arthur.

Hiram Sherman as the courtier ordered to burn out the boy's eyes, Donald Harron as the Dauphin, Morris Carnovsky as Salisbury, Earle Hyman as Melun, Rhoden Streeter as the child victim and Edith Meiser as Queen Elinor contribute valuably.

But John Emery is better seen than heard in the title role, a fustian performance as unstirring as the play. Arnold Moss does not emerge as the French king.

Ter-Artunian's ingenuity in his settings has not at all been matcher in his costumes, practically all the English and French wearing dull loose-fitting high boots and bulky garments which add no necessary color. *Elem.*

Measure for Measure

Stratford, Conn., June 27.

American Shakespeare Festival Theatre revival of comedy in three acts, by William Shakespeare. Features Nina Foch, Norman Lloyd, Arnold Moss, Hiram Sherman, Kent Smith. Staged by John Housemak and Jack Landau; scenery and costumes, Rouben Ter-Artunian; lighting, Jean Rosenthal; incidental music, Virgil Thomson. At American Shakespeare Festival Theatre, Stratford, Conn., June 27, '56; $4.40 top.

Duke of Vienna ..... Arnold Moss
Escalus ..... Stanley Bell
Angelo ..... Kent Smith
Friar Peter ..... Patrick Hines
Mistress Overdone ..... Tomi Romer
Pompey ..... Hiram Sherman
Lucio ..... Norman Lloyd
First Gentleman ..... Mitchell Agruss
Second Gentleman ..... Rod Colbin
Provost ..... Morris Carnovsky
Claudio ..... Donald Harron
Juliet ..... Jacqueline Brookes
Isabella ..... Nina Foch
Francisca ..... Edith Meiser
Justice ..... Richard Durham
Elbow ..... William Cottrell
Froth ..... Harvey Grossman
Servant to Angelo ..... John Frid
Mariana ..... Sylvia Short
Abhorson ..... Whitford Kane
Barnardine ..... Pernell Roberts
Boy ..... David Colson

In "Measure for Measure," the American Shakespeare Festival Theatre has its first hit, a happy entertainment that shows off the talents of its stagers, players and craftsmen, makes thorough use of the physical resources of the new playhouse and will stir the wide word-of-mouth such a large-scale project requires.

"Measure" must rarely have been better fun than the concept John Houseman and his associate director, Jack Landau, have put on and around the extended ramped stage of the Straford-on-Housatonic showplace. Their time switch to early 19th century Vienna helps make the event a romp, with resultant gay touches that do a lot for the original. In the costumes of the era the company is seen to special advantage and Rouben Ter-Artunian's latticed backdrops become remarkably adaptable, with the aid of an occasional chandelier and drape.

Here the actors are clearly in the spirit of the proceedings rather than parts of a ritual. Arnold Moss, as the knowing and good-hearted Duke who directs the major moves of the plot, sets the tone of the comedy and is as responsible as any in generating the glow of the occasion.

Norman Lloyd's derbied man-about-Vienna Lucio is a complete delight, and so is Hiram Sherman's shamelessly bawdy Pompey. Morris Carnovsky makes a most happy jailer, topping his comedic approach as he gingerly crosses the stage with a hatbox containing the removed head of a convict.

Against the farceurs, Kent Smith proves an extraordinarily right choice to tote the essential problem of the play as Angelo, the high-moralizing deputy who condemns the young gentleman who seduces his sweetheart and then propositions the doomed lad's novice sister. The latter is portrayed with beautiful charm, yet somewhat lacking in warmth, by Nina Foch. With his characterization of the brother who loved too much and proved slow to go along with his sister's credo, Donald Harron becomes one of the Connecticut Shakespeareans definitely to be respected.

The rest of the cast joins in the pleasure—Stanley Bell as the Lord Escalus, Pernell Roberts as a doomed brute, Sylvia Short as the forsaken girl paired with Angelo, Whitford Kane as the hangman, Tomi Romer as a madam. There is even an extra in a Virgil Thomson tune, sung by David Colson.

Ter-Artunian's co-operative lattices, his costumes and Jean Rosenthal's lighting help make pictures that reveal most impressively what can be done at this Shakespeare hub when the doing is right. "Measure" is worth going the distance and more. *Elam.*

Who Me? Sez J. J. Shubert on That Boston Post-Elliot Norton Fracas

Washington, July 3.

The House Judiciary Subcommittee investigating the recent Shubert barring of Boston Post drama critic Elliott Norton heard a Shubert denial last Wednesday (27) that either infringement of civil liberties or freedom of the press was involved.

Michael J. Kavanagh, director of the Shubert theatres in Boston, appeared before the committee to read a statement of J. J. Shubert, head of the Shubert firm, to the effect that Norton was dropped from the free list last Jan. 30, following two unfavorable notices of "The Ponder Heart."

"We thought," the statement read, "that Norton had gone out of his way to 'pour it on' in his treatment of that play." Statement continued, however, that Norton was not removed from the free list on the basis of the two reviews alone, but as "the culmination of a long course of negative criticism, which seemed to border at times on the unprofessional."

Statement said Norton was not actually barred from the theatres, "although the Post tried to create that impression in its news and editorial columns." It added that Norton, now back on the free list, had received passes from press-agents for the shows which came to Boston when he was not getting them from the theatres.

Shubert claimed the advertising in the Post was cut down for "business reasons" and that the lineage reductions "predated by several months the controversy" over Norton.

Good Old Shubert Custom

As reported in VARIETY some weeks ago, Kavanagh, presumably with the authority of the Shubert

(Continued on page 58)

Asking, Injunction (Sic) Vs. 'Bloomer Girl' ('44) On Copyright Charge

After nearly 11 years, "Bloomer Girl" has been tagged in a lawsuit charging copyright infringement. The action, brought in New York Federal Court last week, seeks an injunction suit to restrain production of the show, which bowed on Broadway in 1944 and has subsequently been widely done in stock and on tv.

The delayed action was filed by Ruth Morris, acting as her own attorney. The musical, the complaint alleges, is based on a play by Lilith and Dan James and was copied from "Little Women of the Factory," which the plaintiff claims was written by her prior to 1936 and copyrighted between 1936 and 1944. Plaintiff is no relation to the William Morris Agency's Ruth Morris.

Miss Morris asserts that her property was originally titled "As We Were Able to Spin" and then retagged "The Lowells . . . Talk Only to God" prior to getting the "Factory" label.

Defendants named in the suit are John C. Wilson and Nat Goldstone, the original Broadway producers of "Bloomer." Also, Siegfried M. Herzog and Fred Saidy, the book adaptors, E. Y. Harburg, who wrote the lyrics, Dan James and Edward Lester, the latter not identified but presumably not a misnomer for Coast producer Edwin Lester.

The papers offer no explanation for the long delay in the filing of the suit.

Lloyd Nolan Presents British Derwent Awards

London, July 3.

Lloyd Nolan, currently starring in the London production hit of "Caine Mutiny" was given a socko welcome to the annual meeting last week of British Actors' Equity Assn.

The film-legit star, a member of the council of American Equity, presented checks of $140 each to best supporting actor and actress Timothy Bateson ("Waiting for Godot") and Margaret Vines ("Morning's at Seven") as part of the annual award sponsored by British-born Clarence Derwent, former prez of American Equity.

Religious 'Moment' Has 7,000 Disciples, Omaha

Omaha, July 3.

"Measure of a Moment," a religious pageant staged expressly for the General Council of Churches Convention, drew approximately 6,000 patrons in a two-day stand June 23-24 at the 7,000-seat City Auditorium here. The slim turnout was considered okay in view of torrid weather. With the areana scaled to a $1.50 top, the take was far below the estimated $20,000 cost of production.

Book for the pageant, produced by John Becker, was written by Helen Kromer. Music was by Charles Strouse, while Don Redlich handled the choreography. Leo Hartig designed the sets and William C. Todt was responsible for the lighting. The orchestra was directed by Amerigo Marino. The cast, headed by Raymond Massey as narrator, numbered about 300.

Legit, Film 'Bus' In Court Fight?

Chicago, July 3.

The legit and film versions of "Bus Stop" may meet in a headon collision in Chicago courts in August. Jules Pfeiffer's legit production is scheduled for an Aug. 13 opening at the Harris Theatre, and local 20th-Fox execs expect the picture version to be released sometime in August, when it will play the Oriental here.

Pfeiffer claims that the original contract between the film company and the writer-producer team of William Inge and Robert Whitehead prohibits the release of the Marilyn Monroe starrer in the U.S. or Canada before next Jan. 1. This protection was transferred to Pfeiffer when he acquired the touring rights and the original physical production.

Pfeiffer's entry goes into rehearsal July 16 in New York, and Chi will be its first stop. Inge will cast and direct the company.

Withdraw Stock Rights

Pittsburgh, July 3.

White Barn Theatre, strawhat at Irwin, Pa., near here, has had to drop "Bus Stop" from its schedule because the rights to the William Inge play have been withdrawn in certain sections of the country where the show hasn't toured. With Jules Pfeiffer putting together a production for Chicago and a later tour, Pittsburgh is figured a possible stand for next season.

White Barn had the piece inked for the week of Aug. 27 and hasn't yet picked a vehicle to replace it.

'NIGHT OF THE FOURTH' LOOKS OK IN LONDON

London, July 3.

Jame P. Sherwood's presentation of "Night of the Fourth," at the Westminster Theatre last Friday (29) the only legit production of the week, proved an absorbing thriller. Adapted by Jack Roffey and Gordon Harbord from the H. Bratt play, "Sprechstunde," it deals with crime from a psychiatric angle, and gives realistic roles to Walter Rilla, Hugh Sinclair, Michael Sheply, Meier Tzelniker and Isabel Dean.

Play, directed by Jevan Brandon-Thomas, had a warm reception and looks like a stayer.

Enid Bagnold Adapting Own 'Loved and Envied'

London, July 3.

Enid Bagnold, whose "Chalk Garden" is one of the major hits of the London season, has started work on a new play, an adaptation of her own novel, "The Loved and the Envied."

The novelist-playwright had for some years been mulling the idea of dramatizing the yarn, and has been encouraged by the success of "Chalk Garden" to undertake the assignment.

Torigi Matinee 'Fella' After Customers Beef

Richard Torigi, who's been a matinee alternate for Robert Weede, male lead of "Most Happy Fella," since the musical's out-of-town tryout, has been given the assignment on a regular featured basis. It's primarily due to public reaction.

Squawks from matinee patrons regarding the unpublicized substitution prompted the management to make the move.

'Godot' Waiting For Payoff Via Annual Repeats

If producer Michael Myerberg goes through with his plan to bring back "Waiting for Godot" for a yearly Broadway return engagement, the show could conceivably pay off some day. As it now stands, however, the British import ended a recent eight-week Broadway run with a $19,338 deficit on a $25,000 investment.

Myerberg has notified the show's backers that he contemplates reviving "Godot" next fall for another limited run of 12-20 weeks, to be followed by annual repeats. It cost $34,500 to mount the one-set Samuel Beckett play, with the producer footing the costs in excess of the investment. The production, however, made an operating profit on all its stanzas, clipping $15,162 off the total outlay.

The weekly payroll for the cast of five ranged from $3,341 on a $12,723 gross to $5,168 on a $19,632 gross, with star, Bert Lahr, apparently in on a variable percentage deal. The weekly expenses also included a combined royalty payment to the author Beckett and British producer Donald Albery, of 7½% of the first $5,000 gross, 10% of the next $3,000 and 12½% over $8,000. The arrangement with Albery also stipulates that he gets 10% of any net profit on the show.

Albery also figured in the production cost, with $1,734 spent on bringing him from London to N.Y. to attend the opening. Herbert Berghof got 1% of the gross as director, having succeeded Alan Schneider, who staged the preliminary tryout at Miami last winter.

'SEED' ENDS TOUR, CHI; 285G PROFIT TO DATE

"Bad Seed," which closed in Chicago last Saturday (30), has netted approximately $285,000 thus far on a $78,000 investment. Additional coin, however, is still due in further payments from the sale of the film rights to Warner Bros. for $300,000.

The Nancy Kelly starrer had earned $293,520 as of a June 2 accounting. The estimated loss on the ensuing four weeks, plus closing expenses is figured to have reduced that figure by about $8,000. The Playwrights Co. production had a click 42-week Broadway run prior to hitting the road.

The profit distribution on the Maxwell Anderson adaptation of William March's novel as of the latest audit was $260,000, split 50-50 between the backers and management.

4 ACTORS INJURED

2 in Serious Condition After New Hampshire Motor Crash

New London, N.H., July 3.

Four members of the summer stock company at the New London Playhouse were injured last week, two of them seriously, when an automobile in which they were riding struck a tree here and was demolished.

Described as in serious condition at New London Hospital were Stefani Sherdeman, of Beverly Hills, and Alvin Dawson, of Belmont, Mass. Lesser injuries were reportedly suffered by Robert Schauweker, of Burlington, Ia., and Susan O'Meara of New York City. A fifth unidentified passenger in the car was said to have escaped unharmed in the early morning crash.

Philly in Uproar on 'Blacklisting' Attempt Against Gale Sondergaard

Philadelphia, July 3.

Legit, supposedly free of the blacklisting problem, ran abruptly into it here last week. The issue arose when the Inquirer, only local morning sheet, published a Page One story that the local American Legion had called on the Fairmount Park Commission to cancel the scheduled appearance of film-legit actress Gale Sondergaard in "Anastasia" at the Playhouse in the Park the week of July 16-21.

The other local papers, the Evening Bulletin and the Daily News, immediately followed up on the story, but with less heat than the Inquirer. The issue revolved around the action of Martin R. Fountain, judge advocate of the Legion's Philly county council, in writing to City Representative Fredric B. Mann to take the case to the Park Commission. Miss Sondergaard is charged with having pleaded the Fifth Amendment before a Congressional committee.

"It would be insulting to the public," Fountain was quoted as stating "if the city in any manner subsidizes subversives." Mann said that the affair would be thoroughly investigated and was quoted as adding, "If we find she is the type of person who shouldn't be employed here, we will be glad to say so. However, in the absence of such facts, we will operate under the American tradition of fair play."

Along with the Legion group, a denunciation of the projected appearance of Miss Sondergaard at the municipally-operated Playhouse was launched by a Mrs. Kathryn E. Myers, of suburban Germantown, a member of Aware Inc., a New York City group self-styled as an anti-Communist watchdog.

John B. Kelly, vice-president of the Park Commission and actually the sponsor of the Playhouse, would not be drawn into controversy, but S. M. Handelsman, managing director of the tent theatre, arranged a meeting with the press in a midcity hotel Wednesday night (27) at which he was peppered with questions by members of the press, and local radio and tv stations. Later he appeared on a tele show, where he said that he had no inkling of any such a situation developing when he signed

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Theatre '56, in Dallas, Cuts Summer Season

Dallas, July 3.

Margo Jones Theatre '56 will cut short its annual 10-week summer season of five plays after the fortnight's run of "The Prisoner," by Bridget Boland, which opened last night (Mon.) in its U. S. preem. Managing director Ramsey Burch said poor attendance the first six weeks this summer brought the curtailment. A new script was skedded for tryout this month and the season was to end with a brace of Sean O'Casey comedies.

Except for the arena theatre's opening, in the summer of 1947, the hot weather productions have never had done good business.

Equity Relaxing Alien Policy?

Actors Equity may be relaxing its sweeping opposition to the importation of alien performers. The union has given the Producers Theatre permission to bring over seven members of the original London cast of "Separate Tables" for repeat assignments on Broadway. It had originally limited the okay to costars Eric Portman and Margaret Leighton.

The Producers Theatre wanted to bring over the entire West End cast of 10. Robert Whitehead, a member of the producing organization, protested to the union, and obtained the expanded waiver covering the additional five British players.

WELL, AT LEAST THEY HAVE A CORNERSTONE

London, July 3.

The only tangible evidence of the proposed national theatre in London is a foundation stone that has been laid in the wrong place. That was revealed last week at annual general meeting of British Actors Equity. A resolution to urge the Government to speed work on the project was approved by unanimous voice-vote.

The meeting was told that no country has a finer reputation for acting, but that there is no recognized home for the English theatre. A national theatre deserves no pinch-penny grant, but wholehearted Government backing, it was asserted. The anticipated argument of the Treasury that there is insufficient coin available for the project could be quashed now in view of the vast sums extracted in taxes, it's claimed.

It was announced that a third of Equity's members are unemployed. While 10,000 people joined the association during the last six years, membership remained at 9,000.

Equity will also renew efforts to get a reduction in the "iniquitous" entertainment's tax, it was stated. (Despite sporadic agitation on the subject, the U. S. has no national theatre and no official plan or even a generally agreed proposal for one. Moreover, unlike Great Britain, we have no National Arts Council to sponsor and provide financial support for legit, opera, ballet, etc. Ed.).

House Committee Gives Arthur Miller 10 Days

Washington, July 3.

House Un-American Activities Committee last week gave playwright Arthur Miller 10 days to purge himself of possible contempt of Congress action. Vote was 6-0.

In his recent testimony before the committee, Miller freely answered questions about his past associations with Commy and Front groups. However, he declined to name any others whom he met at Communist-sponsored meetings.

Committee chairman Francis E. Walter holds that Miller is in contempt until he purges himself by providing the names.

Tony Farrell Opens New Musical Stock Theatre At Sacandaga Park, N. Y.

Sacandaga Park, N. Y., July 3.

On a site hewn from the forest and constructed, as a community project, in three months under adverse weather conditions, the 1,070-seat Sacandaga Summer Theatre opened last week with Broadway producer-theatre owner Anthony Brady Farrell's presentation of "Guys and Dolls." The same show, but with a different cast, was holding the boards at the old wooden Sacandaga Playhouse last July when a fire leveled it after the first matinee. Eddie Rich was then producer.

Farrell, who is presenting his own musical productions, rather than package shows, is offering them for two-week engagements at his new strawhat. "Guys," one of the most lavish productions seen on the rural stock circuit, drew an enthusiastic response from the preem audience of 925.

Farrell's cast includes Iva Withers and Norwood Smith, who were replacements in Feuer & Martin's original Broadway production, while Kathryne Farrell portrayed the Salvation Army captain, and Ross Martin played Nathan De-

(Continued on page 58)

JULES PFEIFFER EYES CHI 'WINKLEBERG' BOW

Chicago, July 3.

Jules Pfeiffer plans a fall production of "Winkleberg," Ben Hecht's drama about the late Greenwich Village poet and eccentric, Maxwell Bodenheim. In compliance with the author's wish, he may break in the show in Chicago in October, then take it to Broadway.

The producer's touring edition of "Bus Stop" is due to open at the Harris here Aug. 13.

Carol Bruce in 'Waltz' $5,500, Spa; Horton $3,100 in 'Nina'; Other Barns

Saratoga, N. Y., July 3.

"Anniversary Waltz," starring Carol Bruce, tripped to a $5,500 tempo last week in John Huntington's 587-seat Saratoga Summer Theatre, at $3.30 top. Business was good for opening week in a straight play. Miss Bruce, who appeared here several years ago in "Pal Joey," had Edmon Ryan as principal support.

"Seven Year Itch," featuring George Keane and Louise King, with John Cecil Holm in another leading role, is the current offering.

Horton $3,100, Ephrata, Pa.

Reading, Pa., July 3.

Playing to near capacity houses, the Ephrata Legion Star Playhouse near here, grossed $3,100 last week with Edward Everett Horton in "Nina." It was the opening bill of a scheduled 10-week season.

Jonathan Dwight, Reading native and former operator of the Gateway Playhouse, Somers Point, N. J., is producer of the 299-seater, which is scaled at $1.50 to $2.50.

Eva Gabor in "Blithe Spirit" started a six-day run last night (Mon.). The engagement was cut short one day due to the scheduling of Louie Armstrong in the adjoining grove, Sunday (15), which would be nothing less than noisy.

Ottawa Stock Stirring

Ottawa, July 3.

Canadian Repertory Theatre, which had to fold last spring after 10 weeks, plans to open is eighth season in October. The spot has been renamed the Repertory Theatre of Ottawa. It has applied for a new charter, and has a new board of directors.

RTO is taking over last year's $4,500 deficit, and hopes eventually to repay previous debts to merchants and a large bank loan.

'King' Opening Atlanta

Atlanta, July 3.

Municipal Theater - Under - the - Stars will open its season next Monday (9) at Chastain Memorial Park Amphitheatre. Preem bill will be "King and I," starring Erik Rhodes.

Other offerings on the schedule include:

Annamary Dickey, Yola Casselle, Marvin Worden and Jack Goode in "Naughty Marietta," Tony Bavaar and Beth Parks in "Brigadoon," Beverly McFadden and William Pierson in "High Button Shoes"; Ted Scott, Undine Forrest and Stanley Carlson in "Kismet," and Gene Hallman, Laurel Shelby, Beatrice Krebs and Jeff Warren in "South Pacific."

Eric Mattson is managing director.

Buffalo Tent Opens

Buffalo, July 3.

Melody Fair, western New York State's first music tent, opened its season this week with "Plain and Fancy." Located at Wurlitzer Park in nearby North Tonawanda, the canvastop will operate on a bi-monthly change of program through Sept. 15.

Company numbers 63, with John Ring as production manager, Jake Hamilton stage manager, Jay Broad assistant, James Nygren choreographer, William Boehm stage director and R. Whitman Proctor conductor.

Outfit will operate in conjunction with Cleveland Music Carnival.

'Tea' at Woodstock, N. Y.

Woodstock, N. Y., July 3.

Woodstock Playhouse opens its season tonight (Tues.) under the direction of Cyril Simon. The initial show is "Tea and Sympathy," featuring Michele Myers.

The silo plays a Tuesday-Sunday schedule.

'Henry' Goes to Harvard

Cambridge, Mass., July 3.

Five 40-foot high towers have been built on the face of Harvard's Memorial Hall to air cool Sanders Theatre, where the first Cambridge Drama Festival opens Thursday (5), with Shakespeare's "Henry V."

Douglas Seale was brought over from England to direct the Shakespeare drama, which stars Douglas Watson, Felicia Montealegre and Ian Keith and features Robert Duke, Leo Penn, Michael Wager, Thayer David, Paul Sparer and Earl Montgomery.

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WESTPORT COUNTRY PLAYHOUSE

Sacandaga

Continued from page 57

troit. Incidentally, Farrell was a large investor in the F. & M. original.

A 50-by-100-foot playhouse of aluminum and steel, the Sacandaga is said to be the first preoscenium strawhat built (not converted) in the last 25 years. Sacandaga Community Theatre, Inc., had sold $85,000 in stock by the time the curtain went up. Farrell, who owns a nearby hunting preserve, operates on lease.

Located on a hillside, directly off the main highway (N. Y. Route 30), the theatre is on one-floor (concrete base), with a rather steep pitch. The wooden seats are a drawback. House is not air-conditioned, but the aluminum (with insulated ceiling) is said to be heat-repellent. Weather for the opener was cool, and therefore no test. Even without a sound system (installed later), the acoustics, as tested from three locations, were reasonably good. Scale is $3.30-$1.65 evenings and $2.20-$1.65 matinees.

Farrell's staff includes John Larson, managing director; Paul Berkowsky, business and house manager; Hugh G. Fordin, press-agent; Jerry Leider, production stage manager; Pete Howard, technical director; Pat Belcher, boxoffice; Paul Barnes, designer; Paul Godkin, choreographer, and Sylvan Levin, conductor. There is a resident company of 40.

Stock Tryouts

(*July 2-15*)

Adam, adapted from French by Mark Epstein—White Barn Theatre, Westport, Conn. (8).

Ain't it a Scream, musical comedy by Albert Dickason and Sam Anderson—Groton (Conn.) Playhouse (3-8).

Beasop's Fables, revue (Beatrice Lillie)—Falmouth Playhouse, Coonamessett, Mass. (2-7); Theatre-by-the-Sea, Matunuck, R. I. (9-14). (Reviewed in **Variety** this week.)

Eleventh Hour, by Kermit Hunter—Gypsy Hill Theatre, Staunton, Va. (9-14).

From Under the Sea, Arthur Miller's revised version of his play, "View From the Bridge"—Theatre-on-the-Green, Wellesley, Mass. (3-14).

Indoor Sport, by Jack Perry—Ivy Tower Playhouse, Spring Lake, N. J. (2-7). (Previous tryout reviewed in **Variety**, July 29, '53).

Jacaranda Tree, by Alejandro Casona—Tufts Arena Theatre, Medford, Mass. (10-14).

Lenill, by Rose Caylor (Fay Bainter, Glenda Farrell, Joan Tetzell)—New England Mutual Hall, Boston, Mass. (2-14).

No Rest for the Weary, by Adrian Gordon—White Barn Theatre, Westport, Conn. (14-15).

Paradise Gate, by Dr. Daniel Schneider—Sharon (Conn.) Playhouse (3-7).

Peaket's Family Skeleton, adapted by Peter Turgeon from Sir Arthur Wing Pinero's "The Magistrates"—Westport (Conn.) Country Playhouse (2-7).

Sticks and Stones, revue (Hermione Gingold)—John Drew Theatre, East Hampton, L. I. (2-7); Ivy Tower Playhouse, Spring Lake, N. J. (9-14).

Welcome Darlings, revue (Tallulah Bankhead)—Camden Hills (Me.) Summer Theatre (2-7); Somerset (Mass.) Playhouse (9-14).

What's the Rush, revue (Robert Q. Lewis)—Hinsdale (Ill.) Summer Theatre (2-14). (Previous tryout reviewed in **Variety**, April 25, '56).

Quebec Province Busy With Barn Operations

Montreal, July 3.

The silo circuit in Quebec province never looked as good as this year. Within a radius of 60 miles, five strawhatters are either in operation or will be by the end of next week.

In Montreal, the Mountain Playhouse, atop Mount Royal, is currently in the third week of "Arsenic and Old Lace," with Catherine Proctor in the starring role. Company will play through September, with shows holding for three-week stands.

At the Mount Gabriel Club, 40 miles north of Montreal, Joy Thomson's Tent Theatre opened its first season June 22 with Jane Mallet headlining "Solid Gold Cadillac." Novelty of a show tent (the first in this province), easy access from the city and location in one of the most beautiful layouts in the Laurentian Mountains, should be a cinch (with the right weather) for good biz.

A few miles away Ste. Adele Lodge is offering "The Drunkard" every Friday and Saturday night throughout the summer. Cast is headed by Dorothy Davis and Violet Walters, who have played this meller many times before in Montreal theatres and cafes.

Southeast of Montreal, Mrs. Filmore Sadler will open her Brae Manor Playhouse tomorrow (Wed.). This is the oldest summer theatre in Canada and is situated in Knowlton. Marjorie Sadler, Roberta Beatty, Jean de Savoye and David Haber will direct during summer months.

Newcomer to the circuit is Ray Hatrick's North Hatley Playhouse, which will operate in the curling rink near Hatrick's hotel, with Arthur Vronka as resident director. Lynne Gorman, who has played radio, tele and theatres here, in Toronto and Ottawa, will do femme leads for the season.

J. J. Shubert

Continued from page 57

office in New York, has continued to pressure the managements of touring shows playing Boston to cut ad space in the Post to a minimum. In some cases, where the show's pressagent has insisted on giving the same lineage to the Post as to other Boston papers, Kavanagh has reportedly threatened Shubert reprisal. He has also, under such circumstances, refused to forward ad copy to the Post, as is normal procedure.

From the outset of the Shubert-Norton situation early last spring, it's been generally felt in Broadway trade circles that Norton's removal from the Shubert press list was not an actual ban, and that no outright infringement of freedom of the press was involved, as the Post's editorial campaign charged. However, the withdrawal of press seats, plus the drastic curtailment of Post ad lineage, were generally regarded as forms of intimidation intended to stifle freedom of criticism.

As such, the moves were in the traditional Shubert pattern of pressure and reprisal against criticism and the press generally. The Shuberts' restoring of Norton to the press list, it's recalled, was at the specific request of Mayor John B. Hynes of Boston, and was so stated in a wired reply by J. J. Shubert to The Hub official.

Barring of critics (or withholding of opening night seats) by the Shuberts is an old and familiar story, as noted by VARIETY from time to time. It has involved, among others, the late Alexander Woollcott, columnists Walter Winchell, Leonard Lyons, Irv Kupcinet (in Chicago) and George Clarke (Boston), as well as the perennial, permanent nix on VARIETY. The strategy has never worked yet, however.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Reluctant Debutante, Miller (10-10).
Apple Cart, Plymouth (10-18).
Li'l Abner, St. James (Wk. 10-22).
Separate Tables, Music Box (10-22).
Old Vic (10-23).
Separate Rooms (10-25).
Auntie Marie, Broadhurst (10-31).
Sleeping Prince, Coronet (Wk. 10-28).
Best House in Naples (11-8).
Very Special Baby, Belasco (11-14).
Candide, Beck (11-22).
Bells Are Ringing, Shubert (11-29).
Happy Hunting, Majestic (Wk. 12-2).

OFF-BROADWAY

Chekov One-Acters, Contemporary (7-5).

Legit Bits

Sol Jacobson leaves Friday (6) for a month's motor tour of Glacier National Park and the Canadian Rockies. **Lewis Harmon** will sub as pressagent for "No Time for Sergeants" and the off-Broawday "Man with the Golden Arm." **Jay Russell** continues as associate.

Earl J. Dias, of the New Bedford Standard and Cape Cod and vicinity correspondent for VARIETY, sails next Wednesday for Europe, to be gone about five weeks. His book, "Melodramas and Farces for Young Actors," is due for publication in the fall by Plays, Inc., of Boston.

Gordon Cramer, treasurer of the Alvin Theatre, N. Y., is visiting his hometown, Missoula, Mont., then motoring to Seattle and planing to Alaska for a reunion with his brother in Anchorage. It's his first vacation since shedding his sergeant's stripes 12 years ago.

Bert McCord, who writes the daily legit news column for the N. Y. Herald Tribune, left Friday (29) for a four-week vacation in Florida. **Joseph Pihodna**, the department's general utility man, will sub, moving over from the acting-editorship of the amusement section, which he held during the six-week vacation of **Otis Guernsey Jr.**

Bill Herz, of the Mackey Theatre Ticket Agency, N.Y., underwent minor surgery Sunday (1) at Mt. Sinai Hospital, N.Y. He's due out in a week.

Producer **Robert Whitehead** leaves this week for a quick trip to London for discussions about the scheduled plans for the Broadway presentations this fall of "Separate Tables" and "Waltz of the Toreadors." He'll also go to Moscow for a four-day look at the Soviet legit setup.

Peter Davis, having wrapped up his season-end stint as general manager of the Coconut Grove Playhouse, Miami, is back at his regular job as business manager of the Theatre Guild.

Charles Laughton will double as director-star of "Major Barbara," scheduled for Broadway production next fall by **Robert L. Joseph** and **Roger L. Stevens.**

Louis M. Simon, director of the American Theatre Wing's professional training program, has dropped plans for a Broadway production of **Frank Merlin's** one-character play, "I Got Shoes."

British actor **Finlay Currie** has been signed to appear in **Mary K. Frank's** forthcoming Broadway production, "Too Late the Phalarope." Costumes for the play will be designed by **Dorothy Jeakens.**

Theresa Lewis has canceled plans for a Broadway production of **J. P. Miller's** legit adaptation of his tv drama, "The Rabbit Trap."

Harry Ellerbe, who appeared in the Broadway production of "Desk Set," closing next Saturday (7), will direct the Coast version of the play.

Clarence Derwent withdraws from the cast of "Uncle Vanya" at the 4th Street Theatre, N.Y., next Sunday (8).

Elaine Perry and **George Banyai** no longer have **Morton Wishengrad's** "Rope Dancers" under option for Broadway production.

Judith Anderson will costar with **Gladys Cooper** in **Edward Choate's** "Chalk Garden" tour next fall.

Lehman Engel will be musical director for "Li'l Abner," slated for an Oct. 22 Broadway bow.

Mary Lee Dearring, who played in the Broadway cast of "Anniversary Waltz," flew to Frisco last weekend to replace Mickey McCormack, who had played the role of Debbie Walters at the Alcazar for 33 weeks.

Shirley Booth turned down a two-week Frisco engagement for "Desk Set" in August because the only theatre available was the Board of Education's Nourse Auditorium, which needs refurbishing and is not downtown.

E. O. Bondeson, pressagent for the Alcazar, Frisco, is getting around again after a pair of serious operations.

Nate Schenker, pressagent for the touring "Boy Friend," flew into Frisco from Salt Lake City and conferred with **Tony Buttitta**, Frisco Civic Light Opera p.a. who's in the U. of California Hospital with a fractured disc.

George Banyai, general manager for producer **Gilbert Miller**, left for the Coast last Monday (2) for the Biltmore, L.A., opening tomorrow (Thurs.) of "Witness for the Prosecution."

Producer **Herman Levin's** legit-film rights to the musical version of Shaw's "Pygmalion," currently being presented on Broadway as "My Fair Lady," have been extended an additional 10 years to July 15, 1970.

Chester Morris will guestar in Sidney Kingsley's "Detective Story," opening July 17 at the Alley Theatre, Houston.

Sylvia Miles to appear with **Arnold Stang** in "Wedding Breakfast" at Capri Summer Theatre, Atlantic Beach, L.I., opening July 10.

Mary Jukes, Winnipeg-born Toronto Globe & Mail reporter, has sold a play, "Every Bed Is Narrow," to the Crest Theatre, Toronto winter stock group, for early fall production. It's a drawing-room comedy, her second effort and first sold.

Stock Items

Paul Green's "The Common Glory" will windux up a 10-year summer run at the Matoaka Lake Amphitheatre, Williamsburgh, Va., next Sept. 2.

Edward Choate, currently on the Coast for a looksee at his touring production of "Anastasia," has cancelled summer bookings of "Chalk Garden," which he hopes to send out on the road next fall with **Gladys Cooper** and **Betsy von Furstenberg** heading the cast. He bought the scenery from Irene Selsnick's original Broadway production.

Martha Scott has cancelled most of her strawhat bookings in "Anniversary Waltz" because of NBC-TV's pickup of her option on "Modern Romances."

The 196-seat Montowese Playhouse, Branford, Conn., is being operated as a summer theatre this season by five students of the Yale U. Drama School. **Chester W. Morss** is executive director of the barn, which opened last night (Tues).

The Petosky (Mich.) Playhouse has switched to an Equity contract this season. **Bentley Lenhoff** is producer-director.

Patricia Peardon, wife of **Dick Horner**, Broadway company manager of "Damn Yankees," will be the lead femme in the Clinton (Conn.) Summer Theatre production of "Seven Year Itch" and "Bus Stop" the weeks of July 16 and 23 respectively.

Fred Stewart has withdrawn from the role of the sanctimonious preacher in "Cat on a Hot Tin Roof" to return for another season as resident director of the Dutchess Players, at the Cecilwood Theatre, Fishkill, N.Y.

"An Affair of Murder," by **Mignon Eberhart**, will be tried out during August at the Westchester Playhouse, Mt. Kisco, N.Y.

"The Question," by **Dana Burnet**, will be tried out during August at Stamford, Conn.

Jayne Meadows will play four weeks of strawhat as star in "Tea and Sympathy" as follows: Cape Playhouse, Dennis, Mass., July 23; Grist Mill Playhouse, Andover, N.J., July 30; Lakewood Park Playhouse, Barnesville, Pa., Aug. 13, and Capri Theatre, Long Beach, L. I., Aug. 20. Her sub as panelist on the "I've Got a Secret" television series will be Betty Furness.

Nelson Cunliff, local building contractor, was elected last week president of the Municipal Assn., sponsor of alfresco entertainment in the Forest Park theatre, St. Louis, succeeding Albert M. Keller, who died June 8.

Maryverne Jones, founder of the Starlight Theatre, Pawling, N. Y., played Empress last week in "Anastasia," the season opener at the barn. Also in the cast was former skating champ **Dick Button.**

TENTS

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BILL SANDERS

Openers Spark L. A.; 'Silk' $54,600, 'Anastasia' $11,500, 'Flowering' 14½G

Los Angeles, July 3.

Three new openers this week should brighten the local front, giving the town a total of five houses in operation. "Damn Yankees" followed "Silk Stockings" last night (Mon.) at the Philharmonic, "Happy Dollar" arrives tonight (Tues.) at the Las Palmas and "Witness for the Prosecution" rekindles the Biltmore Theatre this Thursday (5).

Estimates for Last Week

Silk Stockings, Philharmonic Aud (MC) (5th wk) ($4.95; 2,670) (Don Ameche). Down to $54,600, for previous week, $62,400; totalled $306,300 for the run.

Anastasia, Huntingford Hartford (D) (5th wk) ($4.95; 1,032) (Viveca Lindfors, Eugenie Leontovich). Dipped to disappointing $11,500; previous week, $16,500.

Flowering Peach, Carthay Circle (D) (1st wk) ($3.85; 1,518) (Jacob Ben-Ami). Slow $14,500.

'TEAHOUSE' $32,900, D.C.; IT FOLDS THIS WEEK

Washington, July 3.

"Teahouse of the August Moon" chalked up $32,900 gross last week (its sixth) at the National Theatre.

Eli Wallach dropped out of the lead role of Sakini after Saturday night (30). He was replaced yesterday (2) by Robert Casper, his understudy, for the final week, with the show folding this Saturday (7).

Parks-'Teahouse' $32,700 Third Week in Detroit

Detroit, July 3.

"Teahouse of the August Moon," starring Larry Parks, grossed $32,700 in the third week at the 2,050-seat Shubert. First and second week's takes were $33,200 and $33,800, respectively. Potential capacity gross is $46,000 at top scale of $4.

Play remains another week, then resumes tour, while the Shubert shuttters for the summer.

Gale Sandergaord

Continued from page 57

Miss Sondergaard to the contract last April to play in "Anastasia."

The affair was referred by the Playhouse management to City Solicitor David Berger, who promised to make an early decision after studying the actress' loyalty background and of the contractual obligations of the city connected with her planned appearance at the Playhouse.

Francis E. Water, Pennsylvania Democrat and chairman of the House Un-American Activities Committee, got into the uproar when he said in a radio interview that he "is unalterably opposed to the kind of "blacklisting" threatening the actress' appearance at the tent theatre. He added that he does not believe that "any self-constituted judge or jury should get itself up to decide that a performer should or should not appear in a role for which he or she is contracted."

The Philadelphia chapter of the Veterans of Foreign Wars entered the row later in the week when county commander A. James Golate was quoted as saying he strongly disagrees with the Legion. He said, "It should be up to the loyal patrons of the theatre to decide freely for themselves whether they want to see Miss Sondergaard perform."

In a debate held on the Steve Allison local radio show, Henry W. Sawyer, City Councilman-at-Large, declared, "There should be no official action banning Miss Sondergaard. Her political beliefs have nothing to do with the job she has been hired to perform."

Other developments had Actors Equity reportedly "clearing" Miss Sondergaard for her Playhouse appearance and also charges by American Legion members that Fountain had overstepped himself with his original charge and that the Legion had never authorized the action.

As of now, further action hangs on the decision of City Solicitor Berger. Miss Sondergaard was quoted as saying she expects to perform here as billed. The Playhouse management has the same idea, dependent on Berger's official ruling.

'Yankees' So-So $21,100 In 5 Shows in Portland

Portland, July 3.

Bobby Clark in "Damn Yankees" grabbed a fair $21,000 in four evening performances and one matinee at the Civic Auditorium last Monday-Thursday (25-28). The 3,600-seater was scaled at $4.95.

"Yankees" producers Robert E. Griffith and Harold S. Prince, and composer Richard Adler were in town for first three days to look over the company.

'Pajama' $18,500, 3d Week in Hub

Boston, June 3.

"Pajama Game," sole holdover in Boston's extended legit season, peeled prices down this week to compete with strawhatters in the area. New ticket scale went into effect last night (Mon.) with the previous orch $5.50 seats cut to $3.50.

The musical holds through July 14 then exits for Washington for the balance of the summer. Meanwhile, it's due to take a beating, unless last week's b.o. slump is reversed.

Estimate for Last Week

Pajama Game, Shubert (MC) (3d wk) ($5.50; 1,717; $43,000) (Larry Douglas, Betty O'Neil, Buster West). Nosedived to $18,500 (not $25,000, as reported by the house manager); previous week, $28,000; holds two more weeks.

Steel Strike

Continued from page 1

the immediate drop in freight shipments, if figured a disquieting omen.

The seasonal legit b.o. slump is now entering its worst phase. On Broadway, receipts have been shrinking rapidly, with the bottom due about Aug. 1 and the traditional upturn coming two weeks later. Meanwhile, the number of touring shows is taking its annual hot-weather drop, and will hit the minimum in the next couple of weeks.

Business for "Teahouse of the August Moon" in Detroit has been surprisingly good, but the Washington company of the same comedy has skidded in the last couple of weeks and is due to fold next Saturday (7), a week early. A factor in the advanced closing is the withdrawal last week of Eli Wallach as costar.

A likely barometer of b.o. prospects for the fall is the crop of musical tent theatres, mostly in eastern U. S. towns. The slump in the automobile and home-building industries for the past many months has had little apparent effect on legit. The continuing boom in retail sales and other industries may have been the steadying factor. However, it remains to be seen whether an extended steel strike, creating material shortages in other fields, will hurt show biz b.o.

On present indications, there are 11 shows due to span the summer on Broadway, with three others figured possible. The probables include six musicals, "Damn Yankees," "Mr. Wonderful," "Most Happy Fella," "My Fair Lady," "New Faces" and "Pajama Game," and five straight plays, "Cat on a Hot Tin Roof," "Diary of Anne Frank," "Hatful of Rain," "Matchmaker" and "No Time for Sergeants." Possibilities are the musical "Fanny" and the straight "Fallen Angels" and "Will Success Spoil Rock Hunter."

'Student' 54G, St. L.

St. Louis, July 3.

"Student Prince" grabbed a nifty $54,000 at $3 top for its seven-night stand ending Sunday (1) in the Municipal Theatre Assn's 10,000 seat alfresco playhouse in Forest Park. Lead roles were handled by Jim Hawthorne, Paula Stewart, Christine Mathews, Oliver Cliff and Harry Weber.

"Hit The Deck" opened last night (Mon.) with a cast headed by Betty Kean, Mark Dawson, Paula Stewart and Lou Wills, Jr.

'Boy Friend' Slim $24,000 On 1st Week in Dallas

Dallas, July 3.

First stanza of "Boy Friend" drew a mild $24,000 for seven performances through Sunday (1) at State Fair Auditorium. Touring company, featuring Jo Ann Bayless and John Hewer, is the second show of the State Fair Musicals' 15th season and runs through Sunday (8).

"Silk Stockings," national company starring Allan Jones and Jan Sherwood, follows with a July 9-22 stand.

'Inherit' 29G, S.F.; 'Success' 14G (7)

San Francisco, July 3.

"Will Success Spoil Rock Hunter" suffered from thunderously bad reviews, mediocre exploitation and a postponed opening night which cut the first week to seven performances at the Curran and trimmed the boxoffice take to below the breaking point.

"Inherit the Wind" continued at a good pace at the Geary, though off $1,000 from the previous round, and "Anniversary Waltz" slipped $900 at the Alcazar.

Estimates for Last Week

Will Success Spoil Rock Hunter, Curran (1st wk) ($3.85; 1,752; $35,000) (Merry Anders, Gene Raymond). So-so $14,000.

Inherit the Wind, Geary (4th wk) ($4.40; 1,550; $37,000) (Melvyn Douglas). Eased to $29,000; previous week, $30,000.

Anniversary Waltz, Alcazar (33d wk) ($3.85; 1.147; $27,341) (Richard Eastham, Marjorie Lord). Slipped to $10,700; previous week, $11,600.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Caine Mutiny, Lon. Hipp. (6-13-56).
Chalk Garden, Haymarket (4-11-56).
Cranks, Duchess (3-1-56).
Dry Rot, Whitehall (6-31-54).
Family Reunion, Phoenix (6-7-56).
For Amusement Only, Apollo (6-5-56).
Gigi, New (5-23-56).
Hotel Paradiso, Wint. Gard. (5-2-56).
House by Lake, York's (5-9-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
Love Affair, Lyric Hamm. (6-1-56).
Malice Domestic, New Lind (6-20-56).
Man Alive, Aldwych (6-14-56).
Mousetrap, Ambassadors (11-25-52).
Night of 4th, Westminster (6-29-56).
Off Mainland, Arts (5-30-56).
Pajama Game, Museum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Rainmaker, St. Mart. (5-31-56).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Rivals, Saville (2-23-56).
Romanoff & Juliet, Piccadilly (5-17-56).
Ruth Draper, St. James's (7-2-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such is Life, Adelphi (12-14-55).
Teahouse Aug. Moon, Her Maj. (4-22-54)
3 Penny Opera, Comedy (6-19-56).
To My Love, Fortune (6-6-56).
Waltz of Toreadors, Criterion (3-27-56).
*Interrupted Run.

SCHEDULED OPENINGS

Trip to Bountiful, Arts (7-4-56).

CLOSED LAST WEEK

Separate Tables, St. James's (9-22-54).

TOURING

Call Girl
Can-Can
Daughter of Desire
Dead on Nine
D'Oyly Carte Opera
Exit the Hero
Free Love
Gay Deceiver
Girl Called Sadie
Kinloch Players
Lady Be Good
Long Echo
Love on the Never Never
Reefer Girl
Sight Unseen
Small Hotel
Talk of the Town
Teahouse of the August Moon
Teddy Boy
Twinkle
Waiting for Godot
Women of the Streets
Zip Goes a Million

Touring Shows

(July 2-15)

Anastasia (Viveca Lindfors, Eugenie Leontovich)—Huntington Hartford, L. A. (2-14).
Anniversary Waltz (Richard Eastham, Marjorie Lord)—Alcazar, S. F. (2-14).
Boy Friend — State Fair, Dallas (2-8); Capitol, Salt Lake City (11-14).
Damn Yankees (2d Co.) (Bobby Clark)—Philharmonic Aud., L. A. (2-14).
Flowering Peach—Carthay Circle, L. A. (2-14).
Inherit the Wind (2d Co.) (Melvyn Douglas)—Geary, S. F. (2-14).
Pajama Game (2d Co.) (Larry Douglas, Buster West, Betty O'Neil)—Shubert, Boston (2-14).
Silk Stockings (Don Ameche)—Red Rocks Bowl, Denver (4-5); State Fair, Dallas (9-14).
Teahouse of the August Moon (1st Co.) (Gene Blakely)—National, Wash. (2-7).
Teahouse of the August Moon (3d Co.) (Larry Parks)—Shubert, Det. (2-7); Tabor-Grand, Denver (10-14).
Will Success Spoil Rock Hunter (Gene Raymond, Jesse White, Merry Anders)—Curran, S. F. (2-14).
Witness for the Prosecution—Biltmore, L. A. (5-14).

Six Shows Fade as B'way B.O. Dives; 'Faces' 36G, 'Diary' $27,900, 'Cat' 23G, 'Game' 32½G, 'Match' 14G, 'Angels' 13G

Broadway took a severe beating last week. The seasonal b.o. decline forced four closings, with another two shows suspending for the summer. An additional bowout is slated for next Saturday (7), while five other entries are shaky.

Capacity list included "Damn Yankees," "Most Happy Fella," "My Fair Lady" and "No Time for Sergeants."

Estimates For Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (67th wk; 532; $6.90; 946; $31,000) (Thomas Gomez, Marjorie Steele). Previous week, $27,400; last week, almost $23,000.

Damn Yankees, 46th St. (MC) (61st wk; 484; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, over $50,700; last week, same.

Desk Set, Broadhurst (C) (36th wk; 288; $5.75-$4.60; 1,182; $31,500) (Audrey Christie). Previous week, $13,600 on twofers; last week, management reported over $8,200 on twofers, but under $5,000 quoted by another source; closes next Saturday (7).

Diary of Anne Frank, Cort (D) (39th wk; 309; $5.75; 1,036; $28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, over capacity at $29,600; last week, nearly $27,900.

Fallen Angels, Playhouse (C) (24th wk; 191; $5.75-$4.60;994; $27,251) (Nancy Walker, Margaret Phillips). Previous week, $15,700 on twofers; last week, over $13,000 on twofers.

Fanny, Majestic (MD) (87th wk; 692; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, $25,000; last week, under $19,000.

Hatful of Rain, Lyceum (D) (34th wk; 269; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara). Vivian Blaine and Steven McQueen succeeded Miss Winters and Gazzara last Monday (2). Previous week, $15,400; last week, over $14,800.

Matchmaker, Royale (C) (30th wk; 240; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie,, Loring Smith). Previous week, $17,500; last week, nearly $14,000.

Mr. Wonderful, Broadway (MC) (15th wk; 116; $7.50-$6.90; 1,900; $71,000). Previous week, $53,400. last week, over $48,300.

Most Happy Fella, Imperial (MD) (9th wk; 68; $7.50; 1,427; $57,875) Previous week, $58,500; last week, almost $58,400.

My Fair Lady, Hellinger (MC) (16th wk; 124; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, nearly $65,200; last week, same.

New Faces of 1956, Barrymore (R) (3d wk; 20; $7.50-$6.90; 999; $38,577). Previous week, $37,000; last week, almost $36,000.

No Time for Sergeants, Alvin (C) (37th wk; 292; $5.75-$4.60; 1,331; $38,500). Previous week, $39,000; last week, over $38,900.

Pajama Game, St. James (MC) (112th wk; 892; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy, Jr., Julie Wilson). Previous week, $36,800; last week, almost $32,500.

Will Success Spoil Rock Hunter, Belasco (C) (38th wk; 300; $5.75; 1,037; $31,582). Moves next Monday (9) to the Shubert. Previous week, $14,700; last week, over $13,400.

Closed Last Week

Inherit the Wind, National (D) (61st wk; 485; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Previous week, $25,000; last week, almost $24,300; began summer layoff following last Saturday (30) night's performance, with an approximate $240,000 profit thus far (including film income on the sale of the pic rights to Stanley Kramer for $200,000 against a percentage of the gross) on a $92,000 investment (including 15% overcall). Reopens Sept. 14.

Janus, Plymouth (C) (32d wk; 250; $5.75-$4.60; 1.062; $32,700) (Imogene Coca, Robert Preston, Claude Dauphin). Previous week, $9,500 on twofers, last week, almost $11,700 on twofers; closed last Saturday (30) at an approximate $110.000 profit on a $60,000 investment. A touring production is scheduled to go out next September.

Middle of the Night, ANTA Theatre (D) (21st wk; 165; $5.75; 1.185; $39,116) (Edward G. Robinson). Previous week, $26,600; last week, nearly $24,800; began summer layoff following last Saturday (30) night's performance, with an approximate $45,000 profit thus far (excluding income on the sale of the film rights to Columbia Pictures for $100,000, plus a percentage of the profits) on a $100,000 investment. Reopens Aug. 27.

Pipe Dream, Shubert (MD) (31st wk; 245; $7.50; 1,453; $55,039) (Nancy Andrews, William Johnson). Previous week, $20,000; last week, under $14.000; closed last Saturday (30) at an estimated moderate loss on an investment of over $200,000.

Shangri-La, Winter Garden (MD) (3d wk; 21; $7.50; 1,404; $60,000) (Dennis King, Shirley Yamaguchi, Martyn Green, Harold Lang). Previous week, $23,300; last week, over $14.800; closed last Saturday (30) at an approximate $425,000 loss on a $300.000 investment (including 20% overcall).

Witness for the Prosecution, Miller (81st wk; 644; $5.75-$4.60; 946; $23.248). Previous week, $16,200; last week, nearly $17,800; closed last Saturday to tour at an approximate $225,000 profit thus far (excluding income on the sale of the film rights to United Artists) on a $75,000 investment.

OFF-BROADWAY

By Hex, Tempo (6-18-56).
Call of Duty, Provincetown (6-19-56).
Iceman Cometh, Circle in Square (5-8-56).
Maids, Tempo (5-18-56).
Man of Destiny, Downtown (5-21-56).
Man With Golden Arm, Cherry Lane (5-1-56).
Threepenny Opera, de Lys (9-20-55).
Uncle Vanya, 4th St. (1-31-56).

Closed Last Week

Doll's House, Greenwich Mews (5-7-56).

'SEED' $18,700, CLOSES; CHI DARK 3 WEEKS

Chicago, July 3.

"Bad Seed" folded last Saturday (30), leaving all Loop houses shuttered until "Silk Stockings" opens July 25 at the Shubert. "Bus Stop" is scheduled for Aug. 13 at the Harris.

Estimate for Last Week

Bad Seed, Harris (D) (9th) wk) ($5; 1,000; $29,837) (Nancy Kelly). About $18,700 on the finale; previous week, $13,925. Grossed $151,125 in the nine-week run here.

Stratford (Conn.) Bard $15,400 on First Week

Stratford, Conn., July 3.

First eight shows of the American Shakespeare Festival Theatre's second season grossed only $15,400, slightly better than a third of $42,000 potential. Skyrocketing of the advance sale after critical enthusiasm for "Measure for Measure" indicates that business will improve hereafter, however.

Premiere nights of "King John," which was generally panned, and "Measure" were heavily pressisted. Before the official opening there were five cut-rate previews which grossed $7,000.

The 1,478-seat house is operating at a $4.40 fop weeknights and $4.80 weekends.

'Kismet' 40G in K.C.

Kansas City, July 3.

Starlight Theatre grossed a hot $40,000 with "Kismet" for the second week of al fresco musicals in Swope Park. Show started as a moderate draw, but proved to be one of the theatre's best seven-performance draws in its six year history. Earle MacVeigh, Dorothy Coulter, Marilyn Ross, Michael Kermoyan, Glenn Burris, James Eiler, Joseph Macaulay and Ethel Martin headed the cast.

"Best Foot Forward" opened last night (Mon.) as the third of the season's 10 productions, to run for a week. Cast is headed by Penny Singleton and Barbara Cook.

CHAMBER MUSIC SWELLS TO ½-MIL-$ BIZ DOMINATED BY 'LITTLE' MANAGEMENTS

Chamber music, once considered suitable fare only for the cognoscenti, has grown into big business and today probably grosses close to $500,000 in annual bookings in the United States alone. That's mere petty cash when compared to volume in other phases of show biz, but in the long-hair circuits, half-a-million is important money.

Curiously, the biggest business in the chamber music field is done by comparatively small independent managements, and the two giants of the concert biz—Columbia Artists Management and National Artists Corp.—do comparatively little in this realm. The majors, however, do have chamber ensembles and with their vast empires of community and civic organized audiences, they are able to keep their artists heavily booked, thus swelling the chamber grosses.

Most prominent of the agencies dealing mostly in chamber music is the Colbert-LaBerge firm. Starting about eight years ago after a long tenure as manager of the now defunct New Friends of Music, Henry Colbert was a rising, but minor, figure in the biz when Bernard LaBerge, vet agent, died. LaBerge had just had a smash hit with the Quartette Italiano and his widow, Claire Coci, well-known as an organist, made arrangements for a merger with Colbert. As Colbert-LaBerge, the combo has prospered and today estimates there are between 375 and 400 outlets for its artists.

Colbert has developed the "package series" idea extensively and frequently sells four to six ensembles to a single sponsor. In a number of areas, he has formed miniature regional circuits of colleges and music clubs, and routes a solid Colbert series to these sponsors, thus providing more engagements for his artists and at the same time giving the buyers the benefit of special en route fees.

Though Colbert (and wife Ann) got their big impetus by the merger with LaBerge interests, they have imported a number of chamber groups on their own in recent years. Trio di Trieste, Amadeus Quartet, Quintetto Boccherini and others were introduced here under Colbert banner. Coming next season for first U. S. tours are Vienna Octet and Smetana Quartet. Top American group on roster is the Juillard Quartet, which during the winter had a clicko tour of Europe.

Budapest Leader

Top biz getter in the field is Budapest String Quartet, which annually plays close to 100 dates in the U. S. It's now starting its second quarter-century in this country and has been with Friedberg Management since its debut here. It gives fall and spring series at the Library of Congress in Washington, and recently returned from tour of South America, where it gave 10 concerts in Buenos Aires alone. Budapesters record for Columbia Records and are known throughout the world, having toured Europe and the Far East, as well as south of the border. Where once it performed for $250 and $300 in New York, its fee now is pegged at $900 per concert.

Fred Schang, Columbia Artists prexy, has a big grosser in his new Festival Quartet, which makes its first tour next fall. Victor Babin of the two-piano team (Vronsky and Babin) suggested a piano quartet to Schang and brought with him Szymon Goldberg, violinst, William Primrose, violinst, and Nikolai Graudan, 'cellist. Columbia thought the idea worth a try and estimated there would be a week or two of engagements. The attraction of four celebrated instrumentalists playing in quartets proved a hit and Columbia has booked forty dates, at $1,500 each for the debut tour.

Paganini's 80 Dates

Columbia also has the Paganini Quartet which plays about 80 dates a year. Its leader, Henri Temianka, has worked out a spoken commentary in connection with the concerts and this has helped introduce chamber music where it was virtually unknown. The Paganinis all play Strads which reputedly were once owned by the famed Italian virutoso (Paganini) himself and from that fact stems the quartet's name. New Beaux Arts Trio also is under Columia management.

NAC has the Griller Quartet of England and the Alma Trio. David Rubin agency has the vet Kroll Quartet and the new Claremont Quartet. Herbert Barrett Management books the New York Woodwind Quartet, five tooters, a departure from the string ensembles. Berenice Kazounoff handles the Vegh Quartet and the Trio de Bolzano, two top European ensembles. Fine Arts Quartet, originally a broadcasting group, is pacted to Kenneth Allen agency.

A number of regional quartets exist and are making dent in the field. Best-known, perhaps, is the LaSalle Quartet, which works out of Cincinnati, and books itself on world-wide jaunts. There also are West Coast quartets which confine their tours to the Pacific areas.

The chamber groups, once scorned by the major bookers, have mushroomed and so have the outlets that present them. No longer are the dates confined to a few colleges and musical societies. The quartets have landed on the big major celebrity series, as Hunter College in New York, with impresario Aaron Richmond in Boston, Harry Zelzer in Chicago, etc. Yes, there's gold in them thar fiddle scrapers and it's being mined to half-a-million dollars a year.

If a Callas Trial—

Chicago, July 3.

Singer Maria Callas will find out next month if she must defend herself in a $130,000 lawsuit. Breach-of-contract suit was filed last fall by N. Y. attorney Richard Bagarozy, who claims he signed the diva to a 10-year contract in 1947, and by the Zenith Management Corp., which bought the contract from Bagarozy more than a year ago.

Miss Callas' attorney, Walter J. Cummings Jr., asked Chicago Federal District Judge John P. Barnes for dismissal of the suit. The jurist ordered depositions given by Bagarozy and Barnett Glassman, head of Zenith, within the next two weeks, and indicated he will rule on dismissal Aug. 13.

Eckhart Couple Design 'Figaro' & 'Butterfly' For NBC's Opera Co.

Broadway designers William and Jean Eckhart have been set to create the sets and lighting for NBC Opera Co.'s touring versions of "Marriage of Figaro" and "Madam Butterfly," which comprise the new unit's first-year repertory. Team is currently represented on Broadway with "Damn Yankees."

Following their NBC Opera stint, they move to the Coast to handle the costumes and color on the filmization of "Pajama Game."

Desire Defrere to Italy

Desire Defrere planed to Italy over the weekend to sign artists for new operatic company reported here last issue. He'll be gone until September.

Troupe, to be booked by David Libidins, has adopted International Opera Company as its name.

REVIEWS

For Humans Only

Hollywood, July 3.

Lotte Goslar production of a dance review in two acts. Stars Lotte Goslar; features Freddy Albeck, Joyce Vanderveen, Maria Rother, Gretchen and Michel Panaieff. Staged by Miss Goslar; setting, Jack Stuck. At the Comedia Theatre, Hollywood, June 27, '56. $2.40 top.

Lotte Goslar's particular form of dance mime is tailored to and should continue to draw the repeater crowds which supported the predecessor Turnabout theatre at the same location, for lo, those many, many years. She's surrounded herself with an attractive and lively group, including Danish monologist Freddy Albeck, balletists Joyce Vanderveen, Maria Rother and Michel Panaieff and moppet terper Gretchen, all of whom contribute added values.

These are needed, for Miss Goslar's special material wears thin with the evening. Somehow, her solos tend to resemble each other with numbing monotony, and her artsy-craftsy approach to satire seems to have dated the passage of time.

Standouts in the cast are Albeck and Miss Vanderveen. Albeck is a gangly and engaging six-foot-plus gabber, who performs much on the order of his fellow-dane. Victor Borge, relying much on non-sequiturs and deft facial expressions. He also unlimbered a notable set of pipes in warbling a song penned by Hans Christian Anderson. However, his comedic material isn't always high-grade, and he would do well to cull the more murky philosophisings.

Miss Vanderveen is a charming looker and, as a former premiere danseuse with the Marquis de Cuevas troupe, is one of the best hoofers in the field to be found locally. However, she contributes a welcome additional gift for saucy mimicry.

Panaieff is best when dancing, handling himself with exceptional grace and agility. Considering the tiny stage, his elevations are fine examples of muscular control. But his panto is overbroad and unimpressive. Miss Rother, another fine dancer, is also the possessor of a wonderfully expressive face. Tiny Gretchen is a promising performer.

It should be noted that in at least one number, the mimers broke silence in an ill-conceived attempt at humorous wrangling. The result wasn't nearly clever enough to justify the destruction of the mood.

Ruth Anderson's pianistics in accompaniment was able. Jack Stuck's settings were confined to elementary props. However, the lighting could stand correction, since performers are shadowed at the rear of the stage. *Kove.*

Harald Kreutzberg

Salzburg, June 26.

It takes quite a performer to occupy the stage all alone for two hours without beginning to look like he could use some company. But that is what dancer Harald Kreutzberg has been doing for more years than it's polite to mention. He peoples the stage with a string of characters, some funny, some tragic, and some just plain nuts. But each is fascinating to watch, and soon you're glad there's no one else on the stage but him, because anyone else would just get in his way.

Like Jose Limon, who became a dancer because he saw Kreutzberg and was impressed, whatever Kreutzberg does commands attention just because it's he who is doing it, regardless of whether the action is understandable or not. Most of his movements are not direct pantomimes. They fall in the category of "expressive" or "modern" dancing (please, no fights about terms), in which he is expressing a mood rather than pantomiming a specific action.

Most of the program is not "understandable," in the sense that he is not often trying to tell a story. With the exception of the comic members, the rest you either "get" or you don't. The people who've filled theatres all around the world to see Harald Kreutzberg dance all alone apparently have "got" him, as did the audience in Salzburg.

Some devotees claim that one should suspend all intellectual faculties when watching Kreutzberg's kind of dancing, and just "feel"; sometimes he seems to cross the borderline of sanity and dances like an obsessed madman. In "Star Song," his movement has no meaning other than the expression of a state of pure rapture. In "Requiem for the Living" his intention is more serious, for he seems to be expressing the confusion and loneliness of the little man in today's bureaucratic, mechanized world. His question seems to be, where is the life of the heart amid all the busy-ness?

Whatever Harald Kreutzberg does, it's a pleasure to watch him do it. This festival town acknowledged that pleasure by selling out the house and standing in the aisles. Friedrich Wilckens provides the piano support and masks are credited to Peter Ludwig.

Pimsleur.

Soviet Army Ensemble

London, July 29.

There is always a market in Britain for good singers and dancers, and this latest representative aggregation from the Soviet Union gives more than full measure in supplying both features of a high standard and looks like repeating the success of their compartriots at the same hall last year.

Comprising eight girl dancers and 200 soldiers, this galaxy render some magnificent choral songs and first rate solos, ranging from tenor to basso profundo. Their contributions in English include the old army marching song "Tipperary," "Loch Lomond" and "Auld Lang Syne" for a moving finale, most of these being repeated as encores.

Many of their own songs are classic, familiar here in opera, and a number are ancient folk tunes put over with great verve and artistry. The highlight of the show, which earns vociferous applause, is the whirlwind, traditional Cossack gyrations, executed with zing and split second precision, and superbly produced. Here the men far outstrip the small femme contingent, who merely supply colorful partners mainly in a dashing wedding scene.

Show is in for an eight weeks season with alternating programs weekly. *Clem.*

A Scot Defines Concert Biz

Edinburgh, July 3.

Operating a series of concerts is the obvious exception to the old business adage, "The customer is always right," according to W. R. Fell, general manager of the Scottish National Orch.

"Music is a social art," he said here, "but there is about as much unity as to what a concert audience wants as you will find among passengers in a railway carriage."

Executive described the symphonic world as "a baffling, enraging and exciting one, utterly unpredictable and hazardous, full of paradoxes, surprises, miscalculations, triumphs and disasters."

He said that, in the Scot National Orch, his nation now possessed an instrument worthy to rank with other British orchs and not a few continental ones.

But orchs, like nature, did not proceed by leaps and bounds, he warned. They could not be run on high-powered celebrities, nor on sensation, but only on the basis of solid achievement, year in, year out.

Unique Near East College Circuit

[For Concert Attractions]

Something new in international concertizing is a Near East College Circuit. This circuit of playdates for cultural attractions comprises the American University, at Beirut, Lebanon; Damascus College and Allepo College in Syria; Robert College and the American College for Girls, both in Istanbul, Turkey; Athens College at the Greek capital city and Anatolio College in the Salonika region of Greece. They add up to a potential audience for travelling recitalists of 10,000.

The Near East College Assn. Inc. of Manhattan and the State Dept.'s International Culture Exchange as administered by Robert Schnitzler of American National Theatre & Academy aims to have any visiting concert turn (1) give a campus performance, (2) provide a separate classroom lecture for the students and (3) play the local native community on a regular commercial basis simultaneously.

To date the Near East College Circuit has booked four events: the Robert Shaw Chorale, Dizzy Gillespie Jazz, Ballet Theatre and the Westminster Choir.

Meanwhile a report from Beirut contradicts the observations of a Minneapolis Star travelling editor as to the Shaw Chorale date there having been preempted by the American colony. The American University in Lebanon is described as 90 years old and 90% of its student body as from the lands of the Far and Near East. With 51 nationalities and 24 religions represented (majority come from Arabia, Africa, Ethopia, India, Pakistan, Afghanistan) this college, founded by American missionaries, has only 95 American students out of 3,500 plus 126 American instructors. Hence, it's stated that it's impossible that Americans could have hogged all the tickets, as the Minneapolis report stated.

Mrs. Robert Shaw, who was present, is authority for the statement that the audience for her husband's concert was native and not Yankee.

'Porgy' Over-Priced for Masses; U.S. Gets Only Limited Impact

Sacandaga, N. Y., July 3.

Provision should be made "for a minimum of three performances weekly, at cheap prices, to reach those in the lower economic levels" on any future overseas cultural tours of American musical productions. So Sylvan Levin, musical director of the Sacandaga Summer Theatre, told VARIETY.

Levin, who conducted for "Porgy and Bess" in Europe and South America, after Alexander Smallens left to take a rest, said it missed "the lower half, a very important group"—because the scales were far too high. Most of those attracted to the Gershwin operetta were "from a little above middle class, up"; they knew the United States and generally were friendly to it.

The masses did not have the money to attend "Porgy and Bess," Levin reported. There should have been at least three performances a week for this segment—"at 10 to 25 cents." Children also should have been admitted; should be, at low prices, in any future tours of American musical productions, he added.

The English language was "no barrier"; the Gershwin opus, with its music, created an "emotional effect" that did not require an understanding of our language.

The price angle did, according to Levin. He said the lowest scaled seats were $1.65, 'way beyond the pocket books of the masses. The average price was in excess of $3; seats were notched as high as $10 and $12.

Resistance to the tariff was most pronounced in Italy, but Levin found, in talks with "men on the street" in Belgium, Argentina and elsewhere, that the tab was too lofty for them.

The State Department, by making $100,000 additional available, could have enabled "Porgy and Bess" to reach the masses, Levin asserted. He pointed out this would not be a large amount, in view of the $750,000 outlay.

Concert Footnotes

Martha Wright, one of the "wash-that-man-right-out-of-my-hair girls," on the summer circuit, doing the Cole Porter night at Lewisohn Stadium, N. Y., July 21 and also soloing with Minneapolis and Providence orchestras.

Catalina Zandveta, Filipino dramatic soprano, booked to play "Carmen" Sept. 15 at Nurnberg Opera in Germany.

Luben Vichey, the Met Opera basso who became president of National Artists Corp. and Civic Concerts Inc. was at Robin Hood Dell, Philly on Monday to view his clients, **Amparo and Jose Iturbi.**

Howard K. Skinner, San Francisco Symphony manager, acted as host to a three-day meeting of the Orchestra Managers Conference in Frisco last week. Managers of 24 major U.S. and Canadian symphonies attended.

Literati

Prolific Steve Allen

Prolific Steve Allen, who started writing "bop" tales, in between songsmithing, but who since his click on tv as a comedian-conferencier has turned out several books, now has "Pocket Full of Wry," a book of poetry, slated for Henry Holt & Co. publication in October. Holt just placed the reprint rights to "14 For Tonight," Allen's book of short stories, with Dell for a $14,000 advance—or $1,000 per short story as it happens to come out by coincidence. What's more unusual is that short stories are rarely picked for reprint rights in paperback editions, much less with that kind of a guarantee.

Holt also has an option on Allen's first novel, said to treat with his boyhood days in Chicago.

Allen's "The Funny Men," his appraisal of 16 contemporary comedians, has just been brought out by Simon & Schuster and also to good press reaction.

Edward Sheldon's Biog

Playwright Edward Sheldon ("Salvation Nell," "Romance" and "The High Road"), bedridden and blind for the last 20 years of his life until his death in 1946, is subject of a biog by Eric Barnes, titled "The Man Who Lived Twice," which Scribners will publish in September. Anne Morrow Lindbergh, whose Reader's Digest piece, "The Most Unforgettable Character I've Met," has written the foreword, her RD article constituting the introductory chapter.

Sheldon was a literati and show biz giant in more than a professional way. Personalities such as Eugene O'Neill, Robert E. Sherwood, Katharine Cornell, Somerset Maugham, Stark Young, the Barrymores, Edith Wharton, Alexander Woollcott, Helen Hayes, Thorton Wilder et al., who often came to his bedside, were greatly influenced by the paralyzed and bedridden playwright not only for his stoicism but his charm and wit.

Scribners is also bringing out, in October, Edward Goodman's "Make-Believe (A Primer of Acting)" by the vet legit and film director.

Eartha Kitt's Biog

Eartha Kitt's autobiography, "Thursday's Child," will be published in October by Duell, Sloan & Pearce which is also bringing out Col. Barney Oldfield's "Never A Shot In Anger." He was PRO in ETO, and now with the Army Air Force. Oldfield was longtime Lincoln (Neb.) stringer for VARIETY and is w.k. in show biz.

A newspaperman's book of another sort is Lord Beaverbrook's "The Three Keys To Success," intro by Joseph P. Kennedy, also for DS&P publication.

The Reporter's Realignments

Executive realignment at The Reporter, fortnightly mag, this week saw founder Max Ascoli reassuming the title of publisher following departure of publisher Harlan Cleveland to Syracuse U., where he was recently named Dean of the Maxwell Graduate School of Citizenship and Public Affairs. Cleveland, however, remains consultant and contributor to the publication.

In other changes Paul Hampden and Roger Rudd were named assistants to the publisher. Hampden formerly was travel advertising manager with The Saturday Review. Rudd, who'll handle business management for The Reporter, previously was circulation director of the Reader's Digest in Japan.

O'Casey's 6 Books of Memoirs

Macmillan is publishing the autobiographies of Sean O'Casey this fall in a two-volume boxed set at $16 pre-publication and $20 post-pub. It includes all six of the playwright's books of memoirs, starting with "I Knock At The Door" through "Pictures In The Hallways," "Drums Under The Windows," "Inishfallen, Fare Thee Well," "Rose And Crown" and "Sunset And Evening Star."

All six of the veteran Irish dramatist's memoirs are obtainable individually but this is the first all-in-one-set publication.

NTG's Memoirs

Nils T. Granlund, famed on Broadway in the 1920s and '30s as NTG, has authored his memoirs for McKay publication next winter under the title, "Blondes, Brunettes, and Bullets." Sid Feder collaborated.

"Granny" was longtime publicist for Marcus Loew and, from handling the personals of silent film stars all along the Loew Circuit, he developed into quite an emcee. This took him to the Hollywood and Paradise cabaret-restaurants on Broadway where he sponsored such personalities as Durante, Merman, Stanwyck, Fred Allen, Joe E. Lewis, Martha Raye, Betty Hutton, Ginger Rogers, Yvonne deCarlo, Joan Crawford, Imogene Coca, among others. The "bullets" in the title derives from the gangster element which dominated Gotham niteries in the Prohibition and post-repeal era.

NTG currently has a talent-discovery show on the Coast.

Biog of Colette

Maurice Goudeket, widower of French novelist Colette who died last year, has written an intimate biography of the author under the title of "Close to Colette" for early 1957 publication by Farrar, Strauss & Cudahy. Enid McLeod did the translation and the book will be published coincidentally in England by Secker & Warburg.

FS&C, which has published Colette's nine books in America, plans rounding out her entire works in U.S. editions. It may take 10 years to publish the entire roster of 40 titles according to Mrs. Alida Berdell, of the publishing house, whose Voice of America interview with Jean-Paul Freyss (Clement Bossert) traced the initial impact of Colette's "Gigi," followed by "Cheri," "La Fin de Cheri," "Julie de Carneilhan," "Chambre d'Hotel," "La Maison de Claudine," "Sido," "La Vagabonde" and "La Chatte," plus the just published "Le Ble en Herbe."

Esquire's $16,175,190 Net

Esquire's consolidated net operating revenue from all quarters was $16,175,190 for the year ending March 31. After Federal tax take and special credit consolidated income was $159,264 (out of which a 30c dividend was paid a month later, on April 27).

Company's current assets amount to $4,437,703 and liabilities $1,895,589. Working capital was $2,542,114. Retained earnings at the end of the year amounted to $3,379,208.

Esquire mag's gross ad sales reached over $5,250,000 for the latest fiscal, against over $4,230,000 the previous session. Coronet hit nearly $1,675,000 against about $1,475,000 for previous year. (Esquire's net paid circulation was 781,169 in 1954 against 1955's dropoff to 725,591. Coronet dropped slightly too.)

Hardy a Doubleday V.P.

Doubleday advertising director Jerome S. Hardy is now a veep. He oversees advertising for the parent company, and for Garden City Books, Hanover House, Anchor and Image Books as well as the Doubleday book clubs, Literary Guild of America and Doubleday Dollar Book Club.

He's been with the company since 1946, first as ad boss of the trade department.

Fred Allen's Posthumous Biog

Fred Allen's posthumous autobiog, "Much Ado About Me," is now slated for November publication by Little, Brown, as an Atlantic Monthly Press book. It was virtually completed before the comedian's death last winter. It was a matter of pruning, especially since the comedian put much accent on his early vaudeville days which phase, however, will continue important in his memoirs.

Atlantic's "Les Girls," by Constance Tomkinson, is due in September, having to do with the authoress' experiences as a chorister in Paris' Folies Bergere. "Tommie," as she was called, was a minister's daughter and she recounts her experiences as one of "Les Girls."

TV scripter Gore Vidal's "Visit To A Small Planet (And Other Television Plays)" (eight of them) will be published by LB next January. Same pub is bringing out Richard ("Pajama Game") Bissell's "Say Darling," new novel, on Nov. 5. It has a show biz background and sounds almost autobiographical in its theme—a novelist who comes to Shubert Alley to work on a musicalization of his bestseller.

Putnam's Scouting Fees

G. P. Putnam is offering employees of schools, motion picture companies, mags and booksellers a chance to scout new and "salable" mss. and be paid for it. Publisher is offering the scout of a full yarn, partial yarn or complete outline $100 on publication day as an advance against a fee equal to 10% of the scribe's royalties for the first year plus 10% of the publisher's royalty share from sale of the book to a reprint house or book club, motion pic firm or of serialization rights for two years.

For an idea by a specified author which results in a finished tome, Putnam is ready to give the scout $50 against a 5%-5% arrangement on the same terms as a scouting for a completed yarn. For a book idea by an unspecified author, scale is $25 against 2%-2%. In the latter two instances, the book has to be publisher within two years of idea's submission.

Putnam will also pay sums ranging from $25 through $100 into a jackpot ($1,000 limit a year) on publication date of scouted material. Jackpot coin will be split evenly between scout for the best book of the year (according to the publisher) and the scout of the book which makes the largest sale of trade copies within a year of publication.

Ernest Lehman's Paperback

Two of Ernest Lehman's best known fiction works, "The Sweet Smell of Success" and "The Comedian," to be published in book form by New American Library. Both yarns have a Broadway setting and have been previously printed as Cosmopolitan novelettes.

Lehman is currently writing and producing "Sweet Smell" for Hecht-Lancaster, in association with Curtleigh Productions, to be released by United Artists. Burt Lancaster and Tony Curtis will star. The motion picture rights to "The Comedian" are owned by George Glass.

Bowater's Awards

Frank Flaherty, veteran Ottawa political reporter, and Allan Kent, feature writer with the Toronto Telegram, each won $1,000 in journalism prizes awarded by the Bowater newsprint organization.

Flaherty's award, in the cultural field, resulted from a series of six articles for Canadian Press more than a year ago dealing with freedom of the press. Kent won his prize with four articles in the Telegram, on automation, last November.

Head's 'Broadcasting' (at $8)

Houghton Mifflin publishing Sydney W. Head's "Broadcasting in America," an $8 tome, described as a comprehensive survey of the American broadcasting system.

Head, director of radio-tv film service at U. of Miami (Fla.), appraises tv too, and its relations to radio, motion pix, etc., and its impacts and potentialities.

CHATTER

Drew Middleton, London correspondent for the N.Y. Times, in from Britain yesterday (Tues.) with Mrs. Middleton.

Conductor and music critic Robert Lawrence's "The World of Opera" will be published in September by Thomas Nelson & Sons.

Elizabeth R. Adams, travel director of Town & Country mag, elected v.p. of the N.Y. Travel Writers Assn. for the upcoming year.

Richard Heller, who previously edited several tv mags for Sterling Group, named editorial director of Sterling's women's group which comprises such publications as Movie Show and Movie Secrets as well as TV Stage, TV Yearbook, etc.

"King Of Paris," novel by Guy Endore, scheduled for October publication by Simon & Schuster, the October selection of the Book-of-the-Month Club. Fictionalized biog of Alexandre Dumas, pere et fils, will be published by Victor Gollancz in England.

The N.Y. Times Sales, Inc. a Delaware corporation, has filed a statement and designation in Albany that its New York State office for the conduct of a publishing and printing business is 229 West 43 St. Amory H. Bradford is secretary. Lord, Day & Lord, 25 Broadway, N.Y. filing attorneys.

Boyce House, Texas newspaperman, author of "Tall Tales About Texas" and 12 other books about the Lone Star State, elected executive secretary of Texas Consumer Finance Assn. Veteran writer also served in 1936 as publicity director of Fort Worth's Frontier Fiesta, staged by Billy Rose.

Globetrotting author Cornelius (Neil) Vanderbilt Jr. laid up in Interlaken, Switzerland, with a bug contracted during his recent South African forays with typewriter and camera gathering material for his next season's lecture tours, which are always accompanied by colorpix (35m) personally shot by him.

Ted Amussen, veep of Rinehart and head of its trade book department, with his wife and four children have forsaken Longridge, N. Y., for a New York town house on East 95th which has them side-by-each with George Axelrod, Alfred Drake, Louis Kronenberger, Maria Riva, Vincent Sardi Jr., et al.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, July 3.

Who cooks up these titles presumably with a surefire boxoffice appeal? Titles that sell on sight are rare. Perhaps "War and Peace" does, as everybody is interested in one or the other. Titles like "The Last Wagon" or "The Bright Blonde" or "The Lone Ranger" might sell on sight too. But some really good books have been hurt by titles. For example, "The Rogue of Publisher's Row" and one I read recently while held at bay by a ballpoint pen, entitled "Confessions Of a Scoundrel."

The scoundrel is supposed to be Guido Orlando and having known him a long time I believe he's reaching when he calls himself a mean, worthless villain.

He has spent most of his life as a sort of pressagent who never writes a line but sets everything up so that others can't help writing up the result. His adventures will be seen on television screens next year and I hope they are not called "Confessions Of a Scoundrel."

A poor kid from Italy, son of a coal miner who emigrated to Ohio, Orlando attained success in the American way perhaps too early. As a kid he bought punchboards for $4.50, told saloon keepers that they cost him $9, said they could have them for $12, or they could pay him $9 down and split whatever extra the boards made. Thus he had 100% profit, thanks to what might be described as smart business bluff and padded figures.

Add: Little White Lies

A little white lie, his life became embroidered with them and they formed quite a durable tapestry for Guido in the mean business of making a living.

To show, however, how far he wouldn't go for a guy offered him the proposition of insuring his life for $6,000.

"You swim the Ohio," said the embezzler. "You get lost. You leave some of your clothes in the water, and you take another name and stay out of Ohio. I'll split 50-50 with you so we make three grand apiece."

Orlando had the good sense to turn the chiseler down and forever afterward he knew the small line that divides those who are in jail and those who are not.

He had more brass than the foundries of Bridgeport and by the time he was 21 he was actually directing a Hollywood picture, though he could scarcely read and write and certainly could not spell. The title must have appealed to him as tailormade. It was called "The White Lie," and starred little Freddy Frederick.

When Valentino got in Lasky's doghouse Orlando moved in and sort of got himself nicely involved among Natacha Rambova, Valentino and a mud called Mineralava. Valentino was getting $10,000 a week on a tango tour to peddle the stuff, and Guido got a grand a week as a gopher.

One time Dick Barthelmess had a bit part for Orlando. The business of one scene involved a piece of paper and Barthelmess took a $20 bill from his pocket to serve. The next day Orlando handed it back to the star, though it could easily have passed for a tip. In those days stars didn't have to speak a line to make $10,000 a week.

Orlando was forever dramatizing mediocre but well known people and he can drop names like hail in a summer storm. He even can make out a pretty good case for having discovered Clark Gable. Metro turned Gable down because of his big ears and then changed its mind after Orlando was out of the picture.

Or 'Death of the Duce'

Orlando probably was the first to try to make money out of Mussolini, the Sawdust Caesar who made the trains run on time. Or was it the Italians he made run on time? Orlando talked D. W. Griffith into making Benito's biopic as "The Rebirth of a Nation." But he couldn't get Benito to sign for $40,000. All he got out of Benito was a decoration. In fact, during his lifetime Guido seems to have been paid more often in ribbons than in money. Every Italian from D'Annunzio to Charlie Poletti played character parts in Guido's script. He was a 20th Century version of the 16th Century Machiavelli.

Of course, Il Duce thought he was the modern Machiavelli but my vote would go for Orlando. One of the fascinating deals Orlando worked himself into was to get back nine letters written by Churchill to Mussolini in 1940. Churchill shared this touch of desperate skill in desperate moments and apparently in trying to bribe Benito into joining the Allies threw away the old adage, "Never write a letter, never destroy one."

As Churchill's political party was picking up again his friends thought those letters should be picked up and destroyed. These friends had been seeking the letters for six years and hadn't got their hands on them. So Orlando moved in with an expense account of $1,000 a week and 25% of the price the letters would cost.

Who's Got Churchill's Letters?

He makes a fascinating cops-and-robbers chase out of the effort. The owners of the letters wanted $100,000 for the correspondence sight unseen. Orlando offered the $25,000 with a condition that his sponsor's lawyers get a peek at the letters to see if they were authentic.

That produced a deadlock and as far as I know the lock is still dead. By now I doubt if Churchill would care if they were published—provided he was the first one to publish them.

It was FDR who billed Orlando as the King of Contacts. The Reichenbach of Royalty, he certainly showed among motheaten monarchists that however dead their claims to a throne might have been his were alive every moment.

The nearest thing America had to a king since Washington turned down the title was Huey Long. Orlando won Huey around to letting him handle the picture rights of Huey's "Every Man a King" and it would have gone through too if Orlando hadn't run into a czar.

The Johnston office turned thumbs down on his deal, though in time, of course, two pictures on the same theme, in thinly fictionized versions—"A Lion in the Streets" and "All the King's Men"—not only were great moneymakers for Jimmy Cagney and Broderick Crawford but actually won Crawford an Academy Oscar.

Chumping Farouk

But Orlando was not always this far ahead of his time. He once got his hands on a live monarch. Fat King Farouk, and even set up a 16-year-old school girl at Deauville as the tender trap. When Farouk learned that he would have to take direction from the boy from Barisciano, he balked. Nobody told him what to do—or when to do it. He'd handle his own press relations, dames and dough.

By this time Orlando had Farouk's itinerary for the next month in his pocket and every hotel where Farouk registered he saw this gal and her mother ahead of him and, on Orlando's direction, moving out of the way of this pursuing wolf! It was a laughable piece of chumping and certainly must have taught Farouk that no man is big enough or wide enough to be his own public relations counselor in this century.

For people who still believe that there's a difference in the cell structure between princes and peasants, Orlando's career may be hard to believe, but anybody who has studied this sort of royalty away from home and more particularly when out of a job would not find it difficult to believe. Surely Orlando's cell structure had more bounce to the ounce than anybody's since Frederic Barbarossa. He knew what he wanted and he frequently got it.

He wanted this monograph out of me and he's got it. How? By disproving the modern defense mechanism, that flattery will get you nowhere. He left a book with me inscribed, "To Frank, who reminds me of the man I always wanted to be in life." He even added his phone number to the inscription!

Broadway

David Miller, who directed Metro's "opposite Sex," sailing tomorrow (Thurs.) on the Queen Mary.

Arthur M. Loew, president of Loew's Inc., back at his homeoffice desk after a week's visit to the studio.

Maurice Silverstein, Metro's liason with indie producers, back from a visit to Mexico City and the Coast.

Margaret Ettinger returned to the Coast last week following a 10-day stay at her flack firm's local office.

Polly East has returned to the Stevens store in Chicago. She's widow of Ed East (& Dumke) of vaude and radio repute.

Jerry Evans and Alfred E. Cohan in Claverack, N.Y. to set up a special event to launch Universal's "Walk the Proud Land."

William Wyler off today (Wed.), headed for an automobile trip around the Continent accompanied by his family, who'll join him abroad.

George Roy Hill winged west yesterday (Tues.) for advance work on "Good Old Charley Faye," which he'll direct for Figaro and United Artists.

Sol C. Siegel and George Cukor, producer, director respectively of Metro's upcoming "Les Girls," leave Saturday (7) for Paris where they'll start work on the film.

Irving Moskowitz, of the downtown lawyers, Graubard & Moskowitz, who handled the Francois Saignon novel sale to pictures, currently in Paris on contract biz.

Joan Crawford is investigating if a Harry Conover model in New York bearing the same name is a contrived or actual tag. If born Joan Crawford, the film star would have no redress.

Samuel Goldwyn, accompanied by Mrs. Goldwyn, sails from New York aboard the Queen Mary tomorrow (Thurs.) to participate in the European premieres of "Guys and Dolls."

Walt and brother Roy Disney returning to Marceline (Mo.) birthplace (left it in 1910) today (Wed.) for dedication of 10-acre Walt Disney Memorial Park. Will film for "Mickey Mouse Club Newsreel" on ABC-TV.

Tennesee Williams' first original screenplay, "Baby Doll," which Elia Kazan is producing and directing for Warner Bros., will be published as a paperback edition in September, coinciding with the picture's release date.

The executive secretaries of RCA board chairman David Sarnoff and RCA president Frank M. Folsom, respectively Ella Helbig and Rita Murray taking their first European vacation together, going by air this (Wed.) afternoon.

Anne Woll, Spanish-speaking N.Y. legit publicist just back from handling "Teahouse of August Moon" in South America, departs Saturday (7) for Oslo. Will spend two months in the three Scandanavian lands in a complete switch of locale.

Jimmy Durante will be honor guest of the next Jewish Theatrical Guild dinner on March 17. These show biz testimonials are run biannually, usually with Harry E. Gould as dinner chairman, as was the case with last year's Sophie Tucker tribute.

The Billy Roses' (Joyce Mathews) belated honeymoon will embrace the London-Paris-Rome "axis" and will not include Moscow and other Iron Curtain countries on which the showman had planned. Arrangements in that connection fell through, hence they fly out today (Wed.) to do the conventional tourist spots.

Harry Minoff, co-partner in Leeds Clothiers, the show biz outfitters, figured in scarehead public prints as result of an abortive holdup of his Brooklyn home. His (second) wife's $150,000 in jewels had apparently been "cased." Quick-thinking by his undergraduate son Bruce resulted in apprehending the two thugs. Minoff has since received threatening letters and phonecalls.

The south end (nearest 46th St.) of the Father Duffy triangle fronting the Palace will be the site of the George M. Cohan memorial statue which, per Irving Berlin's suggestion, will have "Give My Regards to Broadway" inscribed on its base. Berlin sparked the memorial which has now become a civic venture; Oscar Hammerstein 2d is chirman of the sponsoring committee.

Amsterdam

By Hans Saaltink
(*Amsterdam* 56316)

Rotterdam Toneel presented the comedy, "Fric Frac," by Frenchman Edouard Bourdet.

Nederlandse Comedie opened summer season with William Douglas Home's "The Reluctant Debutante," with Kitty Janssen in the name role.

At the Holland Festival, second prize winner was John Browning who played Brahms' "Second Concerto for Piano and Orchestre," with Symphony Orchestre of Belgian National Broadcasting System. Crix praised Browning as a remarkable talent, one of them calling him a young Rubinstein.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Lena Horne due for Aug. 22 stint at the Olympia Musichall.

Singers Charles Aznavour and Dario Moreno are making albums in English here for England and U. S. Decca will handle Aznavour and Columbia Moreno.

Salaries of Russian film people were revealed here by the head of the Russo film company Mosfilm. This company has 350 actors under permanent salary of $1,425 per month plus $285 for every day of actual film shooting.

Andre Roussin playing a role in film version of his hit play, "Lorsque L'Enfant Parait" (When the Child Appears). This is not surprising for Roussin was an actor before becoming one of most successful playwrights in France today.

Academy of Cinema giving its Crystal Star Prizes, with the Grand Prix to Jean Renoir for "French Cancan," the Grand Prix International to Michael Wilson for "Salt of Earth," the Grand Prix for Gallic acting to Simone Signoret and Jean Servais in "Diabolique" and "Rififi"; and the Grand Prix for foreign terp to Rosaura Revueltas for "Salt" and posthumous nod to James Dean for "East of Eden."

Portland, Ore.

By Ray Feves

Journal Drama ed Arnold Marks back at his desk after rest at Seaview, Wash.

"Holiday On Ice" set for the Stadium July 20-29. Icer cleaned up last year.

Gene Autry, Annie Oaklie and big stageshow set for the Mollala Buckaroo July 2-5.

Bobby Clark in "Damn Yankees" played the Auditorium for Hugh Beckett June 25-28.

George and Mary Amato of Amato's Supper Club on two-week vacation in northern waters.

Bob Douglas heads show at Tod McClosky's Frontier Room. One act policy is clicking at the Vaucouver, Wash., spot.

Kenny Hughes moved up to City manager for Evergreen circuit in Olympia, Wash. Bert Gamble moved to northern Calif. from the Olympia spot. Hughes was manager of Orpheum here for years.

Boston

By Guy Livingston

Thrush Helen Hush current at the Blue Moon in Lowell.

Stanley Blinstrub in Manhattan buying names for his Hub nitery for next season.

Sam Snyder's Water Follies, Hub-based tourer, in Troy, N. Y. for threeday stand June 29-July 1.

Joe and Max Schneider working on drastic renovations of Steubens, now shuttered, for next season.

Ruth Shapiro, Frankie Laine's eastern rep, off for disk jock visits in Albany, Utica, Syracuse and Buffalo.

Blinstrub's shuttered Saturday (30), with $65,000 worth of new lighting, alterations and decor to be installed before opening in September.

"Big Brother" Bob Emery, WBZ-TV, emceed the triple preem of "Moby Dick" at three New Bedford theatres Wednesday (27), hitting the State, Empire and New Bedford in 35-minute time intervals.

Minneapolis

By Les Rees

Stan Kenton into Prom Ballroom for one-nighter.

Singer Jimmy Carroll continuing at Hotel Radisson Flame.

Max Wiseman, "Old Dominion Barn Dance" star, topper at Flame nitery.

Rochester, Minn., Civic Theatre has "Bell, Book and Candle" as summer season opener.

Bill Haley's Comets, the Gaylords and Jimmy Palmer played one-nighters at Kato Ballroom, Mankato, Minn.

After several years sans exotic dancing, Vic's resuming it with Gee Gee Saunders, Tina Louise and Connie Stevens.

Famed diver Vicki Draves to head Al Sheehan's locally produced "Aqua Follies," feature of annual Aquatennial summer festival here, July 17-20, for third time. Show again will play Seattle after engagement here.

London

(*Temple Bar* 5041/9952)

Henry Sherek, recuperating from an emergency operation.

William Holden ended his European vacation and planed to Hollywood.

Norman B. Rydge, head of Greater Union Theatres, Australia, currently making a biz visit.

Moira Shearer, ballerina turned actress, is now appearing in Zurich production of "The Rivals" with the Bristol Old Vic Company.

Zsa Zsa Gabor in from South Africa for vaude charity show, "Night of a Hundred Stars," at Palladium.

Lois Maxwell, Canadian thespian, gave her first tv performance in BBC's network production of "Petrified Forest," June 28.

Juma, juve Negro starlet, flew from Zanzibar to attend preem of his latest pic "Odongo" at Leicester Square Theatre last Thursday (28).

Jack Hulbert takes over Wilfrid Hyde White's role in "Reluctant Debutante" at the Cambridge July 16, when the latter leaves for the Broadway production.

Gina Lollobrigida, who flew over from filming in Paris to appear at charity preem of "Trapeze" Tuesday (26), received the French Oscar from the French Minister here.

Esther Williams here to star in her own aquaspectacular jointly being presented with NBC, opening at Wembley Pool July 30. NBC is putting on a 90-minute color tv version in the U.S. this fall.

Anna Deere Wiman presents her third production at the Duchess July 18, a first play by U.S. writer George Bemberg titled "Someone To Talk To." Helen Hayes stars, with Honor Blackman, John Justin, Marian Spencer, Adelaide Hall and Bessie Love in support.

Cape Cod

By Earl J. Dias

Carol Haney and husband Larry Blyden spending brief vacation on Cape.

Tallulah Bankhead set to open Somerset Playhouse July 9 in "Welcome, Darlings."

John Huston, Gregory Peck, and Virginia Mayo were in New Bedford for world preem of "Moby Dick."

Art Carney at Cape Playhouse, Dennis, for role in "The Seven Year Itch," which opened last Saturday (30).

Newport Casino Theatre first strawhat in area to begin operations, with Henry Morgan in "Seven Year Itch."

Falmouth Playhouse at Coonamessett, newly air-conditioned, opened July 2 with Bea Lillie. Playhouse was recently purchased by Mrs. George A. Gordon of Newton.

Pittsburgh

By Hal V. Cohen

Joey Bishop booked into the Ankara for couple of weeks beginning July 30.

Lily (Mrs. Moe) Silver sold a short story to Pittsburgher mag for August issue.

Vaudevillian Arabella's husband, Tony Pudlo, operated on at St. Francis Hospital for bursists.

Tom Rosqui replaced Paul Stevens in "Wuthering Heights" at White Barn Theatre this week.

Butler Brothers, Abe and Don, took over publication of giveaway mag, "This Week in Pittsburgh."

Milton Lyon, nephew of local Judge A. L. Wolk, directing shows this summer for Boston Music Festival.

Miami Beach

Lary Solloway

Rudy Vallee returns for another summer date at Nautilus next week.

Ginny Simms set for Eden Roc date, following Georgia Gibbs on July 6.

Lucerne Hotel presenting a revue policy, with production by Selma Marlowe in attempt to lure biz to its Club Chalet.

American Broadcasting Co. will continue the weekly Sunday afternoon telecasts from Miami points of interest this summer.

Australia

By Eric Gorrick
(*Tel MA* 7778)

Metro plans to get its first Sydney drive-in operating around next Yuletide.

J. C. Williamson Ltd. will present six Gilbert-Sullivan operas here late this year.

Spanish soprano Victoria de los Angeles here for Australian Broadcasting Commission.

Ealing will send troupe headed by Peter Finch to film Aussie yarn "Shiralee" this year.

Universal-International will continue to release the Korda product here via the Hoyts' pic loop.

U. S. author James Farrell here on lecture tour. Farrell is also set to script a pic for United Artists.

Duke of Edinburgh will be the top personality at the Olympic Games in Melbourne next November.

"Tender Trap" (M-G) continues sellout in 15th week at Liberty, Sydney. "Las Vegas Story" follows.

Herc McIntyre, topper of Universal-International here, planed back to Sydney base after huddles with Al Daff.

Dancehall biz is booming coast-to-coast with local bands. Dollar restrictions nixes U. S. importations for winter span.

Philadelphia

By Jerry Gaghan

Bobby Barry, of the Valley Forge Music Fair, signed for a role with Al Capp's "Lil Abner."

Eddie Heller of Rainbow Records signed Myra Sisters, West Philly rhythm and blues vocalists.

Glenn Miller Orch, with Ray McKinley at the helm, played two-day stand at Boulevard Ballroom last week.

Sam Gorodetzer, of the Philadelphia Orch bass section, is contractor for the Camden County Music Circus orch.

Arthur Hauser, of Presser Publishing, and Bernard Kahn, of Elkan-Vogel, named to directorate of National Music Publishers Assn.

Enzo Valente, Buenos Aires music critic, a guest of the State Dept., in town appraising local musical organizations and community projects.

Cleveland

By Glenn C. Pullen

Irwin Corey again doing sock biz on second two-week visit to Alpine Village.

Bob Hope, a former Clevelander, set for personals at Loew's State July 5 at opening of his comedy, "That Certain Feeling."

Tops Cardone orch moved into Sky-Way, replacing Johnny Singer band which checked into Hotel Cleveland's Bronze Room for seventh summer.

Mimi Kelly in lead role of "Champagne Complex" gave angels of Chagrin Valley Playhouse, new strawhatter, a sizable profit for opening frame.

Backers of hillbilly shows, originally skedded for Sherwood Forest park (but banned by suburb's city council), finally moved them to Cloverleaf Drive-In. Sid Friedman booking talent for them.

Munich

By Karin Thimm

America House has a new director: Elliot Taylor, once information officer in Korea.

Bert Brecht's eastern "Berlin Ensemble" showed "Pauken und Trompeten," a comedy by George Farquhar, in the Kammerspiele.

Leningrad Philharmonic Orchestra, with conductor Jewgenij Mrawinskij, and violinist David Oistrach gave a successful concert here.

Mario del Monaco, star singer of the Scala di Milano, guest of two "Othello" - performances in the Stuttgart Opera. Del Monaco sang for the first time in Germany.

Art Linkletter, star and producer of "People Are Funny," accompanied his 18-year-old son to Radio Free Europe and was honor guest at a cocktail party with Munich's press and show biz prominents. Linkletter Jr. will stay here and work at RFE. He regularly will send reports to CBS.

Madrid

By Ramsay Ames
(*Castellana Hilton;* 372200)

Amalia Rodriguez follows Fernanda Montel into the Pavillon in the Parque Retiro.

Eugene Derue and company in Mallorca filming part of his picture on the life of Friar Juniper Serra, who was born on that island.

Sophia Loren, who has been turning thumbs down on cheesecake, agreed to let photographer Sam Shaw do some art on her in a bathing suit.

Cameraman Sam ("Man With Golden Arm") Leavitt in town. He will shoot the Paramount-Carmen Sevilla starrer, "Adventure for Two," here in July.

Maria Felix reported to be heading this way to make two films this summer, "Si Fausto Fuera Faustina" (If Fausto were Faustina) and "Maria Coronel."

Hollywood

Henry King scouting talent in Kansas City area.

William Ludwig started his 18th year as a Metro writer.

Darryl Zanuck off for Spain to prep "The Sun Also Rises."

Raymond Woodaman new head of RKO studio purchasing dept.

Founder Gilmor Brown re-elected prexy of Pasadena Playhouse Assn.

George Nader back from two-week eastern junket for "Away All Boats."

Deejay Peter Potter recuping from surgery to remove cysts from his eyes.

Helen Murray Hall, NBC ad-promotion manager, elected head of L. A. Advertising Women.

Gail Wayne shuttered her own praisery to join Milton Luban-Jerry Pam indie publicity firm.

King Michael of Roumania in town for a looksee found out that the closed set on "Rainmaker" applies to royalty too.

Motion Picture Research Council set up new East Coast Committee on Sound and Projection, to coordinate technical problems between production and exhibition.

Arthur Freed and Harriet Parsons fill unexpired terms of Sol C. Siegel and William Goetz, who resigned from the Screen Producers Guild exec board because of pressure of work.

Atlantic City

By Joe W. Walker

Jack Southern against managing the Paradise club.

Margate Inn has Harold Quinn, Colleen O'Grady, Milton Bugay and and Eddie Streitfield for the summer.

Gourmet Roc, formerly Bishops, mid-city restaurant, in change of act policy. Ray Clark and Power Packs featured.

Douglas McMahon, teen-age son of William McMahon, music editor of Daily Press and Garden Pier producer, played role of "Oakkie" in "Anniversary Waltz" last week at the Quarterdeck.

James J. (Jim) Farrell, who reviewed legit shows for many years as they opened in the 1920's on the Atlantic City boardwalk, retired last week from editorial staff of the Atlantic City Press after 43 years, mostly as Sunday and City Editor.

Washington

By Florence S. Lowe

Singer Carl Ravazzo current topper at Hotel Windor Park's nitery.

Mrs. Danny Kaye (writer Sylvia Fine) in with young daughter to see husband, current at Carter Barron Amphitheatre.

Tore Segelcke, Norway's "First Lady of Theatre," gave a one-woman show under auspices of Norwegian Ambassador.

Big game hunter Carr Hartlet, who has played roles with his animals in a number of films, stopped here enroute to Hollywood for scenes in "Something of Value."

Film star Kim Novak welcomed on Capitol steps by members of home state (Illinois) Congressional delegation during oneday tub-thumping stint for "Eddy Duchin Story."

Memphis

By Matty Brescia

Buddy Morrow in for two weeks at Peabody's Skyway roof.

Charlie DeVois, WMPS veepee, to Boston's WCOP to engineer new programming stint.

Ray Thome, Malco manager, playing host weekly to kiddies at St. Peters Orphanage.

Dick Palmere, Mid-South radio exec, back here after six months skippering stations in Pennsy area.

Keith Sherrif, former Canadian radio exec, now handling production and promotion at WHHM here under Jay Black.

Joel McCrea and son Jody in for one day p.a. to hypo Allied's "First Texan" at Malco, with WMCT's Cathy Bauby handling emcee chores.

Detroit

Albert Dezel, operator of arties in Detroit and Chicago, has completed with Herb Kaufman, representing Jerry Warren Productions Inc., arrangements for distribution of "Man Beast."

"Seven Wonders of the World," third Cinerama production, will be press previewed Aug. 13 at Music Hall; previewed by city big-wigs the following day and opened to the public on the 15. "Cinerama Holiday" will have concluded a run of 78 weeks.

OBITUARIES

ARTHUR BROMBERG

Arthur Bromberg, 80, president of Allied Artists Southern Exchanges and film industry pioneer, died July 3 in Mobile, Ala.

Bromberg entered the business as a theatre operator in 1906 and the following year moved into distribution. At one time a sales manager for the old Triangle Film Corp., he later became one of the most prominent franchise operators in the south.

BORIS VERMONT

Boris Vermont, 53, documentary producer who had headed 20th-Fox's foreign versions department since 1948, died June 25 in New York, after a short illness.

Born in Russia, Vermont left there during the Bolshevik Revolution and became an independent film producer, with headquarters in Paris. After World War I he produced documentaries for the League of Nations. He came to the U.S. in 1942, joining Fox in 1947 as head of the title and spotting dept., and the following year was named to head foreign versions. He produced a number of Fox Movietone's "The World Today" films. One of them, "Light and Power," won first prize at the 1948 Brussels Film Festival.

In 1952, Vermont received an Academy Award for "The Light in the Window," a film life of the painter Jan Vermeer. The film also won a Venice Film Festival first prize. His production of "The Man I Never Saw," not yet released, recently won the National Film Council's Golden Reel Award.

His wife, son and brother survive.

M. ARTHUR DENT

Maurice Arthur Dent, 68, pioneer film producer and founder of Associated British Pictures Corp., died of coronary thrombosis June 25 in London. A onetime actor, he entered the film industry in 1914 as distribution manager for Lasky Pictures. He later founded Waverley Films and was its managing director until the outfit merged with Wardour Films.

Associated British absorbed Waverley, but Dent resigned from the former firm in 1940 and for the following six years was rep in Britain for Samuel Goldwyn Productions. He started independent production in 1947, serving as managing director of his Advance Films Ltd., the producing company, and of Adelphi Films Ltd., the distribution wing.

Dent, who was a past president of the Kinematograph Renters' Society, is survived by his wife and two sons, both of whom are active in the industry.

GEORGE A. STREET

George A. Street, 87, actor who appeared in wild west shows and films, died May 30 in Weston-super-Mare, Eng. A native of Montreal, he left home to become a cowboy in Wyoming and at the age of 18 was a sharpshooter in the Buffalo Bill Show. He subsequently toured England in a western show and was seen in the Tex Rickard Show at Wembley Stadium.

Surviving is his actress-wife, Stella Ray.

MITTY GOLDIN

Mitty Goldin, 61, one of the best known theatre operators in France, died June 27 in Paris. A boulevardier of the old school, the Rumanian-born impresario was invariably elegantly dressed and rarely was without a cigar.

His major fame stemmed from an ability to pick fledgling talent. In his ABC theatre, which he founded in 1919, he was among the first to play Charles Trenet and Tino Rossi. He also had sponsored such film stars as Arletty and Bourvill, who were unknowns until he helped forge their careers.

But Goldin's greatest distinction arose from furthering the career of the late Mistinguett. He is generally credited with giving this Gallic music hall fave the impetus that made her a headliner for several generations.

SARAH SCOTT

Sarah Scott, 48, a member of the Rochester, N. Y., Arena Theatre since it was first organized six years ago, died of a heart attack in Corning, N. Y., June 26. She became ill the previous evening just before curtain time for "Anniversary Waltz" at the Corning Summer Theatre, the strawhat operation of the Arena outfit.

A graduate of the Carnegie Tech Drama School in Pittsburgh, Miss Scott got her start at the Playhouse in that city and appeared in a variety of roles over a decade for the community theatre. Her name then was Dorothy Scott, but she changed it to Sarah upon joining the Rochester group because there was another Dorothy Scott on Equity's rolls. She was featured in almost 100 productions with the Rochester Arena operation.

Surviving are her mother and two half-sisters.

OLIVER WAKEFIELD

Oliver Wakefield, 47, British comedian who had appeared on radio-tv, niteries and legit in the U.S., died June 30 in Rye, N.Y. He came to the U.S. in 1933 and was heard on the Rudy Vallee radio show. Later that year he was cast in the "Ziegfeld Follies." In 1940 he played in the film, "Shipyard Sally."

Wakefield, known as a "stuttering monologist," billed himself as "The Voice of Inexperience." He was last seen last summer in New York where he played the Stork Club and served as emcee on the club's tv show. His most recent legit appearance was in the 1952 Bette Davis revue, "Two's Company."

His wife, two sons and a daughter survive.

JOHN H. MOYNIHAN

John H. Moynihan, 53, onetime motion picture publicist and veteran newspaperman, died June 29 in San Jose, Cal., after a long illness. For years he did film publicity in New York and Hollywood, being connected at various times with both Metro and Warners as well as with an ad agency handling film accounts.

More recently, Moynihan had been Sunday editor of the San Jose Mercury-News. He also had worked on newspapers in the midwest and New York, where he was a staff member of the World-Telegram & Sun.

Surviving are his wife, daughter, two sons, and a sister.

CARL HOVEY

Carl Hovey, 80, author and story editor for Cecil B. DeMille Productions in 1925,. died in Hollywood June 25 of a heart ailment. He was editor of the old Metropolitan Magazine in New York from 1912-1921 and then swung over to edit Hearst's International magazine for three years before coming to Hollywood.

Hovey was best known for his biography on J. Pierpont Morgan. During World War II, he was editor-in-chief for OWI's Pacific Theatre operations.

Surviving is his wife, Metro scripter Sonya Levien, and two sons.

HUGH E. WHITE

Hugh E. White, 79, former prexy of H. N. White Co. in Cleveland, nationally known makers of band instruments, died June 26 in Port Clinton, O. For over 40 years he had been with the company, which originally published sheet music before turning to brass orchestral instruments.

He was its vice-prez and treasurer until the death of his brother, H. N. White, founder of the firm, and then became its head. He retired in 1943.

A son and daughter survive.

AVRAY STROK

Avray Strok, 79, American impresario who introduced many leading concert performers to Far East audiences, died July 3 in Tokyo. A native of Riga, Latvia, he launched his career in the Far East as a cellist with the old Shanghai Symphony Orchestra after World War I, later becoming an agent. With the American National Theatre and Academy, Strok promoted last year's Far Eastern tour of the Symphony of the Air.

His daughter survives.

TRAVIS M. SCOGGIN

Travis M. (Chic) Scoggin, 51, Dallas theatrical agency operator and ex-bandleader, shot himself to death June 26 in that city. He had been in failing health for a year.

Scoggin was a w.k. bandleader in the midwest prior to World War II, then played several years in Dallas. After disbanding, he opened a talent agency there. Until a year ago he was married to pianist-vocalist Blanche Vineyard.

His mother and father survive.

ANNE SMITH

Mrs. Anne Smith, 49, wife of Carleton D. Smith, NBC vice president and general manager of the NBC Washington stations WRC and WRC-TV, died June 24 in Chevy Chase, Md., after a brief illness.

Mrs. Smith, a native of Seattle, Wash., was well known in radio and television circles in Washington and New York.

In addition to her husband, she is survived by their son and her sister.

DANIEL FORD

Daniel Ford, 26, WJW announcer-farm reporter, was killed June 29 by an automobile as he crossed a Cleveland street. Besides his WJW chores, he was skedded to do a tv show of western music and farm information.

He came to WJW about a year ago, after having spent some time with WDOK, WEWS, and WSRS.

ARMAND E. BALENDONCK

Armand E. Balendonck, 62, violinist, composer and conductor, died June 27 in New York. Born in Belgium, he came to the U.S. in 1912 with the French Opera Co. He was musical director of the Newark Symphony Orchestra in the Albany, N. Y. area and conducted the group for two years.

His wife and two sons survive.

EDITH N. GREEN

Mrs. Edith Noyes Green, 81, credited with being the first American woman to produce a light opera, died June 25 in Maynard, Mass. She wrote her first composition at the age of 14 and later composed the opera, "Osseo."

She was the widow of Roy Goddard Green, a music instructor.

HAROLD H. YATES

Harold (Hal) H. Yates, 61, who trouped in vaude as a member of the piano-and-song turn k wn as Yates & Lawley, died June 26 in Lincoln, Vt. He was a native of Waseca, Minn.

Surviving are his wife and father.

EDITH N. HEESER

Edith Nichols Heeser, 73, opera singer, died June 28 in Oakland, Cal. A native Californian, she studied in Germany with Lotte Lehmann before World War I, then returned to the U. S. and sang with East Coast opera companies for more than two decades.

She leaves her husband and a brother.

WILLIAM C. CARROLL

William C. Carroll, 67, public relations counsel, and a co-producer of Paul Vincent Carroll's "Shadow and Substance,' died June 29 in Philadelphia.

Surviving are his wife, five sons and five daughters.

Thalia Martell, 25, soubrette, was killed recently in an auto accident near Mexico City when the car she was driving struck a truck. Severely injured was her traveling companion, radio soprano Jovita Reyes Sol.

Arthur Byrne, 34, stage manager for the recently closed off-Broadway production of "Mrs. Warren's Profession," was found stabbed to death June 28 in a New York apartment. Police are investigating.

Hunter Kimball, 56, voice teacher, died June 28 in Mamaroneck, L. I. He was a faculty member of the Academy of Vocal Arts in Philly.

James W. Cole, 58, standby painter at Universal-International studios, died June 29 of a heart attack in Hollywood. Wife and daughter survive.

Wife, 75, of Dr. John Wesley Holland, pastor of the "Little Brown Church of the Air" on station WLS, Chicago, died July 1 in that city.

Harley V. Lewis, camera precision expert at Columbia studios, died June 27 in Hollywood. A sister and brother survive.

Carmen Roldan de Velasco, 53, Mexican comedienne, died June 13 in Mexico City. Surviving are her son and daughter-in-law, both of whom are players.

William Cody, 67, assistant film director for 30 years, died June 24 at the Motion Picture Country Hospital near Hollywood. His sister survives.

Jack Palmer, projectionist at 20th-Fox studios since 1945, died June 24 in Culver City, Cal. Wife and two sons survive.

Father, 76, of Famous Artists v.p. Jack Gordean, died June 29 in Vancouver, B.C.

Isaac Jurado, 85, dean of Mexican stage and screen hairdressers, died June 14 in Mexico City.

Father, 55, of singer Merv Griffin, died June 23 in Santa Clara, Cal.

IN LOVING MEMORY

Of My Dear Husband

HANS BARTSCH

who passed away July 10th, 1952

Always in my thoughts

Wife, IRENE PALASTY BARTSCH

SAMUEL J. MILLER

of the Vaudeville Team

Bert MILLER and Gean MURPHY

passed away June 7, 1956, of a heart attack at his home, 1064 South Drive, North Merrick, L.I.

GEAN MILLER

'Pajama'-'Yankees'

Continued from page 1

around $270,000 as its 40% share (less commissions) on the basic sale. "Pajama" has already received partial payment from the studio, with about $200,000 more forthcoming. "Yankees" hasn't received any of the pic coin yet.

The Broadway production of "Pajama," currently in its 113th week at the St. James Theatre, N. Y., stars John Raitt, Eddie Foy Jr., and Julie Wilson. "Yankees," in its 62d week at the 46th St. Theatre, N. Y., stars Gwen Verdon.

The national company of "Pajama," which began touring in January, 1955, stars Larry Douglas, Buster West and Betty O'Neil, while the road edition of "Yankees," out since last January, stars Bobby Clark. Of the four companies, only the Broadway version of "Yankees" has been playing to sock business in recent weeks.

Highlights from the May 26 audits follow:

"Pajama Game"
(both companies)
Investment, $250,000.
Net profit, $1,267,307.
Distributed profit, $1,150,000.

"Damn Yankees"
(both companies)
Investment, $250,000.
Net profit, $320,612.
Distributed profit, $200,000.

(Note: The net profit represents the take after a $122,067 deduction for national company production costs.)

Star's Own Features

Continued from page 1

falo Grass," Jaguar Prod., Warner Bros.; Spencer Tracy, "The Old Man and the Sea," Leland Hayward Prod., Warner Bros.; Burt Lancaster, Katharine Hepburn and Wendell Corey, "The Rainmaker," Hal Wallis Prod., Paramount; Gene Kelly, "Happy Journey," Kerry Prod., Metro; Rita Hayworth, Robert Mitchum and Jack Lemmon, "Fire Down Below," Warwick Prod., Columbia; and Anthony Quinn, "Hunchback Of Paris," Paris Film Prod., Allied Artists.

Slated to go before indie cameras in the next seven or eight weeks are the following stars: Vera-Ellen and Tony Martin, "Jeannie," Marcel Hellman Prod., Allied Artists; Tyrone Power, "Seven Waves Away," Copa Prod., Columbia; Joan Crawford, "The Story Of Esther Costello," Romulus Prod., Columbia; Randolph Scott, "The Captives," Scott-Brown Prod., Columbia; Victor Mature and Anita Ekberg, "Interpol," Warwick Prod., Columbia; Rory Calhoun, "Utah Blaine," Clover Prod., Columbia; Ava Gardner, Stewart Granger and David Niven, "The Little Hut," Mark Robson and F. Hugh Herbert co-producing, Metro; Kirk Douglas, "King Kelly," Bryna Prod., Metro; Bob Hope, Paul Douglas and George Jessel, "Beau James," Scribe Prod., Paramount; George Gobel, "I Married A Woman," Gomalco, RKO, and Marilyn Monroe and Laurence Olivier, "The Sleeping Prince," L.O.P. Ltd. Prod., Warner Bros.

Also: Robert Ryan and Aldo Ray, "Men In War," Security Pictures, United Artists; Joseph Cotten, Betsy Blair and Viveca Lindfors, "The Halliday Brand," Collier Young Prod., UA; John Derek, "Showdown Creek," Bob Goldstein Prod., UA; Tony Curtis and Burt Lancaster, "The Sweet Smell Of Success," Hecht-Lancaster, in association with Curtleigh Prod., UA, and Joel McCrea and Barbara Stanwyck, "Trooper Hook," Fielding Prod., UA.

MARRIAGES

Marilyn Monroe to Arthur Miller, White Plains, N.Y., June 29. Bride is a film actress; he's a playwright.

Helen Wendt to Miles Bohm Auer, Burbank, Cal., June 26. Bride is secretary to Arthur Freed, Metro producer; he's an agent.

Nell Hargrave to Frank Ramsey, Los Angeles, June 26. He's manager of Fox West Coast's Culver Theatre in Culver City, Cal.

Esperanza Baruh Rodriguez to Howard Hohler, Havana, June 28. He's script supervisor at Warner Bros. studio.

Sylvia Herklots to Arnold Wright, Doncaster, Eng., recently. Both are singers.

Audrey Barrett to David Fuchs, Huntington, L. I., June 30. He's a promotion writer at CBS-TV in N.Y.

June Arnold to Col. Gene Kossaverdes, USAF, Washington, June 30. Bride is an ice skater.

Susan Patterson to Andre Philippe, June 15, Yuma, Ariz. Bride's a screen actress; he's a singer.

Constance Clement to Andy Leslie, Buffalo, June 30. He's with the William Morris Agency concert dept.

Marilyn Matthews to Jim Van Way, Houston, June 27. He's an engineer with KGUL-TV, Galveston.

Martha Peery to Bob Gwyn, Houston, June 30. He's a disk jockey on staff of KLBS in that city.

BIRTHS

Mr. and Mrs. Robert L. Jacks, daughter, Santa Monica, Cal., June 28. Father is a film producer; mother is daughter of Darryl F. Zanuck.

Mr. and Mrs. Frederick B. Jones, daughter, Mineola, L.I., recently. Mother is daughter of Mike Simons, Metro customer relations director.

Mr. and Mrs. Donald A. Freeman, son, San Diego, June 23. Father is VARIETY San Diego correspondent and tv editor of the San Diego Union ad Copley News Service syndicate.

Mr. and Mrs. Buddy Hackett, son, New York, June 18. Father is a comedian.

Mr. and Mrs. Jonas Seinfeld, son, Los Angeles, June 13. Father is with Coast office of Screen Gems; mother is daughter of General Artists Corp. veepee Milton Krasny.

Mr. and Mrs. Joe Orlando, son, Los Angeles, June 29. Father is an assistant director.

Lieut. and Mrs. Eddie Davis Jr., son, Ft. Benning, Ga., June 15. Father is son of Eddie Davis, entertainer and former operator of Leon & Eddie's, N.Y.

Mr. and Mrs. Ralph Pielow Jr., daughter, Robinsdale, Minn., June 28. Father is head of the Tri-States booking office in Minneapolis and son of Ralph Pielow, Metro's Pittsburgh branch manager.

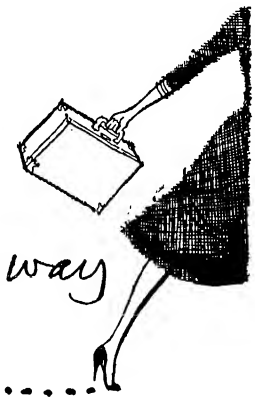
Mr. and Mrs. Vic Gordon, son, Colchester, Eng., recently. He's member of Gordon & Colville comedy duo.

Mr. and Mrs. Russ Barnett, daughter, Dallas, recently. Father is news editor of WFAA in that city.

Mr. and Mrs. Clifford Cothren, son, New York, June 28. Mother is an actress known professionally as June Prud'Homme; father is stage manager for "The Diary of Anne Frank."

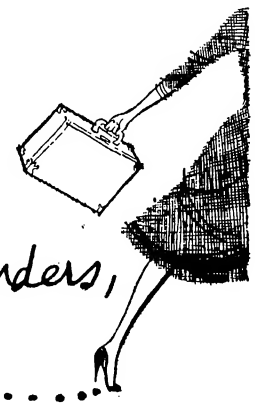
Mr. and Mrs. Henry Caldwell, daughter, London, recently. Father is a producer for Independent Television; mother's a former ballet dancer.

Mr. and Mrs. Arthur R. Kavaler, daughter, New York, June 28. Mother writes for confession mags; father is managing editor of Oil, Paint & Drug Reporter, weekly chemical trade mag.



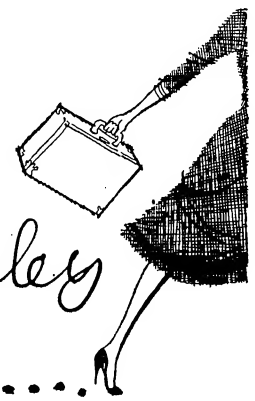
'That Certain Feeling's got me...on my way

It's opening today EVERYWHERE!



Got a date with Bob Hope, Eva Marie Saint, George Sanders,

Panama + Frank and everybody at Paramount



So bye, bye baby—
Lovingly
Pearlie Mae Bailey

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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B'WAY LEGIT'S CITY-SLICK B.O.

12,500,000 Colorsets by 1961?

A total of 12,500,000 color sets will be in circulation by the beginning of 1961, just five and one-half years from now, an NBC research projection estimates. The web has drawn up a timetable on tint sales which would see 300,000 sets sold by the first of next year, 1,000,000 by the beginning of 1958, 3,000,000 by the beginning of 1959, 7,200,000 by the first of 1960 and the big jump to 12,500,000 by Jan. 1, 1961.

NBC won't reveal the basis of the projection, other than to state that the figures are based largely on RCA computations. But the $495 21-inch recently placed on the market certainly figures importantly in the estimates. Survey also breaks down projected set sales for this year, starting with the 30,000 sold as of Jan. 1, reporting 40,000 as of April 1 and 60,000 as of July 1. By Oct. 1, it's estimated, 100,000 will have been sold and by Jan. 1 of next year, with a heavy Christmas trade anticipated, the figure will have risen to 300,000.

No Law That Films Must Continue As 'Mass' Entertainment: Goldwyn

By ABEL GREEN

Samuel Goldwyn, one of the original "have picture, will travel to sell it" independent producers, is in Europe for that purpose, specifically as regards "Guys and Dolls." Before leaving, with wife-partner Frances, he came up with some seasoned and succinct opinions regarding the state of the business. Says realist Goldwyn:

1. The business may get worse before it gets better, and it may take two more years to do it.

2. There's no law that says pictures must be mass entertainment as in pre-tv days.

3. Who says there must be "mass" production, or that it's even preferable to the tailormade product.

4. It's not the agents who are so much to blame for the skyrocketing star salaries, but more the producers themselves.

Inveterate salesman - producer that he is, Goldwyn won't accept the "they don't buy musicals in Europe" and points to the $400,000 his picture took out of Japan as against $150,000 which is deemed "solid" for that territory.

Goldwyn, observing changing pic cycles from his indie vantage

(Continued on page 54)

Loew's State Weighed As Broadway Legiter For Musical Comedies

Loew's Theatres is exploring the possibility of converting the Loew's State on Broadway to a legit house suitable for musical presentations. It's a longrange plan, with the final decision depending on the future state of the motion picture business. However, concrete plans for conversion of the 3,450-seat house have been made.

Loew's Theatres prexy Joseph R. Vogel already has an architect's sketch on the stage requirements

(Continued on page 20)

BOXOFFICE CREDIT EXTENDED MINERS

Minneapolis, July 10.

As good will gesture United Paramount theatres here is extending theatre admission credit to iron ore miners and their families at Hibbing and Virginia (Minnesota) for steel strike duration. Presentation of union identification card alone suffices at boxoffice.

After miners return to work they will be billed by theatres and have 30 days to pay.

Boffo B.O. Kids: Borge $218,000, Kaye $160,000

Grosses banked by the Danny Kaye show at the Carter Barron Amphitheatre, Washington, and the Victor Borge show playing various stops on the West Coast, are among the biggest registered for touring shows. Between the pair, they grossed $378,500. Of this total, $218,500 was hit by Victor Borge and $160,000 by Kaye.

Borge's biggest tally was $86,400 at the 4,470 seat Greek Theatre, Los Angeles. He also established another mark with a $59,000 haul in four nights at the Opera House, San Francisco, and hit peak biz in other dates in Sacramento and Portland. Danish comic sails for Europe tomorrow (12) for a "Command Performance" in Copenhagen as well as a BBC-TV show before taking on several displays for U. S. troops in Germany.

The Kaye take is the largest ever registered in this auditorium. Originally booked for 17 days, two sessions were rained out, but tally,

(Continued on page 52)

ONLY 30% FROM OUT-OF-TOWNERS

By JESSE GROSS

Broadway legit's biggest following is in its own backyard. Patronage from New York and neighboring communities made up 70% of the turnout that rocketed 1955-56 business to a record high for recent years. The attendance figure stems from a recent survey made for Playbill, New York theatre program firm.

The audience breakdown, with VARIETY's own tabulation of the gross value based on a total $35,353,100 season's take, follows: New Yorkers, 50% ($17,676,550); Westchester, Connecticut, Long Island and New Jersey residents, 20% ($7,070,620) and out-of-towners, 30% ($10,605,930).

The survey, conducted for Playbill, by John W. Enders, assistant professor at Manhattan College, covered 6,468 persons polled during the fall of 1955 and the spring of 1956. The interviews were conducted in 15 different theatres during all eight performances in each theatre each week.

The average annual attendance of the respondents was 8.5 shows for residents of the Metropolitan New York area and 5.1 for out-of-towners. The latter group included a small percentage of Canadians and other aliens. Boston topped the list of patrons from 45 major hinterland areas, with Philadelphia, Chicago, Pittsburgh, Los Angeles and Detroit following in that order.

Distaffers outnumbered males in the poll, as expected since the survey took in the femme-predominated matinee performance also. A query on annual income was answered by 1,409 persons. It revealed 24.2% claiming $16,000 and up; 17.5% make $10,001-$16,000; 17.1% get $7,501-$10,000; 18.7% receive $5,001-$7,500; 17% have

(Continued on page 54)

Dusk-to-Dawn Drive-In Thrives

Danbury, Conn., July 10.

Dusk-to-dawn drive-in shows, frowned upon in many communities and not regarded with favor by the film companies, is getting a big play at the Danbury Drive-In here.

For the price of one admission, patrons were offered five pictures plus free coffee and doughnuts at dawn by the ozoner on July 4th eve.

Program included "The Birds and the Bees," "Green Magic," "Gorilla at Large," Abbott & Costello in "Meet Dr. Jekyll and Mr.

(Continued on page 18)

BBD&O Soars to $72,000,000 Record In Repping 17 Teleshows for Clients

BBD&O is expanding its television holdings this year to a new high of over $72,000,000, with a total of 17 shows on the agency roster for next fall. The total television billings figure is up from just under $50,000,000 last season. Of the 17 entries, 13 of which are half-hours and two hour shows, five of the programs are new.

Expansion into new programs includes the Bristol-Myers buy in "Playhouse 90," the Campbell Soups and Lever Bros. stakes in "On Trial," the General Electric Lamp Division's buy into one-fourth of "Warner Bros. Presents," Zenith's purchase of one-fourth of the NCAA grid schedule, and General Mills' virtually-set pickup of "Giant Step."

Leading the renewal list are American Tobacco, with half of "Hit Parade" and the Jack Benny-"Private Secretary" pairing; Armstrong with its "Armstrong Circle Theatre"; U. S. Steel and its alternate-week dramatics; Campbell Soups with "Lassie"; du Pont with "Cavalcade Theatre" and the 168-station spot-booked "Frank Leahy & His Football Forecast"; and De Soto dealers with Groucho Marx's "You Bet Your Life."

Also, Revlon with "$64,000 Question," GE's institutional bid on "General Electric Theatre," B. F. Goodrich with alternate weeks of "Burns & Allen," General Mills with a six-show alternate-week run on "B & A," and Wildroot with alternate weeks of "Robin Hood."

GRAND JURY SEES CRIME TAUGHT ON SCREEN

Philadelphia, July 10.

Philadelphia's June Grand Jury recommended last week that City Council enact immediately a local film censorship ordinance.

The jury noted the "similarity of criminal plans and operations in cases that we have considered daily to scenes in many a motion picture is striking."

The jury recommended local censorship "for the protection of our great city and particularly of our youth."

Politics-Minded Roger L. Stevens Plans 13 Shows

Although Roger L. Stevens is devoting major attention these days to Presidential candidacy of Adlai Stevenson, for whom he's the chief fund-raiser and one of the principal strategists, he's keeping abreast of his varied legit projects and, of course, directing his extensive realty business. There are 13 scheduled shows on his list for the season.

As a member of the Playwrights Co., Stevens has legit projects including scheduled Broadway productions this season of Joseph

(Continued on page 54)

CBS BUYS VIDEOBIOG OF MRS. PERLE MESTA

CBS-TV has purchased rights to the life story of Perle Mesta and will televise it in its "Playhouse 90" series next fall. Deal was set this week by Martin Manulis, producer of the 90-minute series, who's currently casting the role of the Washington "hostest with the mostest" and ex-Ambassadress to Luxembourg. Mrs. Mesta will also appear on the show.

Biocast is being scripted by novelist and short story writer Speed Lamkin, a friend of Mrs. Mesta, and due to be represented on Broadway in the fall with "Out By The Country Club," which he co-authored with Coast scripter Eva Wolas, and which is due to be produced and directed by Joshua Logan. Mrs. Mesta will use the money she receives for the rights and her appearance to expand her project of bringing foreign college students into the U.S.

Radio-TV-Press Hassle In Peter Weinberger Kidnapping Tragedy

A good deal of controversy and bitterness has been aroused in radio-tv, as well as newspaper circles, over the coverage of the Weinberger kidnapping case. Biggest hassle revolves around the N. Y. Daily News' initial break on the story just a week ago (4), which was denounced by the Weinberger family and other newspapers and commentators as having damaged the chances of getting month-old Peter Weinberger back.

But other hassles have also arisen, not the least of which was a charge by NBC newsmen that their colleagues on CBS-TV had violated an agreement Saturday night (7) to the effect that CBS would protect other newsreel services while they were out to dinner. When the Weinbergers called for the newsreels to film another appeal, CBS News covered it solo and was on the air with it ahead of everyone else that night, and even alerted newspapers and wire services to tune in for an exclusive report.

Meanwhile, the Radio-Newsreel-

(Continued on page 20)

Poll By German Public Pointless; British Letdown on Olivier

By HAROLD MYERS

Berlin, July 10.

The accuracy and confidence with which this reporter was able to forecast the result of the public poll of the sixth Berlin film festival has given rise to considerable misgivings here, where there was a growing feeling among several of the delegations that the vote was "honestly" rigged by means of packing the theatres with studio employees and friends, all of whom were briefed to vote the film excellent. Number one in the public poll, the German-made "Vor Sonnenuntergang" ("Before Sunset") was freely being tipped as the winner, even before its presentation, by cynics who claimed they had inside info on house packing.

This result put Germany at the top of the poll for the second year running and confirmed the belief that they were walking away with the first prize more out of loyalty than by virtue of the merit of the films entered in the festival. By even the most conservative estimate this year's winning pic could hardly expect to rival, either in quality or popularity many of the pictures submitted by other competing nations.

Between now and next year's fest there is certain to be a strong demand for the elimination of the public poll and to confine the prize giving to jury selections. This was the first year in which a professional panel had made their selections and hitherto the awards had been based only on public voting.

Out of a maximum count of four votes the German winner scored 3,735. The runner-up, screened on the last day of the fest upset the forecasts by moving into second place. This was the sole Spanish entry, "Mi Tio Jacinto," with a vote of 3,733. America collared third and fourth positions with "Trapeze" (3,578) and "Invitation to the Dance" (3,564). Britain took ninth

(Continued on page 10)

HARVARD GIVES 2 PROFS THE ELECTRONIC CHAIR

Cambridge, Mass., July 10.

Harvard U. has established a new electronic-era chair, that of the Lowell Television Lecturer, to which two professors will be appointed annually for the next three years. Lecturers will be freed from part of their teaching duties on campus to give university courses on WGBH-TV, the Boston educational station, with kinescopes to be distributed nationally to educational stations.

First two designees announced for the posts by Harvard prez Nathan M. Pusey are Prof. Edwin G. Boring, for 25 years head of the Harvard Psychological Laboratory, who will teach elementary psychology, and Prof. Zachariah Chafee Jr., professor emeritus, who is returning from retirement to teach "Human Rights and the Constitution." Ford Foundation is sharing the cost of the project with Harvard.

Germans Probe Sale Of Hitler 'Voice' Disks

Frankfurt, July 3.

Word has been received that the police in north of Germany has launched a fullscale investigation into the blackmarketing of records supposedly made by Adolf Hitler. The records, in a voice similar to the former dictator's, announce that he is still living and plans to return to bring West and East Germany back together.

Despite recent newspaper stories from Germans returning from prison in Russia who claim to have witnessed Hitler's suicide or to have seen the body immediately afterwards, the rumor keeps recurring that the maniacal leader is still alive and in hiding. Several pix scripts based on this theme have from time to time been offered to German film producers.

This current record, being sold under the counter for 20 D-marks ($4.80) was probably made in Argentina by someone imitating Hitler's voice and then smuggled into Germany, according to the German police.

Now You Can Stay in Your Hotel All Day and Gander What's Going on in N.Y.

There is a new hotel closed-circuit tv system to provide guests with a regularly scheduled guide on the entertainment available in New York theatres, night clubs, ballparks, etc. Hotel TV Broadcasting Corp. is making initial installations in two Gotham hotels, with services to start in September.

Will Baltin has paired with Wells Closed-Circuit Television Inc. to organize the new company, with Baltin serving as prexy. Baltin quit International Telemeter Corp., the Paramount subsid, where he was general manager of the Ampli-Vision division.

HTBC has begun production on films which will be shown at designated intervals to hotel guests between the hours of 9 a.m. and midnight. Programs will include a half-hour telefilm on "What to See, Where to Go and What to Do" in Manhattan. Daily telecasts will also provide a playbill of local motion pix, including trailers of the current features, and a legit playbill, with filmed scenes from theatrical performances, plus "Sports This Week" and "Dining and Dancing in Manhattan."

Each hotel, Baltin disclosed, will be given its own projector and vidicon camera to beam the closed-circuit guide to rooms. HTBC will probably use channel 6, so that hotel guests will be able to receive the seven regular VHF channels in N. Y. without interruption.

The names of the two hotels where installations are being made presently were not disclosed, but Baltin said that each has in excess of 1,000 rooms.

7/11

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Scot Isle Gets 1st Films

Fair Isle, Scot., July 3.

Marilyn Monroe has finally reached this lonely outpost, via pix theatres. First Hollywood films are now being screened for benefit of the island natives, cut off from most of civilization. Many crofters among the 50-odd population are seeing their first-ever pix. Four are being trained as part-time projectionists.

Shows, operated by the Highlands and Islands Film Guild, are being held in the public hall.

Hoot Mon Music Big B.O. in U.S. And Overseas

The Scotch pipe on both sides of the Atlantic during summer. The tartan-tailored bands turn out en masse in the annual Edinburgh (Scotland) Festival Tattoo and at the July 4th Highland Games in Ladentown, N. J., and Round Hill, Greenwich, Conn.

For the Scots in the vicinity of Ladentown and Greenwich, Independence Day has special significance. It means clanbake time. That's when they converge on the areas from New York and elsewhere to o.o. the kilted bagpipers, participate in the various dance and piping contests, with all the clans doing the clambake bit.

At the Greenwich shindig this year, the admission tab was $1.25 per adult, with the kiddies getting in on the arm. The turnout was large and so was the list of events. A program, selling for 25c, noted 43 different terping, piping and sports contests for tots, teenagers and up. Highland flings, sword dances and Irish jigs provided the bulk of the footwork competition, with the youngsters in the under-eight category stealing the show.

It's the pipe bands, though, that rate as the top item each year.

(Continued on page 15)

Shubert Feudin' Post Resumes Under Option After One-Day Folderoo

Boston, July 10.

The Boston Post, which has been carrying on a feud with the Shuberts in support of its drama critic Elliot Norton, resumed publication last Sunday (8) after folding the previous day.

Publisher John Fox and John S. Bottomly, Boston attorney, signed an option Saturday night (7) under which Bottomly has until July 31 to buy the sheet. The agreement provides for the supplying of working capital until the option date, July 31. The option price was $144,000, representing payment of $44,000 in Federal liens outstanding against Fox for non-payment of employee withholding taxes and $100,000 toward operating expense.

Fold of the paper would have ended a 125-year run, with Saturday marking the first time since 1831 that the sheet failed to publish. It also would have meant out for about 850 employees.

In recent weeks the paper has been attacking the Shuberts for their action in dropping Norton from the press list and slashing advertising in the Post, which the publisher declared was in retaliation for pan reviews by the critic.

Bottomly said Fox will be nominal publisher during the option period. Describing himself as an "Eisenhower Republican," he also stated that the Post will be "an independent Democratic paper."

(Continued on page 61)

What Dope D'ya Take?

The Hollywood Production Code is drawing some fine lines these days.

It refused a seal to "Man With the Golden Arm" because it dealt with dope addiction, and narcotics are taboo under the Code rules.

Yet it passed 20th-Fox's "Bigger Than Life," which has James Mason going off on a jag via overdoses of the Cortisone drug. Effects of too much Cortisone are very similar to taking dope and are vividly acted out by Mason.

Nudes, Tubes & Feuds (Pix Vs. TV) Mark Paris-Berlin-London Picture

By ABEL GREEN

Paris, July 10.

The competitiveness of the Paris strip-joints is creating a higher standard of lookers in all the niteries, strip and otherwise. The Bluebell Girls in Paris' Lido are the best set of femmes yet. Here, as generally, George Gershwin seems the symbol of American music—there's an impressive production finale. Here, also, the "Dancing Waters," in miniature scale, is a highlight. The 3 Carsonys throw away more upside-down balancing than Uno, whose one-finger bit got such a builderupper with the Ringling-Barnum & Bailey Circus, did in his entire act. Paramount's Bill Perlberg thought that Los Trianas (6) did more and better flamenco terping in their 10 mins. than in all the time he was in Spain. Dominique continues as a standout "pickpocket"; Harrison & Kossi are also holdovers with their amazing iceskating-dancing formations; Guy Severyns is a good juve; Fleming & Dale make their daring nearnude terping stand up and out, because of its class handling; the parading nudes are also in the better tradition; and withal the show is perhaps the best nitery revue in the world today—which is, of course, taking in beaucoup territory. But showmen who get around will not dispute it. It's easily the best money's worth, considering the $6 minimum.

Brown-Mayer Quartet

Vet Metro producer - director Clarence Brown and his wife, traveling with the Louis B. (Lorena) Mayers, recounts how, for years, he tried to sell L. B. on going abroad. "Last year we finally did it, the four of us," says Brown, "and apparently it worked so well that we're doing it again this year, and hope to regularly. Excepting on I didn't quite count on becoming a one-man Clarence Brown Tourist Bureau because, having sold L. B. and Lorena, that I'd take care of all the lil details, and we agreed to split everything down the middle, I didn't count on the fact that booking berths, hotels, space, trains, etc., for four is much harder than for two." Anyway, they were an inseparable quartet until Mayer went to Ireland to pick up some horses (after Montecatini, the Italian watering spa

(Continued on page 63)

'Keep After B'way Assn.' To Clean Up Times Sq.

Editor, VARIETY:

As one who remembers what Broadway used to be like, let me congratulate you on your crusade against the cheap and tawdry and downright viciousness of the present-day Broadway.

It is disgusting and unpleasant experience to go to the theatre these days. One's only chance of enjoying the play, when you get there, is to put blinders on and hold one's nose. Something can be done about it all right, if somebody wants to do it, and it has been my hope that the big real estate operators would buy up those shanties and popcorn dispensaries in order to build something worth looking at. As William Zeckendorf said to me once, "Business always thrives in the vicinity of a theatre" and that is why these little cheap shops are screaming for fear they may be removed from that lucrative vicinity.

But please keep at the Broadway Assn., or whoever it is necessary to approach, and let us have something to show the visitors to New York as well as something of which the New York citizens can be proud.

Peggy Wood.

Gloria Vanderbilt Biog Goes to Arbitration; She's Spurned All Bids

Arbitration proceedings are taking place to determine who has the authority to peddle the film rights of an original screenplay co-authored by Gloria Vanderbilt and playwright Maximilian Ilyin nearly a decade ago. Property at issue is "Gloria," the story of an American heiress. Bids of as high as $100,000 are said to have been offered for the story. Miss Vanderblit has repeatedly refused to accept offers.

Hearings commenced yesterday (Tues.) at the American Arbitration Assn. in N. Y. The Dramatists' Guild of the Authors' League of America has appointed playwrights Bella Spewack and Victor Wolfson to sit as arbitrators. Miss Vanderbilt is represented by the law firm of Greenbaum, Wolff & Ernst. Attorney Borris Komar is representing Ilyin.

IN DEATH, JAMES DEAN A HERO TO FRENCH

Paris, July 10.

Name of the late James Dean is gaining marquee momentum in France on the strength of only two releases, "East of Eden" and "Rebel Without a Cause." Apart from Marilyn Monroe, he has become the best-known U. S. star name in France since the war.

Dean, in whose memory innumerable fan clubs have been created, recently, was awarded a Crystal Star — posthumously — by the French Film Academy, which tagged him the year's best foreign actor.

Newspapers here recently took up a story from a U. S. mag to the effect that Dean hadn't actually been killed in his auto accident, but marred badly, was suffering from shock and was being kept out of public life by his family.

Weird tale keeps getting printed and bruited about. Actually, the Dean name keeps getting more space in the press than most of his living colleagues. As he became a symbol of disoriented youth in the U. S. (at least in his screen roles), so he has become here an idol of the teenagers who still put him at the head of popularity polls.

There's a fellow here named Daniel Winter, who passes as a double for Dean and who's had his life made miserable in the U. S. via his resemblance to the late actor. Papers say Winter is considering having his face changed to avoid being taken for Dean.

FEDERAL ARTS BODY GETS SENATE'S OKAY

Washington, July 10.

A bill proposed by Senators Lehman (N. Y.) and Murray (Mont.) to create a Federal Advisory Commission on the Arts was passed by the Senate on Friday (6). Under the measure, a 24-member Commission would be appointed by the President and would operate within the Dept. of Health, Education and Welfare.

Commission would be selected from each of the seven "major art fields," among them music, drama and dance; motion pictures; radio and television. Commission would encourage private initiative and its cooperation with local, state and federal agencies "to foster artistic and cultural endeavors."

Reich Film Will Hail Man Who Dug Up Troy

Berlin, July 10.

Biopic on archeologist Heinrich Schliemann, the uncoverer of ancient Troy, is being prepared by German producer Hermann Schwerin whose Fono Film also made "Devil in Silk," the German Government prize winner for 1955.

Schwerin, who'll make the film via the Bavaria Filmkunst, said it'll be a CinemaScope tinter, with O. W. Fischer a possibility for the star part. Shooting will start in April of 1957 on a 2,000,000 mark ($500,000) budget, which is very high for a German film.

Schliemann was an American who lived in Russia and gave up business to take up exploring antiquities. Pic will be made partly on location in Greece, Schwerin said.

DOUBLE TALK (CODE) FOR PIX

Fabian Seeking Buyer for Cinerama, SW Theatre Holdings To Open Way For Reentry in New Warners' Setup

S. H. (Si) Fabian, unable to become part of the new Warner Bros. setup because of Dept. of Justice disapproval, may yet achieve his aim. He is reported to be actively seeking a buyer for the theatre holdings and Cinerama interests of Stanley Warner. If Fabian is able to divest SW of these properties, particularly of the theatres, he will be free to join the Serge Semenenko group that is taking over Warners.

Fabian's possible reentry in the Warner picture is not expected to interfere with the Semenenko syndicate's immediate plan for reorganization of the company. As reported here previously, Jack L. Warner, who unlike Harry M. and Albert Warner, still retains a substantial stock interest in the company, will become president under the new setup. However, there's a possibility that Jack Warner's status may be an interim one, with J. L. bowing out in the future if and when Fabian succeeds in selling the SW theatre holdings.

Fabian personally has made several excursions to Wall St. in search of an individual or a syndicate able to assemble the coin necessary for the purchase. The asking price for SW's Cinerama interests alone is $12,000,000. The price for the theatre holdings, numbering some 300 theatres, is not known. Fixed assets of the company, including land and buildings, are alone valued at $69,000,000 less depreciation and amortization.

Under Fabian's proposed plan, Stanley Warner would remain intact as a corporation, retaining its lucrative subsidiary, the International Latex Corp. With formerly-affiliated theatres subject to consent decree restrictions no longer

(Continued on page 15)

No Studio Panic, Reports Daff

Hollywood is not in a state of panic because of the recent box-office slump, Alfred E. Daff, Universal's executive vice-president, declared this week. Just back from an extended visit to the Coast, Daff maintained that the film studios are appraising current conditions "calmly" and in an "extremely realistic" manner.

He said that he did not expect any wholesale firings, but he admitted, however, that "there has to be a general reappraisal of costs." During a time of prosperity, he noted, every company acquires a certain amount of "fat," and that industry-wise, "it will be a good thing if some of that 'fat' is lopped off."

Daff stressed, however, that "no company plans anything that will be detrimental to the business. It will be in the interest of good management and effective operation.

(Continued on page 22)

VIETNAM PLEDGES AID FOR 'QUIET AMERICAN'

Figaro Inc., the Joseph Mankiewicz indie production company, has received assurance from President Diem of the Vietnamese Republic that his government will give full cooperation in the filming of Graham Greene's "The Quiet American."

Arrangements were concluded by Alfred Katz, Figaro's public relations consultant, who had a two-hour interview with the Vietnamese president last week. Katz returned to N. Y. from Vietnam today (Wed.).

Film, scheduled to begin filming in Saigon in January, will be written and directed by Mankiewicz. United Artists will release.

PIX BID FOR MINSKY'S BIOG, GREAT TAKEOFF'

Morton Minsky, youngest of the burlesque clan, leaves for Hollywood tomorrow (Thurs.) to huddle on one of three bids for the picture rights to "The Great Takeoff (1,001 Nights at Minsky's Burlesque)," which Simon & Schuster will publish next January. Story recounts the saga of the four Minsky brothers—Abe, Billy, Herbert K. and Morton—from their original National Winter Garden days on East Houston St., in the lower East Side of New York, to the latterday period of Minsky burleycue at the Republic, one-time legit stand on 42d St.

Only Herbert and Morton survive today, the former inactive the past three years because of a cardiac condition. The Harold Minsky who operates burlesque at the Adams, Newark, is an adopted son of the late Abe Minsky. Of the original four brothers, none is actively in show business excepting Morton, whose Diamond Sales Corp. has a vicarious tie-in with the industry

(Continued on page 54)

Cinerama Payoff Terms Improved

Under its new, improved deal with Stanley Warner, Cinerama Productions Corp., the company which turned over the production and exhibition rights to the theatre chain for a percentage of the profits, now will receive a portion of the profits from 15 Cinerama theatres operating domestically—starting at 10% and, via a sliding scale, going up to 50%.

The previous arrangement, which Cinerama Productions has been seeking to upset for some time, called for a 50-50 split of the profits of the first four theatres until Cinerama Productions bank loan of $1,600,000 was paid off. Thereafter, SW and Cinerama Productions each took 8% of the profits from the first four theatres. All other coin was earmarked to pay off the production costs of pictures and the equipment and installation costs of new Cinerama outlets.

As part of the new agreement, Cinerama Productions received an advance of $200,000 which has enabled it to call in for payment of the remaining outstanding debenture bonds totaling $198,000. All of the debentures, amounting to $986,800, will now have been paid off, including series "A" bonds of $600,000, series "B" bonds of $86,800, and series "C" bonds of $300,000.

A loan for $100,000 due the Marine Midland Trust Co. was paid off in full shortly before its due date of June 30, 1956. The original $1,600,000 loan at the Banker's Trust Co. was paid off June 24, 1955. Remaining now is a loan at Bankers Trust of $200,000 which has been guaranteed by Louis B. Mayer, chairman of the board of Cinerama Productions.

Free Parking Downtown

St. Paul, July 10.

Free parking at nearby lots, customary in most neighborhood situations, has spread to Twin Cities downtowns. United Paramount already has started it for its two St. Paul loop theatres and will inaugurate it for three here within month.

RKO and independent loop theatres are expected to fall in line.

MPAA MAY YIELD ON FOREIGN FILMS

Some of the leaders of the Motion Picture Assn. of America this week were described as "more inclined to consider the possibilities" of separate Code status for foreign films.

Issue has long been a thorn, in the side of overseas producers who, rightly or wrongly, see the American Code Seal absence on many of their films as one of the primary obstacles to their breaking into the American market.

In the past, both Eric Johnston, the MPAA prexy, and Geoffrey Shurlock, the Code Administrator, have been described as opposed to any Code changes giving special status to imports.

Now, however, a source close to both says that they are "not as adamant on that point as before." The informant added that no decisions of any kind had been made, but that a good deal would de-

(Continued on page 15)

Italian Film Directly in English; Yank Script, Director, Players Aim Titanus' 'Monte Carlo' at U.S.

Monte Carlo, July 10.

Titanus Productions of Rome is making a feature film here, "The Monte Carlo Story," directly in the English language and starring Marlene Dietrich. It will be dubbed from English into Italian when finished—reversing the usual procedure. Outside Italy the film will be distributed by United Artists.

Titanus is consciously aiming for a click in the U. S. market and is exploiting Yankee interest in foreign tourist locales. An American scenarist, Sam Taylor, is doing the screenplay from an original story of Marcello Girosi and Dino Risi. Taylor is also directing the picture (a maiden effort) in close collaboration with the Italian co-star Vittorio De Sica.

Film is a light comedy with satirical overtones; as some Americans get involved with a couple of international fronters who still have elegance and name but no coin. De Sica plays an inveterate gambler kept by his ex-servants until he can make a rich marriage; Miss Dietrich is an ex-singer who has married much and well, and now finds herself short of funds but is still picked as De Sica's prey. The Americans are a rich father and daughter (Arthur O'Connell and Natalie Trundy) who each fall in love with the appealing grifters.

Pic also unveils the new Technicolor Anamorphoscope process which gives a copy that can be optically printed in either C'Scope, VistaVision format or the ordinary 35m size. Film is squeezed in shooting onto two frames, with the film running horizontally through the camera. Then in printing it can be made the wanted size. Exec producer Girosi says that it will be distributed in C'Scope and VistaVision sizes for most U. S. and Continental firstruns, and in ordinary format for second runs and many European dates.

Americans find working condi-

(Continued on page 20)

HANDLERS OF OSCARS CAN'T AFFORD ACCOUNT

Chicago, July 10.

Harshe-Rotman, Chicago-based public relations firm, has taken over the Academy of Motion Picture Arts and Sciences account from another Chicago publicity outfit, Mayer & O'Brien. The latter handled the "Oscar" account for nine years.

Reason given by Mayer & O'Brien for giving up the account was that expenses for servicing the account exceeded income derived from it, valuable only for prestige purposes. Harshe-Rotman will handle the new client from its Los Angeles office.

British Vs. Yankee Codes

[SHURLOCK LEARNS WATKINS' VIEWS]

London, July 10.

There has been no real improvement in the brutality content of American pictures and, under the circumstances, "it would almost be better not to have any Code at all, than to have one that's not being enforced," says Arthur Watkins, the British censor.

Noting that the rules that guide him are essentially the same as those outlined in the American Production Code, Watkins said the British rules were "more flexible. I think an unwritten Code and no absolute taboos are much preferable to what you have in America."

Watkins met here last week with Geoffrey Shurlock, the Code Administrator, who is on a European jaunt on order of Motion Picture Assn. of America prexy Eric Johnston. It's Shurlock's job to explain the Code to producers in Britain, France, Germany and Italy, and to collect suggestions for possible changes in Code procedure. Watkins in the past has been sharply critical of the Code's failure to tone down brutality in American pix.

Shurlock over the past months has insisted that the brutality content of Hollywood films has been sharply reduced.

Watkins praised Britain's rating system, under which films can be tagged as "adult," and emhasized that, while he and his staff are employed by the industry, neither he nor anyone else is in any way connected with the film business. There is an appeals board from his decisions, and it's the 700 British localities that have censors.

Thus a British producer can make a film and release it without any reference to Watkins' office. He then, however, faces the

(Continued on page 18)

National Boxoffice Survey

Trade Holds Up Strongly; 'Trapeze' No. 1 Again, 'King' Second, 'Moby' 3d, 'Duchin' 4th

Exhibitors are cheered by the powerful b.o. receipts in the current session although not all key cities covered by VARIETY have weeks which took in the July 4 holiday. Many spots reported a continued upswing starting with the holiday and weekend that followed. Favorable weather helped in some localities but, by and large, it was the great product.

"Trapeze" (UA), champ last stanza, again is No. 1 by a very healthy margin. It is running up better than $63,000 gross although mainly in second and third weeks. "King and I" (20th) again is taking second position with gross of $328,000 in keys covered by VARIETY. In fact, the first four strongest grossers are racking up nearly $1,400,000 gross currently.

"Moby Dick" (WB), just getting started currently, is a strnog third place winner. "Eddy Duchin Story" (Col), also out for first time to any extent, is winding a big fourth. Both pix likely will be heard from more in future.

"7 Wonders of World" (Indie) is copping fifth spot while "That Certain Feeling" (Par) is taking sixth position. "Santiago" (WB), a newie, is landing seventh money.

"Locomotive Chase" (BV) is finishing eighth. "Cinerama Holiday" (Indie) looks to take ninth place while "Oklahoma" (Magna) rounds out the Top 10 list.

"Toy Tiger" (U), eighth last week, is top runner-up pic currently. "Ladykillers" (Cont) and "Catered Affair" (M-G) are the other two runner-up films.

"Somebody Up There Likes Me" (M-G) looms as a promising newcomer. It is big in N. Y. and lofty in Frisco. "Fastest Gun Alive," also from Metro, is rated brisk in Minneapolis, sock in Cincy, big in Washington and great in Pitt.

"Man Who Knew Too Much" (Par), which has finished most of its big key city firstrun dates, looks socko in Toronto and smash in L. A. "Bhowani Junction" (M-G), good in Detroit, looks great in Philly.

"Proud and Profane" (Par), torrid in Philly and Chi, is okay in L. A. and big in N. Y. "Madam Butterfly" (IFE), oke in Chi, looks nice in N. Y. and smash in Washington. "Rawhide Years" (U) looms neat in Portland.

"Come On (AA) is rated okay in Chi. "Congo Crossing" (U) is heading for a potent session in Providence and is fair in Buffalo.

"Earth Vs. Flying Saucers" (Col), mild in Boston, looms great in Seattle. "First Texan" (AA), good in Toronto, looks nice in Buffalo.

"Autumn Leaves" (Col), okay in Washington, is stout in Chi. "Animal World" (WB) looks big in Detroit.

(Complete Boxoffice Reports on Pages 8-9)

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Survey Proves All Surveys Sluffed

Nicholson Finds Industry Yawns in the Face Of Findings

Hollywood, July 10.

The latest survey in the motion picture industry—which has amassed a staggering amount of statistics, trends, tastes and preferences in the last five years—has established one conclusive fact.

No one pays any attention to surveys.

This, says indie producer James H. Nicholson, is no joke and it's not intended as a satire on the constant polling of audiences by various organizations.

"My survey didn't involve millions of people or a breakdown of percentages. All it involved was a careful study of the results of recent surveys—and then a careful study of the product of the last two years. The results are inescapable. Someone is spending a lot of money to find out what the audiences want—and the industry is blithely ignoring the answers."

Nicholson has been paying careful heed to audience tastes and the results have been paying off in a program of low-budget films which have been racking up high grosses. He intends to stick to the formula—at least until a survey shows audience tastes have changed.

"The surveys—and my own talks with exhibitors in trips around the country—have established that 75% of the audience is in the 12-24 year age group," Nicholson contends. "But the studios devote only about 25% of their product to this age bracket. They want excitement, in both the horror and science fiction fields, and they want fast-action western and outdoor pictures. That's the kind of product we've concentrated on and the returns prove that we're on the right track."

Nicholson is annoyed at the tendency to brush off the low budget films as "cheapies." He declares "The public doesn't care," he contends, "whether a picture cost $5,000,00 or $50,000. All they want is entertainment. They are no longer intrigued by the 'casts of thousands' routine or by hearing how opulent a productions is. There's certainly no point in making up a list of big budget pictures which have failed to show a profit—or shown such a small one that the percentage return shows the gamble is too great."

Nicholson is a former exhibitor himself for his unit.

FOX SPECIAL DATING PLAN ON 'KING & I'

Kansas City, July 10.

Fox Midwest circuit is changing its first run exhibition set-up here for "King and I." Film goes into the Uptown Theatre, midtown house which usually is coupled with the Tower, Fairway and Granada in a day-and-date situation.

"King" will be given continuous showings on the run which opens tomorrow (Wed.) and is expected to stay several weeks at advanced admission. Customarily the Uptown policy is a single matinee daily and two evening shows, at 65c matinee and 85c night scale. Harold Guyett is manager.

For the duration of "King" the other three houses will constitute the first run situation, playing "Rawhide Years" as first in the three-way deal. This is the first occasion the circuit has had to handle a super release since it disposed of the Orpheum Theatre, downtown deluxe several months ago. In the past Orpheum has handled these and other four houses have handled regular releases, concurrently.

Cohen-Slotnick Sell Pair

Buffalo, July 10.

Buffalo and Rochester Cinema Theatres were this week taken over by Martros Theatres Inc. of Dansville, N. Y. Former operators, Philip Cohen and Murray Slotnick of Rochester, sold houses to a new corporation comprised of William Rosenow of Buffalo and James and John Martina of Dansville.

James J. Hayes will continue as Buffalo Cinema manager.

NOVA SCOTIA CLOSINGS; TAX RELIEF COMING

St. John, N.B., July 10.

Gaiety Theatre at Halifax, N. S., and the Kent Theatre at Spryfield, operated by M. E. Walker, closed down July 9. This makes three theatres closing in two weeks, leaving eight theatres in operation in Halifax area.

Royal Theatre at Borden, on Prince Edward Island, closes down July 14.

Nova Scotia Theatres will receive on July 15 the lowest tax rate in Canada with the following rate:

No tax, to 30;
2c from 31c to 38c;
5c from 38c to 70c.

'War and Peace' Definite For N.Y. Capitol Aug. 23

Paramount's "War and Peace" will open at the Capitol on Broadway on Aug. 23. Final editing and dubbing on the picture are now being completed and the print will be ready for that date.

Par brass witnessed a rough cut in London last week. Back from the London screening are prexy Barney Balaban, who returned on the Queen Elizabeth yesterday (Tues.), pub-ad v.p. Jerry Pickman, and ad chief Sid Blumenstock. Global sales topper George Weltner and sales exec Charles Boasberg went on to Rome after conferring with John B. Nathan, Par's Continental manager, in Paris.

Par, it's understood, will continue its "lowkey" selling job on "War and Peace," produced by Ponti-DeLaurentiis in Rome. Hyperboles and "over-selling" will be avoided, with the emphasis being placed on the great Leo Tolstoy novel.

More Status for Flick

Albany, July 10.

Continuing his career climb in the State Education Dept., Dr. Hugh M. Flick, who for five years served as director of its Motion Picture Division, was designated Friday (29) by the Board of Regents as Acting Deputy Commissioner during absence from the State of Commissioner James E. Allen, Jr., on vacation. Flick became executive assistant to Allen last September—at an annual salary of $12,500.

(Flick's father, late Dr. Alexander C. Flick, was State Historian.)

Double-Jointed Titles

Film-makers predilection for double titles continues unabated.

Having weathered "The Proud and the Beautiful," "The Bold and the Brave," and "The Proud and the Profane," the public is now faced with "The Power and the Prize," "The Pride and the Passion," "The Gun and the Gavel," "The Flesh and the Spur," and "The Old Man and the Sea."

'COMMONWEAL' RESENTS SUBPOENA OF COGLEY

John Cogley, author of the recently-released "Report on Blacklisting" which was financed by the Ford-supported Fund for the Republic, was subpoenaed to testify in secret before the House Un-American Activities Committee on Tuesday (10) but should have been "given the courtesy of an invitation rather than a subpoena."

So states his former publication, The Commonweal, in a current editorial, adding "Nothing in Mr. Cogley's record as a Catholic editor and journalist of some standing justifies the cavalier treatment he has thus far received."

Weekly chides Chairman Francis Walter demanding Cogley defend the truth of a documented report which he, Walter, has admitted not having read. Editorial registers "resentment."

Mo. Burg Hails Disneys

Kansas City, July 10.

Independence Day became Walt Disney day in Marceline, Missouri, last Wednesday as the town dedicated its new $78,000 municipal park and swimming pool. Town fathers have named the new recreation facility in honor of Disney, who spent his early boyhood in Marceline before the family moved to Kansas City.

Disney, his wife, brother Roy and his wife, were on hand for the dedication and two days of events, official and unofficial, As it turned out the reception at 1 a.m. preceding the ceremonies turned into an autograph party that lasted until the wee hours and most visible paper, including plates and cups, at the Country Club were used up.

Mayor Jack Wrenn called the dedication and visit by the Disney's "Marceline's finest hour."

418 SCRIBES AT BERLIN FEST

Berlin, July 10.

After the windup of the Berlin Film Festival last week a statistical breakdown was issued by the press bureau. This showed that there were 1,137 visitors to the fest, including 124 performers and 418 journalists from 35 countries.

A total of 32 features, five full-length documentaries and 54 shorts were entered by 34 countries.

Need Now: A Less Hit-or-Miss Biz

Johnston Reveals (In Germany) Quest for Answers —Why Do More Men Go to Films Than Women?

Firm decision to study distribution economics of the United States with a view to a streamlining of operations has been made by the company presidents, Eric Johnston revealed during his recent visit to Berlin.

Motion Picture Assn. of America prexy said three outside firms were currently under consideration to do the job which will consist of an exchange-by-exchange survey.

Johnston also opined that the industry needed—and should undertake at the earliest possible moment a thorough survey of its domestic market, aiming to establish some pertinent missing facts about the audience. He said he had fully recommended such a survey to his principals.

No decision has been made on whether it's to be undertaken, and it is known that some of the companies are cool to spending money on it, arguing that the "facts of life" are well known to them already.

"There are many things we must know about the market that we simply do not know anything about now," said Johnston. "For instance, why do more men go to the theatre today than women? Why do women stay away from matinees despite greater home conveniences? What sort of pictures appeal?"

Johnston cited the example of the shoe sole manufacturers, whose business had gone up considerably after they had studied and determined their most promising market. "We'll have to start being more scientific and less hit-and-miss about these things," he said. "One important aspect of any survey is whether our advertising appeals."

MPAA topper said the industry was engaged in a shortterm program to boost attendance (for fall and winter) and that this project was being worked out by the adpub toppers. Long-range plan involves the market survey which—said Johnston—would take time and cost money if it's to be done right.

New York to L. A.

Jean Carson
Jeffrey Hayden
Paul Kinksley
Eva Marie Saint
Len Smith Jr.

New York Sound Track

Irwin Shaw's name is off the "War and Peace" script credits. He yanked it himself when Paramount decided to cut the pic from 5¼ hrs. to 3½ hrs. running time.

"Richard III" has been withdrawn from exhibition until September, having played 12 dates in the wake of its tv showing. Hope is to bring it out again in a shortened version, but so far **Sir Laurence Olivier** objects to cuts, not only in the U. S. but also in other countries where three-hour films are difficult to sell . . . Hopes for a Spanish deal have diminished. **Eric Johnston,** who visited Madrid in an effort to come to an agreement, is still up against the decree under which the Spaniards insist that, for every four American films, the U. S. distribs take on one local production . . . Yugoslavs reorganizing into a single puchasing combine for imports . . . DeLuxe labs have expanded to another floor. Plans to move the plant into a new building have been temporarily dropped . . . **Ephraim London** will argue his case when a Board of Regents committee holds hearings on "Lady Chatterley's Lover" in N. Y. Aug. 7. Censor has barred the pic unless cuts are made, but distrib **Edward L. Kingsley** refuses.

Rita Hayworth, Jack Lemmon, and **Robert Mitchum,** having completed location filming on Columbia's "Fire Down Below" in Trinidad, returned to New York Monday (9). Stars were accompanied by co-producer **A. R. Broccoli.** They stayed in Gotham for a few days before leaving for London where the interiors of the Warwick production will be filmed . . . **Dame Sybil Thorndike,** 73-year-old great lady of the British stage, signed to appear with **Marilyn Monroe** and **Laurence Olivier** in "The Sleeping Prince," first effort of Marilyn Monroe Productions. Picture, to be filmed in London starting July 30, will be released by Warner Bros. . . . **Fred Astaire** is back on the Coast from Paris after winding up the location filming on Paramount's "Funny Face." Costar **Audrey Hepburn** headed for a few weeks holiday in Switzerland with her husband, **Mel Ferrer** . . . **Samuel Rosen,** executive v.p. of Stanley Warner, named honorary chairman of Theatre Owners of America's annual convention.

Cinema Circuit's **Max A. Cohen** reports that his outfit, which operates a number of 42d St. houses, has no connection with the Brandt organization "directly or indirectly" as stated here last week. Cinema Circuit, said Cohen, does its own buying and booking and competes strongly with the Brandt theatres for product for the 42d St. houses . . .

Thomas F. O'Neil, president of RKO Teleradio Pictures, is the subject of this week's cover story in Newsweek, with the emphasis on the rejuvenation of RKO Pictures . . . **James A. White** appointed western zone manager for Thrillarama Releasing Corp. He'll headquarter on the Coast . . . **Ernest G. Stellings** of Charlotte, N. C. will helm Theatre Owners of America's national showmanship conference in Chicago July 30-31 . . . **Alex Nicol,** on leave from "Cat on the Hot Tin Roof" on Broadway, starring in a British film, "Stranger in Town." He's the only American in the cast, playing a vacationing newspaperman who becomes involved in a London murder . . . Warner Bros. personnel director **Ralph Budd** tells for the 50th time "What Is a Motion Picture" in an address before the Kiwanis Club in Schenectady today (Wed.) . . . **Reginald Rose's** tv play, "Dino," set for conversion to the screen, has been selected for "Best Short Plays of 1955-56," edited by **Marjorie Mayorka** . . . Filmakers toppers, executive producer **Irving Levin** and v.p. **Harry L. Mandell,** in Gotham to confer with major distributors and exhibition execs . . . **Johnny Green** due in over the weekend for a two-week stay in N. Y. . . . **Fred E. Hutchinson,** Paramount's managing director for Great Britain and Ireland, returns to London tomorrow (Thurs.) . . . .

British actress **Patricia Owen** set with 20th-Fox, starting as femme lead in "Jesse James" . . . Filming of "Raintree County," delayed by **Montgomery Clift's** motor injuries, will be resumed July 25 by Metro.

"Canaris," film biog of the Nazi counter-intelligence chief who ended up in a concentration camp, is the first German picture to be sold to Israel. Another Canaris pic is currently in the making in Germany. **Frederick A. Mainz** is the producer . . . Pathe Cinema's **Duncan McGregor** back from Mexico . . . **Sidney C. Samuels** succeeds the late Boris Vermont as manager of 20th-Fox's foreign versions department . . . Hope springs eternal, etc., dept. The Mexicans hope to export "Adam and Eve," their Biblical nudie.

The French equivalent of an Academy Award, a Victoire du Cinema Francais, has been awarded to **Samuel Goldwyn.** It will be presented to him at a dinner in his honor on July 11 in Paris, hosted by the French magazines, Cinemonde and Le Film Francais.

Leo Abrams, long active in sales and exhibition, rejoined National Screen Service this week as manager of the firm's New York branch office following resignation of **Al Rothschild** . . . **Nat Liebeskind** named general manager of Azteca Films' N. Y. office . . . **Leonore Lemmon** doing special publicity for "Fragile Fox," **Robert Aldrich** production for United Artists release . . . **Roger Whitburn,** assistant account exec with the Roy S. Durstine agency, resigning July 30 to write a film script.

"Lovers and Lollipops," off-beat film made in New York, booked in 15 theatres in the Gotham area after winding up its firstrun engagement at the Normandie . . . Folk artist-composer **Tom Glazer** signed by **Elia Kazan** to write the musical score for "A Face in the Crowd" . . . Allied Artists releasing three films during July—"Three for Jamie Dawn," "Magnificient Roughnecks," and "Hold Back the Night" . . . Ad in Editor & Publisher bringing Universal requests from newspapers for a five-part condensation of **Kenneth Dodson's** bestseller, "Away All Boats," which U has converted to the screen . . . Universal's "Walk the Proud Land," story of Indian agent **John Philip Clum,** screened in Washington for the Dept. of Interior and the Indian Affairs Committee.

Martin Blau, of Columbia, has been elected president of the N. Y. Screen Publicists Guild. **Edwin Altschuh,** of Warner Bros., was named vice-president and **Henry Kelley** of 20th-Fox, secretary. New officers will be installed tonight (Wed.) for two-year terms. Blau succeeds **Harry Hochfeld,** of 20th, who served three terms as president. Board, in addition to the officers, includes **Sheldon Roskin** and **Herman Silver,** Columbia; **Leo Israel** and **Nat Weiss,** 20th; **Pete Gute** and **Jack Kingsley,** WB; **Robert Berenson,** Metro; **Burt Sloane,** United Artists, and **Al Cohen,** Universal.

New York to Europe

Peter Herman Adler
Charles J. Boasberg
Albert Cugat
Fred E. Hutchinson
Erica Morini
Barry Nelson
Mila Ramon
John Roberts
Sol Shapiro
George A. Smith
George Weltner
Senor Wences

Europe to N. Y.

Barney Balaban
Sid Blumenstock
Thomas Noyes
Jerry Pickman
David Ross

L. A. to N. Y.

George Cukor
Paul Douglas
Joan Fontaine
Johnny Green
Ric Hardman
June Havoc
Phyllis Kirk
Jimmy Komack
Irving P. Lazar
Irving H. Levin
Maggy Fisher Louis
Harry L. Mandell
Elizabeth Mueller
Ed Robbins
Sam Spiegel
John Stix
Jane Wyatt
Darryl F. Zanuck

EUROPE: HATES 'COMPETITION'

German-French 'Reciprocity'

Following, in terms of total gross, is a breakdown of who-gets-what their largesee. The stipend allowed these "amateurs" for room and of the boxoffice in France and Germany:

In Germany		In France	
Native	50%	Native	50%
U. S.	25%	U. S.	33%
France	8%	Germany	3%
Other	17%	Other	16%

'Beautifully Made But Too Few European Films Right for U.S.'

Unless the European producers change their techniques and design pictures specifically "for the taste of the average American," there is little chance of the films getting a widespread market in the United States. That's the view of E. D. Martin, chairman of the board of Theatre Owners of America who just returned from an extended visit to Europe.

Martin, an exhibitor representative at the Cannes Film Festival, said the films he saw had artistic quality and were beautifully made, but "they won't benefit us here." He referred especially to his southeastern territory and other sections of the country outside the cosmopolitan big cities.

He stressed that "he had nothing against" the foreign pictures which were "wonderfully made," but he was certain that general audiences would find it "difficult to appreciate the quality and artistic value of the pictures."

While abroad, Martin also made a survey of theatre and concession operation. After observing theatres throughout Europe, Martin said he came to the conclusion that there is little that foreign exhibs "can teach us" about concession operation.

He found European theatre business booming, with lines in front of theatres the rule rather than the exception. He noted that the European theatre "has a wider selection for his product," since theatregoers are less critical in their choice of film fare and that "practically anything goes." In Spain, for example, he noted great enthusiasm for prewar American films.

Martin said he was also exploring the possibility of acquiring theatres abroad.

Always Skeptical

London film men are chuckling over a flurry of letters-to-the-editor in the British capital from readers claiming the "champion moviegoer" title.

Looked like the winner had been established — one dear customer claimed having seen "Genevieve" 25 times. Then appeared a missile signed Miss Elsie Kiss who boasted she had seen Mario Lanza in "Serenade" 74 times in one month. And she'd love to come to the United States to see him personally.

Questions being raised in the trade: Is Elsie Kiss for real? Is she a press agent? Is she Mario Lanza?

Wilcox Sets 3 Films With DCA

Distributors Corp. of America has concluded a deal with Herbert Wilcox to distribute three pictures in the Western Hemisphere which the British producer will film in England.

The first, which goes before the cameras next month, is "Yangtze Incident," dealing with the British frigate which was shelled and held captive in Yangtze River by the Chinese Communists in 1952. Richard Todd will star, with Michael Anderson directing. RKO will distribute the film in the United Kingdom.

Second on the Wilcox slate is "The Battle," by Claude Farrere, a story of the Japanese Navy. Story was the subject of a French film, "La Battaille," in which Charles Boyer and Merle Oberon were starred.

"Eastern Approaches," a World War II adventure yarn by Fitzroy Maclean, winds up the Wilcox commitment to DCA.

The first picture is being geared for release in late December.

SHRINK CAPITALIZATION

Paramount, National, Stanley All Buying In Shares

Film and theatre corporations, continuing with capitalization shrinkage programs, are still buying in their respective common stock on the open market.

Over the past month Paramount acquired 9,700 shares, National Theatres 13,300 and Stanley Warner 3,179.

L.A. Theatres 2d Quarter Grosses Best Since '49

Los Angeles, July 10.

Los Angeles firstrun film grosses for the second quarter of 1956 went up to $2,744,300, the best figure for any similar 13-week period since 1949. With the upped second quarter gross, the six-month take for the year hit $6,203,600, the best 26-week take since 1949.

Only once during the second quarter did the overall weekly figure sag badly. That was on the eighth week of the period when the total was $170,000. High for the period was the first with $255,800, although the 10th came close with $252,200.

While the figure is impressive, actually there were a number of theatres that were in trouble throughout the quarter, as well as in the first quarter of the year. Largely responsible for the building total figure were the big takes hit by a number of longrun pix, such as "Cinerama Holiday" and "Oklahoma," plus several popriced entries that registered well at the wickets.

Seven reissue bills (meaning 14 oldies) were used during the second quarter, along with 59 new bills, mostly dual. In the first quarter, there were four reissue bills and 51 new.

Krushen to L.A.

Taking his annual summer business junket to the west coast area, Mori Krushen, exploitation chief of United Artists, departs Manhattan tomorrow (Thurs.). First stop will be in Chicago for conferences on upcoming UA product with Balaban & Katz.

Fox West Coast officials in Los Angeles are a main objective on the Frank Sinatra "Johnny Concho" and the Olivia de Haviland "Ambassador's Daughter" just going into release. He'll be at Beverly Wilshire hotel.

Will be gone a fortnight.

FRANCE-REICH DEAL TIPS OFF

Export-conscious European film producers are becoming increasingly eager for "reciprocity" in their international film agreements and there is more talk than ever of applying this reasoning to the U. S. where most of them have made little or no dent in the market.

A striking example of the European state of mind shows in the new one-year French-German film agreement which was signed in Paris 10 days ago. It balances out the two countries' mutual imports on the basis of how much each represents of the other's total export take.

Germany at this moment represents some 20% of the French export take and vice versa. Still, at present, German pictures draw only 3% of the total boxoffice in France whereas the French product takes 8% of the German total. Difference in the total export share comes about, of course, via the much more extensive French export activity. French this year expect to take $1,800,000 out of Germany.

The new agreement, which is the first of its kind between the two countries, would adjust respective imports as the percentages changes in the future. Deal goes into effect Sept. 1.

The idea of reciprocity, in the same context as the "controlled market" approach, greatly appeals to the Europeans who are increasingly caught in the squeeze between higher costs and limited export markets. At the same time, possibly with a degree of tongue in cheek, some leading figures in Europe are exploring the applicability of a "just" reciprocity principle to their relations with America.

Wolf Schwarz, head of the new Bavaria-Filmkunst, for instance, suggested seriously last week in Munich that there might be a German-American film deal regulating respective imports on a four-to-one basis. That's in line, of course, with the strong German feeling that there are too many Hollywood imports and the frustration of the German producers who so far haven't managed to break into the American market.

Commenting on the new Franco-German film agreement during his visit to Berlin, Jacques Flaud, head of the French Centre National de la Cinematografie, said it pointed the way to a new film relationship among the European nations, and he—too—hinted that he saw applicability of the principle to the U. S.

'Pro-U.S. and It's Tough'—Schwarz: Argues U.S. Ought to Gamble and Give German Films a Break

By FRED HIFT

Munich, July 10.

The time has come for the American distributors to show their goodwill towards the German industry in concrete terms via the handling of dubbed German films in the U. S.

That's the opinion of Dr. Wolf Schwarz, top exec of Bavaria-Filmkunst which has begun production at its own Gaselgasteig studios and the year ahead expects to turn out seven of its own productions.

"There is no reason whatever why the American companies should not take one German picture a year and give a $100,000 guarantee for each," said Schwarz. "It's simply a question of good will. They must start taking a risk once in a while.

"Our public is used to dubbed films. It has taken some time to get them used to them, but they now fully accept them. I can see no reason why the American public should not do likewise. But the American firms won't do anything with dubbed pictures. It practically amounts to a boycott."

Schwarz's opinions take on additional weight in the light of the fact that, of all the German producers, he is probably the one closest to the American approach of doing business. Schwarz is vehemently opposed to quotas or Governmental intervention of any kind in industry affairs and he has argued in the German Producers Assn. against any move to call in the Government to regulate the market.

"I am pro-U. S., and I'm being attacked for it," said Schwarz, whose pix are released via the Schorcht disrtibution setup in which Bavaria has a 50% interest. "Increasingly, I find myself in an isolated position because of the American attitude. The U. S. companies will do nothing for us. They talk a lot, but no action!"

Like all of his fellow producers, Schwarz, a fresh and dynamic force in the German industry, believes strongly that there are too many imports on the German market, and that the U. S. distribs should exercise stricter self-limita-

(Continued on page 22)

Stalin Role Toxic

Hollywood, July 10.

Yul Brynner, through Paramount, vehemently denied reports he was considering playing Stalin in Darryl F. Zanuck's upcoming "Secret Crimes of Joseph Stalin." Brynner in London making 'Anastasia" cabled DeMille here that "I wouldn't touch the role for anything in world"

Brynner, who stars in "10 Commandments", set appear DeMille's "Buccaneer" next year.

Call Top Hands At Metro; Tell 'Em 'Gotta Cut Costs'

Hollywood, July 10.

Methods of streamlining studio operation to achieve greater economy efficiency were discussed at Metro yesterday (Mon.) at a top level conference called by studio and production chief Dore Schary. All executives, producers, directors and writers were summoned to the parley as well as heads of the various departments.

While economy was the keynote of the conclave, there was no suggestion that any of the top personnel take pay cuts. However, one of the key points discussed was a formula for reducing manpower in various departments.

Metro, biggest studio in the business, has always operated with one of the heftiest overheads. Industry's changing economic conditions have forced a re-evaluation of operational procedures.

(Two weeks ago, Schary told VARIETY that in today's economy all studios "must examine [their] economy and stop waste.")

Studio pinkslipped a number of employes a few weeks ago in a move to trim personnel during a slack production period. Since then, Loew's hired an efficiency expert to check up on circuit operations and it was considered likely that a similar step might be taken by other chains and some studios.

Omnia Not to Act for Bavaria

Schwarz Plans Own Branches—Paris, Rome, Madrid First—Will Visit U.S. Later in 1956

Munich, July 10.

Following prolonged negotiations, the projected arrangement under which the Omnia export organization would have handled the output of the new Bavaria production company has collapsed and Bavaria now plans to open its own export offices abroad.

Dr. Wolf Schwarz, co-chief with Fritz Thiery in Bavaria, disclosed that the company will concentrate at first on Europe and plans to open offices in Paris and later in Rome and Madrid. Bavaria won't do its own distributing, but will tie up with local distribs via exclusive pacts.

One of the reasons why Bavaria nixed Omnia deal was that it wanted at least a degree of exclusivity, which Omnia couldn't give. Also, Schwarz wanted the services of Carol Hellmann, the Omnia head, who at the moment isn't free to leave the organization.

Schwarz, who plans to come to New York later this year, said his pix were now getting between 17% and 20% of their total revenue from abroad, a high percentage for Germany where the foreign market on the overage accounts for only about 12% of total revenue.

The Geiselgasteig studios, with eight stages, have a capacity for 34 features. Bavaria plans eventually to make between 12 and 14 of its own productions a year. At the same time, stressed Thiery, "we'll do everything to nurse along the independents, too." So far, only one indie production has been ordered by Bavaria.

Big pix on the Bavaria sked include "Ruler Without a Crown," starring O. W. Fischer and based on Robert Neumann's "Favorite of the Queen." An English version may be made on this one; "Rose Bernd," starring Maria Schell in her first color opus; "Salt and Bread," a coproduction with the Yugoslavs, and "Casino de Paris," a big musical starring Catrina Valente. The "big" German films today run around 1,500,000 mar, (around $375,000) or more.

Jerry Wald-20th Look Set on Deal

Hollywood, July 10.

Jerry Wald, still executive producer at Columbia Pictures, is probably near a deal with 20th Century-Fox. Latter would finance his productions and retain certain cast and script veto.

Under his agreement with Columbia veep B. B. Kahane, Wald had right to seek a new connection but only during his current six-week contract vacation. If at the end of his vacation he's not set he resumes actively at Columbia.

LEAPS OVER ARTIES

'Ali Baba' With Fernandel Aims At Straight Commercial Houses

Following an unusual procedure, Don Getz, head of Theatrical & Video Corp., plans to release his "Ali-Baba" Fernandel starrer direct to commercial houses without bothering with an art run. French pic, a tinter, has been dubbed in France and is set for release in the U. S. in August or September.

Getz also has acquired from British Lion "Ramsbottom Rides Again," a British satire on the American western, starring Arthur Askey.

Johnny Concho

Talky western. Presents Frank Sinatra as producer of own starring vehicle.

Hollywood, July 10.

United Artists release of Kent (Frank Sinatra) production. Stars Frank Sinatra, Keenan Wynn, William Conrad, Phyllis Kirk; features Wallace Ford, Willis Bouchey. Directed by Don McGuire. Screenplay, David P. Harmon and McGuire; from story by Harmon; camera, William Mellor; editor, Eda Warren; music, Nelson Riddle. Previewed July 5, '56. Running time, 85 MINS.

Johnny Concho	Frank Sinatra
Barney Clark	Keenan Wynn
Tallman	William Conrad
Mary Dark	Phyllis Kirk
Albert Dark	Wallace Ford
Sarah Dark	Dorothy Adams
Walker	Christopher Dark
Helgeson	Howard Petrie
Sam Green	Harry Bartell
Judge Tyler	Dan Russ
Sheriff Henderson	Willis Bouchey
Duke Lang	Robert Osterloh
Pearl Lang	Jean Byron
Mason	Lee Gordon
Lem	Claude Akins
Jake	John Qualen
Pearson	Wilfrid Knapp
Benson	Ben Wright
Bartender	Joe Bassett

Only a fair "mood" western with pace on the slow side for action fan tastes and never quite realizing on inherent story values, this one depends on Frank Sinatra whose own setup, Kent, is presenting through United Artists. He draws producer and star credits for the offering.

Passable for a first try. Could possibly have clicked strongly with surer direction and scripting. The uncertain handling is reflected in Sinatra's own work and in the performance of some other cast members, although a couple of colorful portrayals help out. Don McGuire directs, and also screenplayed with David P. Harmon from the latter's story. It's a western which inclines towards talkiness.

In the title role, Sinatra is seen as the cowardly younger brother of a dread gunslinger, whose reputation forces a small town to put up with the young man and his arrogant ways. When the brother is killed in a gun duel, the killers, colorfully portrayed by William Conrad and Christopher Dark, take over the town and chase Sinatra out. On the run, the latter finds peace nowhere and, gaining courage finally from this adversity, returns to the town to arouse the citizens to get rid of fear and oppression. He's wounded in the showdown, but his about-face inspires the townspeople and good triumphs.

Keenan Wynn makes a picturesque reformed gunman, now a preacher, who gets Sinatra started right, and Phyllis Kirk does a nice job of the girl who loves, but doesn't like, the cowardly hero. Wallace Ford, as her father, and Dorothy Adams, the mother; Howard Petrie, blacksmith; Harry Bartell, the only courageous, but foolhardy citizen; Dan Russ, conforming judge; Willis Bouchey, the sheriff; Robert Osterloh and Jean Byron are acceptable as townspeople.

Mood is stressed in the lensing by William Mellor and in the excellent background score by Nelson Riddle. Editing, art direction and other technical credits come off okay. *Brog.*

Seven Men From Now
(COLOR-SONG)

Revenge western, one of Randolph Scott's better entries, for outdoor market.

Hollywood, July 10.

Warner Bros. release of Andrew V. McLaglen, Robert E. Morrison (Batjac) production. Stars Randolph Scott, Gail Russell, Lee Marvin; features Walter Reed, John Larch, Donald Barry, Fred Graham. Directed by Budd Boetticher. Story and screenplay, Burt Kennedy; camera (WarnerColor), William H. Clothier; editor, Everett Sutherland; music, Henry Vars; songs, By Dunham and Vars. Previewed June 27, '56. Running time, 77 MINS.

Stride	Randolph Scott
Annie	Gail Russell
Masters	Lee Marvin
Greer	Walter Reed
Bodeen	John Larch
Clete	Donald Barry
Henchman	Fred Graham
Clint	John Barradino
Jed	John Phillips
Mason	Chuck Roberson
Fowler	Steve Mitchell
Senorita	Pamela Duncan
Cavalry Lieutenant	Stuart Whitman

Revenge is the driving force cueing the action in "Seven Men From Now" and it stacks up as one of Randolph Scott's better western entries. The fans will like it and it should have a good ride through the outdoor market.

Listed as a Batjac presentation for Warner Bros., pic rates excellent production helming from Andrew V. McLaglen and Robert E. Morrison, with Budd Boetticher's direction having plenty of sinews in developing the action and suspense to be found in Burt Kennedy's well-written western screen story. Camera work by Williams H. Clothier in Warner-Color is another plus for release intentions.

Scott delivers a firstrate performance as an ex-sheriff out to get seven men who killed his wife during the holdup of a Wells Fargo office. Gail Russell, off screen for some time, has not lost her appeal and is good as a woman who becomes interested in Scott, even though she's married to Walter Reed, tenderfoot not implicated in the holdup but being used to transport the loot. Lee Marvin scores a hit as the third star, giving a menacing punch to the role of a gunman following Scott because he figures to wind up with the loot, himself, after the ex-sheriff has taken care of the robbers.

The revenge chase is played off against some rugged outdoor location sites, adding to the grimness of the mood. Showdown battling between Scott and the men he is chasing has rugged excitement, and there's real tension in the finale meeting between the wounded hero and the menacing Marvin.

Reed does well as the tenderfoot who submerges his yen for easy money to die a hero at the end. Don Barry, as Marvin's ally, does his work well, too, as do John Larch, Fred Graham, John Barradino, John Phillips, Chuck Roberson and Steve Mitchell as six of the men Scott is seeking. Pamela Duncan, dance hall girl, and Stuart Whitman, cavalry lieutenant, are other competents.

Henry Vars' score goes with the story mood, as does the title tune he wrote with By Dunham. Only a snatch of another song, "Good Love," is heard. Everett Sutherland's editing, sound and other credits are expertly handled. *Brog.*

Walk the Proud Land
(C'SCOPE—COLOR)

Misnomered early-west drama, generally unexciting but has Audie Murphy to help in outdoor market.

Hollywood, July 10.

Universal release of Aaron Rosenberg production. Stars Audie Murphy, Anne Bancroft, Pat Crowley; features Charles Drake, Tommy Rall, Robert Warwick, Jay Silverheels. Directed by Jesse Hibbs. Screenplay, Gil Doud, Jack Sher; based on a biography by Woodworth Clum; camera (Technicolor), Harold Lipstein; editor, Sherman A. Todd; music supervision, Joseph Gershenson. Previewed July 3, '56. Running time, 88 MINS.

John P. Clum	Audie Murphy
Tlanay	Anne Bancroft
Mary Dennison	Pat Crowley
Tom Sweeny	Charles Drake
Taglito	Tommy Rall
Eskiminzin	Robert Warwick
Geronimo	Jay Silverheels
Tono	Eugene Mazzola
Disalin	Anthony Caruso
Santos	Victor Millan
Captain Larsen	Ainslie Pryor
Chato	Eugene Iglesias
General Wade	Morris Ankrum
Governor Safford	Addison Richards
Alchise	Maurice Jara
Stone	Frank Chase
Naylor	Ed Hinton
Pica	Marty Carrizosa

The rather pastel title of "Walk the Proud Land" has been hung on this early-west drama. What business it attracts in the general outdoor market will probably be sparked by Audie Murphy's name. CinemaScope and Technicolor give the footage visual attractiveness. What's lacking, however, is excitement and story action.

The true story of John Philip Clum, Indian agent at the San Carlos, Ariz., Apache Reservation back in 1874 is the basis for the Aaron Rosenberg production. Scripting by Gil Doud and Jack Sher from the biography by Woodworth Clum, makes for a leisurely unfoldment, with situations and characters that do not always ring true, although Jesse Hibbs' direction works in some flashes of action and gets good performances from most of the players.

Murphy plays the dedicated agent, who takes over from the Army at the reservation and tries to install self-government for the Apaches. He is entirely likeable as the serious young man and impressing with him is Anne Bancroft, Apache widow, a fetching rose of the desert who can't quite understand why Murphy doesn't take her for his wife along with Pat Crowley, eastern girl who comes west to be the agent's bride. Miss Crowley is capable as the new wife who has trouble adapting herself to western ways, even though the role is a bit thankless.

Clum was the first white man to force the surrender of the notorious Geronimo and the episode is brought off in the picture as the supposed story highlight with only mild tension and excitement. Jay Silverheels plays the warring Indian without much threat. Charles Drake, ex-soldier who helps Murphy; Tommy Rall, Robert Warwick, Eugene Mazzola, Anthony Caruso and Victor Millan, reservation Indians; Ainslie Pryor and Morris Ankrum, representing Army opposition to Murphy, and Addison Richards, as governor, are among okay supporting players.

Harold Lipstein's outdoor lensing is excellent. *Brog.*

The Iron Petticoat
(BRITISH—COLOR—V'VISION)

Bob Hope and Kate Hepburn for the marquee. Broad farce spoofing Russia. Some good topical quips but otherwise mediocre Ben Hecht script.

Berlin, July 1.

Independent Film Distribs release of Remus production made in association with Harry Saltzman. (Metro will distribute in the U.S.). Stars Bob Hope and Katharine Hepburn. Features James Robertson Justice and Robert Helpmann. Produced by Betty E. Box; director, Ralph Thomas; screenplay, Ben Hecht; camera, Ernest Steward; editor, Frederick Wilson; music, Ben Frankel. At Film Buehne Wen, Berlin, June 30, '56. Running time, 96 MINS.

Chuck Lockwood	Bob Hope
Vinka Kovelonko	Katharine Hepburn
Col. Sklarnoff	James Robertson Justice
Ivan Kropotkin	Robert Helpmann
Dubratz	David Kossoff
Col. Tarbell	Alan Gifford
Lewis	Paul Carpenter
Connie	Noelle Middleton
Tony Mallard	Nicholas Phipps
Paul	Sidney James
Senator	Alexander Gauge
Sutslyawa	Tutte Lemkow
Tityana	Sandra Dorne
Lingerie Clerk	Richard Wattis
Sklarnoff's Secretary	Maria Antippas
Grisha	Martin Boddey

Bob Hope and Katharine Hepburn were imported to Britain for starring in "The Iron Petticoat" and Ben Hecht to write the screenplay. On the performers rests the box-office burden for the script provided by Hecht is not first rate. True, some of the political quips are astonishingly pat and seemed, at the Berlin Film Festival premiere of the picture, uncannily appropriate to subsequent changes within the Soviet. Some of the dialog is so "topical" it might well have been written in hindsight rather than in anticipation of the downgrading of yesterday's saint in Russia.

To have clicked unreservedly down the line, "Petticoat" should have been a slick political satire, a la "Ninotchka." Instead, it never pretends to be any more than political farce. For Hope himself, the production outwardly represents a switch as he's supposedly not just being a funny man. That's the theory. In practice too much of his dialog resembles a Hope quipping turn extended full length into a book show; and too few of the gags, with the exceptions hinted, are sufficiently fresh to command more than casual interest.

The Remus production in Vista Vision has a lavish, professional gloss and is a credit to the producer-director team of Betty E. Box and Ralph Thomas, both of whom have collaborated on some of Britain's top b.o. winners. There's ample imagination in the settings and Benjamin Frankel has written attractive background music, which adroitly sets the mood for many of the scenes.

The basic weakness in the production is the Ben Hecht screenplay, which resorts to oldfashioned and farcial cloak and dagger, instead of coming to grips with a controversially topical issue. His story of a Soviet air heroine who flies her plane into West Berlin because she's angry at being passed over for promotion is neither believable nor realistic. But with Hope as the Yank officer assigned to brainwash the Soviet pilot, it's an easy vehicle for laughs, particularly when the Russian spies get to work to recapture the renegade red. Eventually, she surrenders to the Russians, is court-martialled and returned home for death sentence. Hope tries to seize the plane carrying her back to Moscow, but instead of a firing squad both get a heroes' welcome, complete with NBC, CBS and BBC interviewers.

Miss Hepburn makes an impressive showing as the Soviet pilot; she looks the part as well as playing it; and the gradual transition in outlook, accompanied by the change in style of her wardrobe, is accomplished with considerable sensitivity. Hope maintains the spirit of the piece at a lively pace, but never quite forgets his work habits as a gagman. Remainder of the cast was recruited in Britain, and is headed by James Robertson Justice as the principal Russian heavy, and Robert Helpmann as his mild aide. Both turn in acceptable performances. Neat cameos are provided by David Kossoff, and Richard Wattis; other members of the team are up to standard. *Myro.*

Bullfight
(DOCUMENTARY)

Beast and man face death again in the afternoon. Historic perspective and good narrative. Good bet for big city art houses.

Janus production. Written and directed by Pierre Braunberger. English narration by Bryant Haliday. Reviewed July 5, '56, at 55th St. Playhouse, N.Y. Running time, 74 MINS.

Including some presumably new footage of bull farms and bull economics in Spain, this documentary includes much library footage, plus some maps, old etchings, diagrams and stills. It adds up into a most "educational" (that miserable word) 76 minutes on an endlessly fascinating phenomenon, the corrida, or bullfight, of the Latins—the fiesta of bravery.

At the 55th Street Playhouse the film was off Tuesday and July 4th to a record. Caught on a rainy Thursday matinee, there was a fairly full house at this sidestreet 250-seater priced at $1.25. Clientele was preponderantly male and notable for the older men. A presumption of general appeal for special selective spots is supported by such evidence plus the nature of the film.

From its origins in dim antiquity (Crete about 4,000 years ago) the art (never the sports) of killing bulls with appropriate etiquette has undergone great change. Not the least arresting aspect of the present documentary is the revelation of the big-horned beasts of only 40 years ago which could not be worked "close" as contrasted with the more manageable toro of the present time, who is played cool for "domination" pas de deux and a ballet-like kill.

Manolete, who had weak legs but was otherwise a genius, matured much of present bullfighting techniques. The film wisely devotes a lion's share of its length to this true lion of courage, class and tradition. Official billing describes "the cast" as including him, Dominquin, Belmonte, Ortega and others plus Conchita Citron, the Peruvian gal who fights on horseback.

Narration of actor-exhibitor Bryant Haliday is clear and pragmatic throughout. Footage varies in quality as in age. The musical score is not always well matched to the particular scenes and there's distinctly an excess of crowd sound effect when no crowd is visible. No fortune was expended putting the film together.

But "Bullfight" readily stacks up as an offbeat triumph of the scissors, gluepot and documentary sense of Pierre Braunberger. It will find a considerable audience of those fascinated by the choreography of the Plaza del Toro. There is plenty of reminder that the matadors are not playing marbles, the gorings being more vivid than costomarily exhibited. The color of the corrida (and of Spain) makes this real "escapism"—right back to 1895, the date of some of the Madrid clips. *Land.*

Three For Jamie Dawn

Program drama about attempted jury fix; just mild entertainment.

Hollywood, July 10.

Allied Artists release of Hayes Goetz production. Stars Laraine Day, Ricardo Montalban, Richard Carlson, June Havoc; features Maria Palmer, Eduard Franz, Regis Toomey, Herb Vigran. Directed by Thomas Carr. Story and screenplay, John Klempner; camera, Duke Green; editor, Richard Cahoon; music, Walter Scharf. Previewed July 6, '56. Running time, 81 MINS.

Sue	Laraine Day
Tom	Ricardo Montalban
Random	Richard Carlson
Lorrie	June Havoc
Julia	Maria Palmer
Karek	Eduardo Franz
Murph	Regis Toomey
Gordon	Scotty Beckett
Robbins	Herb Vigran
Jamie Dawn	Marilyn Simms
Helen March	Dorothy Adams

The attempted fix of a murder trial jury makes for a mild sort of drama in "Three For Jamie Dawn" but it will live up to the unexacting demands of the general program market. Familiar names of Laraine Day, Ricardo Montalban, Richard Carlson and June Havoc are the main assets.

When a rich and notorious girl kills her lover, shyster Carlson is called in to undertake the defense. He sets out to buy off three of the jurors—Eduard Franz, foreign-born whose son is still in Czechoslovakia; Montalban, young married man having money troubles, and Miss Havoc, faded ex-actress who would like another stage chance. They are lured by the assorted promises held out to them, but in the end, good citizenship stands triumphant and they join with the other jurors to give an unanimous guilty verdict.

Before that happens, though, some mighty unlikely situations are brought up in the John Klempner screen story, with neither Thomas Carr's direction nor the cast able to make them believable. The four stars do what they can, with assists from Maria Palmer, wife of Franz; Regis Toomey, Carlson's fixer, and others but have only scant success.

The Hayes Goetz production is ably lensed by Duke Green to make the most of budget values and the technical and musical backing are satisfactory. *Brog.*

Loser Takes All
(BRITISH-COLOR-C'SCOPE)

Frothy Graham Greene comedy set in Monte Carlo with Rossano Brazzi and Glynis Johns starred. Bright domestic proposition, with U. S. prospects.

Berlin, July 3.

British Lion release of John Stafford production. Stars Rossano Brazzi, Glynis Johns and Robert Morley; features Tony Britton. Directed by Ken Annakin. Screenplay, Graham Greene; camera, George Perinal; editor, Jean Barker; music, Alessandro Cicognini. At Film Buehne Wien, Berlin. Running time, 86 MINS.

Bertrand	Rossano Brazzi
Cary	Glynis Johns
Dreuther	Robert Morley
Philip	Tony Britton
The Other	Felix Aylmer
Hotel Manager	Albert Lieven
Elderly Man	A. E. Matthews
Bird's Nest	Joyce Carey
Reception Clerk	Geoffrey Keen
Stranger	Peter Illing
Arnold	Walter Hudd
Blixon	Charles Lloyd Pack
Room Waiter	Guido Lorraine
Miss Bullen	Joan Benham

As a frivolous, lightweight comedy, "Loser Takes All," with its colorful Monte Cristo setting deserves to garner steady grosses in the domestic market, where the name values of Rossano Brazzi, Glynis Johns and Robert Morley have ticket-selling appeal.

After the more serious stuff he has penned in recent years, this piece represents quite a change in style for Graham Greene. There's no message in this story nor does it have any significance. It's just featherweight entertainment, with a bright romantic story. John Stafford's production is on an expansive scale, using palatial sets where necessary, and taking full advantage of the handsome Riviera locale. Ken Annakin's breezy direction keeps the action moving and the highgrade color lensing by George Perinal gives a glossy finish to this British 'Scoper.

Appropriately for this treatment it has conceived, there's not much substance to this frothy little tale of young newlyweds who get caught up in the Riviera gambling fever. Rosanno Brazzi and Glynis Johns had intended to marry quietly and honyemoon in Bournemouth (typical English middleclass resort). But his employer will have none of that: ceremony in Monte Carlo, honeymoon aboard his yacht. Sounds fine, but the boss forgets to show up and the money runs out in a couple of days, Brazzi turns his mathematical mind to the gaming tables, while his bride turns to a young Englishman (Tony Britton) for attention.

Brazzi and Miss Johns are a pleasantly contrasting romantic team; he's the sad and earnest lover while she's the gay and sprightly bride. Robert Morley's overpowering personality fits his role of the big tycoon, while Britton impresses as the penniless Englishman who makes a pitch for the deserted bride. In a big cast, distinguished character actors of the calibre of Felix Aylmer, Walter Hudd and A. E. Matthews stand out. *Myro.*

Ic
(INDIAN)

Fair bet for U. S. art houses.

Hollywood, June 10.

United Releasing Organization release of a Raj Kapoor production. Stars Baby Naaz, Rattan Kumar, David; features Kamala Chachi, Master Kapoor, Renu, Ramseth. Directed by Prakash Arora; screenplay, Zhanu Pratap; camera, Tara Dutt; editor, G. G. Nayekar; music, Shanker and Jaikishan, lyries, Shallender. Previewed at Vagabond Theatre, L.A., June 26, '56. Running time, 90 MINS.

Girl	Baby Naaz
Boy	Rattan Kumar
Bootlegger	David
Aunt	Kamla Chachi
Bootblack	Master Kapoor
Mother	Renu
Father	Ramseth

From India, in Hindi dialect, comes a film which is a fair bet for the art house circuit, despite many scripting and technical faults and too specialized appeal for wider distribution.

One of the three co-stars, Baby Naaz, won a Cannes Festival award a couple of years back, which may supply an exploitation peg. Otherwise, this version ("Bootpolish" in the original, three-hour-plus release) is choppily cut and hard to follow. Inadequate subtitling cannot cope with naive script, acting and direction.

Story deals with the efforts of an orphaned pair of moppets, Baby Naaz and Rattan Kumar, to rise out of the class of street beggars, a task to which they have been set by their prostie witch of an aunt, played by Kamla Chachi. They are hampered by a bootblack, Master Kapoor, and helped by a bootlegger (sic) friend, played by the third co-star, David.

The pair manage to hold out enough gleanings, from their rapacious aunt to buy a shoeshine kit, representing a step out of the begging fraternity. Their initial

(Continued on page 10)

Costs Too Much—(Living)

Minneapolis, July 9.

North Central Allied warns this territory's exhibitors that the current rise of living costs to a new all-time high is "another adverse boxoffice factor." It points out that essentials are claiming more of a portion of the family income, leaving continuously less for entertainment spending.

Organization quotes labor bureau statistics showing that the consumer price index moved up for the third straight month during May so that it hit the all time high reached in October, 1953.

Heartburning Exhibitor Question: 'Why Pay for Films, When Distribs Advertise on Behalf of TV?'

Television is again touching off a hassle between film exhibitors and the producer-distributors, this time with advertising as the focal point. In several recent instances, theatremen have been blowing off steam because film companies have been buying newspaper space to draw attention to the appearance of their stars on tv. And this cues the exhib chorus: "We play your pictures and yet you tell the public to stay home and watch tv."

Film outfits in arranging for guest appearances, for plug purposes, on a video show such as Ed Sullivan's "Toast of the Town," consent to bankroll the newspaper insertions. The reasoning is obvious: the stars are on a particular airer to plug a particular picture and the distributor wants as large an audience as possible to receive the plug.

It's estimated, for example, that 40,000,000 persons saw Burt Lancaster and Tony Curtis on a recent Sullivan exposure as part of the "Trapeze" buildup.

The distributors recognize the validity of the exhib squawks but, still, they ask, how can we walk out on an audience of 40,000,000?

The companies, thus, are seeking to help encourage living-room screen viewing, at the expense of immediate theatre-going, but with the idea of stirring interest in a future theatrical release. The exhibitors are worried about the boxoffice with their current programs.

T'is a dilemma.

Says Alberta 'Toughest' In Answer to Demand For Stricter Censoring

Edmonton, Alta., July 10.

Alberta's film censorship board is the "toughest in Canada," according to chairman P. J. A. Fleming.

His comment followed a resolution passed by the Calgary, Alta., city council asking for "more stringent attempts" by the board to ban all films "which glorify the terror of teen-age gangs."

He said Alberta rejects more films than any other province, but only after careful study by government, city, welfare and church officials.

"The board is responsible to see that what's shown is for suitable minds but although we do the best we can to please everyone we can't always cater to minorities," he said.

The Calgary council by a 12-1 vote agreed to send a copy of its request to every town and city in Alberta to try for "concerted action."

Charges made at the council meeting by Alderman C. F. Mack that the film "Teen-Age Crime Wave" helped produce a minor crime wave in Calgary were termed "ridiculous," by Fleming.

"He is the only person in Alberta who has complained about that film," Fleming said.

In the last two years, he said, his board had banned 13 films—more than any other censorship group in Canada. The films included Columbia's "The Wild One" and Metro's "Blackboard Jungle."

Regina's Only Nabe Closes

Regina, Sask., July 10.

Regina's only neighborhood theatre, the 830-seat Nortown, has closed indefinitely because of lack of business. House was built in 1953.

Isador Reinhorn, president of Nipawin Theatres Ltd., owners of the Nortown and Roxy, said summer attendance at latter will be used as a barometer to determine if and when Nortown reopens.

Uses Trading Stamps

Albany, July 10.

Trading stamps are now being given with ticket purchases at Jules Perlmutter's Starlit Drive-in, Watertown. It is the first time this promotion has been used at a drive-in of the Albany exchange district. The stamps, distributed at the rate of one for each 10c are redeemable in prizes.

They are also being widely used to hypo business in grocery and other stores throughout the territory.

As Respects Films, France's Outlook Much Brighter

Export drive of the French industry is beginning to pay off, according to Jacques Flaud, head of the governmental Centre National du Cinematografie.

French producers, during the first six months of 1956, got approximately 50% of their total revenue from abroad and, if the present trend continues, may hit as high as 55% or 60% for the year, Flaud said.

By comparison, Hollywood now averages around 45% to 50% from the overseas market.

Crystalballing for 1956, Flaud said the French producers' domestic take for the 12 months should run to 4,500,000,000 fr. (about $12,850,000), with the French Union contributing 1,500,000,000 fr. ($4,208,000), the foreign market 3,500,000,000 fr. ($10,000,000) and the Aid fund 2,000,000,000 fr. ($5,700,000) for a grand total of 11,500,000,000 ($32,850,000).

Best German export customer at the moment is Germany. German pix in return find their best export market in France.

GORDON-VETTER TO ROLL No. 2

Amalgamated Will Star Zachary Scott & Peggie Castle

Having completed its first independent production, "Requiem for a Redhead," Amalgamated Productions, firm headed by Richard Gordon and Charles F. Vetter Jr., has completed plans for the filming of it second effort—"The Counterfeit Plan," which wil star Zachary Scott and Peggie Castle.

As with the first offering, "Counterfeit" will be filmed in London, with shooting scheduled to begin July 9 at the MGM Studios. Montgomery Tully will direct from a script by James Eastwood.

A third property, "The Crooked Sky," is scheduled to go before the cameras Aug. 13 at Nettlefold Studios in London. It will star Tom Conway and Karin Booth, with Henry Cass directing the Lance Hargreaves original screenplay.

Amalgamated also plans two more films before the end of the year—"Strangle Hold," a horror story starring Boris Karloff, and "Before I Die," an original by Kenneth Hume and Gavin Lambert. Company, which headquarters in New York, has opened a London office under the supervision of Nat Miller.

"Requiem for a Redhead," starring Richard Denning and Carole Mathews, is being geared for a September release. A distribution deal is currently being negotiated.

AD SHOPS DWINDLING TIEUPS WITH FILM STARS TOO INDEPENDENT--AND WANT $$

DEAN MARTIN SOLO; $150,000 FOR FILM

Hollywood, July 10.

Dean Martin will star in Metro's "10,000 Bedrooms" as his initial solo venture. Singer and his longtime partner, Jerry Lewis, have effected their "divorce" on everything except previously signed commitments.

Martin will receive $150,000 for the film, which Joe Pasternak will produce. He's due back here late this month after Martin & Lewis finish their current nitery stands at the 500 Club in Atlantic City and the Copacabana in New York. Rehearsals for "Bedrooms," most of which will be shot on location in Italy, get underway in August. Pasternak is angling for Pier Angeli for a top role.

Berlin Pledges Festival Changes

Berlin, July 10.

Admitting that many participating nations had suffered through lack of adequate facilities during this year's Berlin Film Festival, the mayor of the city has promised there would be "major" improvements next year, including a special theatre to be used exclusively for press screenings, and a new 2,000-seater, which would be functioning by next summer.

Mayor made his promise at a function at which he received a check for 2,500 marks ($625) from United Artists and Gary Cooper. The presentation was made by Eric Pleskow, UA's general manager in Germany, and Fred Gronich, the MPEA representative in Frankfurt.

The coin represented the UA and Cooper share from two performances in Berlin at which the star made personals during his visit here. The exhibs at the two theatres concerned, which were showing "High Noon" and "Vera Cruz" were also asked to contribute their share of the take, but declined.

3,000 Houses Pledged

More than 3,000 theatres are now pledged to take up audience collections in behalf of Will Rogers Memorial Hospital during the week of July 16, according to S. H. (Si) Fabian, chairman of the drive. Many more are expected, he added.

Goal is 5,000 participating theatres and $500,000 in collections.

U.S. Films Find Pal in French Exhibitors' Chief

Paris, July 10.

The Congress of the Federation of French Film Exhibitors, which ended this week, proved that the Americans have one friend in Europe—the theatres.

Federation, via its prexy, M. Trichet, came out strongly against a producers proposal that a special tax be levied on all dubbed films. This would have dented the U. S. film economy here.

Trichet told the 300 exhibs in attendance that, with the b.o. generally up, it would be abnormal to place protective taxes on foreign pix, and especially U. S. films, at a time when the French product was trying to get a firm foothold in the American film mart.

Trichet maintained that the French industry required foreign imports, and he reminded his listeners that France was the only European country that takes 50% of the overall film gross. Britain, he said, got only 17% of its take and Italy and German 20%. (An extremely conservative estimate as far as Germany is concerned. Ed.)

He also stated that all dubbed films automatically contribute more than $3,000 apiece into French Film Aid coffers on release.

The commercial tieup, once considered an important aspect of film promotion, has decreased by about 75% during the past eight years. The decline, according to pub-ad executives is due to the new independent status of producers and stars and the influence of their agents.

During the heyday of the commercial tieup, there was heavy traffic between the Madison Ave. advertising agencies and the film companies, with hardly a product on the market not having the implied endorsement of a film personality. In return, the film company received publicity for the star and, of course, for the performer's latest picture.

Neither the star nor the film company received any remuneration although payoffs in merchandise to the star and/or the film company were common. A star could receive several years' supply of cigarets, shirts, suits, dresses, appliances, etc.

The film studio, to whom the star was under contract, exercised full control over the tieup, selecting the ones it thought more suitable and controlling the insertion of the credits.

Under the present freelance status of top stars and with the film companies acting more and more merely as distributors for independent producers, the control of the tieups is less clear. Authority, very often is exercised by the indie producers, the stars, or business agents.

Grief and instability in dealing with these individuals, it's charged, have so soured the ad agencies that few approach the film companies any more. In addition, the film companies have tapered off in seeking out the ad agencies because their own difficulties in working with their fiercely independent units. Previously, a film company could make a tieup without consulting the performer. Now, however, permission is required, a situation that causes considerable delay beecause the star may be off the lot and working for another company in another picture.

Additionally, stars and indie producers have become selective, turning down many tieup proposals for personal reasons although the film company deems them suitable. Perhaps the most important deterrent is simply the fact that the stars and their business managers are demanding that they be paid for the "endorsement," not being satisfied any longer with a merchandise payoff.

Another factor, most applicable to indie producers, is the question of credits in the advertising. Rather than being mainly concerned with the star and the picture, a pub-ad exec charged, the producer insists on the insertion of his own name and perhaps several others who have a participation in the picture. These demands, in some instances, have annoyed the ad agencies to such an extent that they have pulled out of discussions rather than engage in credit hassles.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (10)

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	24⅝	Am Br. Par Th	120	31⅝	30¾	30⅞	—
28⅜	22⅞	CBS "A"	320	28⅛	25⅞	27⅞	+2⅛
28¼	22¾	CBS "B"	145	28	25⅝	27¾	+2⅛
26¾	18⅛	Col Pix	16	19	18½	18⅞	+ ⅜
16⅜	14⅛	Decca	67	14½	14⅛	14⅜	+ ⅛
95⅞	75¾	Eastman Kdk	92	94⅛	92	93½	+ ½
4⅞	3½	EMI	42	3⅝	3½	3⅝	+ ⅛
12	8⅜	List Ind	76	8⅞	8⅜	8⅞	+ ⅛
25½	18⅞	Loew's	276	21½	20¾	21⅛	— ¼
9¼	7½	Nat. Thea.	133	8⅜	7⅝	8⅜	+ ¾
36½	30¼	Paramount	41	32¾	31½	32¾	+1¼
36½	20½	Philco	246	23⅝	20¾	23⅜	+2⅜
50⅜	41⅛	RCA	869	44⅛	42⅛	43⅞	+1⅜
8⅞	6¾	Republic	45	7⅜	6¾	7	— ⅜
15⅛	12¾	Rep., pfd	6	13½	12¾	13	— ½
17¾	15	Stanley War.	44	15⅞	15¼	15⅝	+ ½
27¾	22⅛	Storer	43	25⅜	23⅝	25⅝	+1⅝
29¼	21⅛	20th-Fox	38	24⅜	23⅞	24	— ⅜
29¾	24½	Univ. Pix	4	25⅛	24⅝	24⅝	— ¼
26¾	18½	Warner Bros.	539	26¾	25¾	26	+ ¼
141¼	107	Zenith	31	113¾	109½	113½	+4¼

American Stock Exchange

6⅛	3⅝	Allied Artists	46	4½	3¾	4¼	+ ⅜
13¼	9¾	All'd Art., pfd.	9	10⅛	10¾	10⅛	+ ⅛
2⅛	1½	C & C Super	305	1⅝	1⅜	1½	—
10	5¾	Du Mont	107	6	5¾	6	—
3½	2¾	Guild Films	21	2⅞	2¾	2¾	—
5⅜	3	Nat'l Telefilm	29	5	4⅞	4⅞	—
5¾	2¾	Skiatron	21	3⅞	3¼	3⅞	+ ½
12⅜	11⅜	Technicolor	55	11¾	11½	11½	—
4½	3⅛	Trans-Lux	5	3⅜	3⅜	3⅜	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	36⅜	41⅜	—
Chesapeake Industries	2⅞	3⅝	—
Cinerama Inc.	1⅛	1⅝	—
Cinerama Prod.	3½	4	—
DuMont Broadcasting	7	7½	—
Magna Theatres	2¼	2⅞	—
Official Films	1¾	2¼	—
Polaroid	82	85	+5
U. A. Theatres	6⅜	7⅛	— ⅛
Walt Disney	46	50	+ ¼

(Quotations furnished by Dreyfus & Co.)

Columbia Will Release Cannes Grand Prix Film, Cousteau's 'Silent World'

Augmenting its policy of acquiring foreign films for release in the U. S., Columbia has obtained the distribution rights to "The Silent World," 1956 Grand Prix winner at the Cannes Film Festival. Col will handle the film in the Western Hemisphere, Australasia, and the Far East, excepting Japan.

Film is an adventure picture covering the marine explorations of the Calypso Oceanographic Expeditions, headed by Capt. Jacques-Yves Cousteau. Picture was filmed by Cousteau, underseas explorer, and Louis Malle, his co-director, in the course of two cruises totalling 10 months and 50,000 miles in the Mediterranean, Red Sea, Persian Gulf and Indian Ocean.

New Ravena, N. Y., Drive-In

Albany, July 10.

Sylvester Albano scheduled the opening of a new 600-car drive-in near Ravena for tomorrow (11).

It is being bought and booked by Liggett & Florin, of New York.

'Moby' New Leader in D.C., Mammoth $38,000; 'Feeling' Fat 8G, 'Trapeze' Smash 24G, 'King' Big 30G, 2d Wks.

Washington, July 10.

Midsummer b.o. along main stem continues in upper register, with day-date run of "Moby Dick" at two Warner houses, the Ambassador and Metropolitan, helping over-all with wow showings. "That Certain Feeling" at Lopert's Playhouse shapes fat but crix didn't like it. "Madame Butterfly" at Lopert's Dupont looks fine.

"King and I" surpassed smash promise of initial week, and continues terrific in second stanza at Loew's Capitol. "Trapeze" is a giant holdover at Loew's Palace after a terrific opening round. "Great Locomotive Chase" looms nice in second week at Keith's.

Estimates for This Week

Ambassador (SW) (1,490; 990-$1.25)—"Moby Dick" (WB). Wow $17,000 or near. Stays on. Last week, "Santiago" (WB), $4,000.

Capitol (Loew) (3,434; 90-$1.50)—"King and I" (20th) (2d wk). Smash $30,000 after $42,000 opener or $2,000 above hopes. Stays.

Columbia (Loew) (1,174; 70-95)—"Fastest Gun Alive" (M-G) (2d wk). Big $7,500 after $13,000, well above hopes, in first.

Dupont (Lopert) (372; 90-$1.10)—"Madame Butterfly" (IFE). Impressive $6,000 for filmed opera. Stays. Last week, "Intermezzo" (Indie) (reissue) (2d wk), $2,500.

Keith's (RKO) (1,939; 75-$1)—"Great Locomotive Chase" (BV) (2d wk). Down to good $7,000 after $13,000 opener. May go another week.

Metropolitan (SW) (1,200; 90-$1.25)—"Moby Dick" (WB). Terrific $21,000 or close. Last week, "Santiago" (WB), $7,000.

Palace (Loew) (2,360; 85-$1.25)—"Trapeze" (UA) (2d wk). Smash $24,000 after $37,000 last week. Continues.

Playhouse (Lopert) (456; 75-$1.10)—"Certain Feeling" (Par). Good $8,000, but below hopes here. Last week, "Invitation To Dance" (M-G) (3d wk), $3,000.

Plaza (T-L) (290; 80-$1.25)—"My 7 Little Sins" (Indie). Pleasing $3,500. Stays on. Last week, "Last 10 Days" (Col) (3d wk), $2,000.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (39th wk). Down to $13,000 after holiday rush, but still fine. Last week, $15,000. Holds.

Trans-Lux (T-L) (600; 95-$1.25)—"Autumn Leaves" (Col) (3d wk). Oke $5,000 after $6,000 last week. Stays.

Broadway Grosses

Estimated Total Gross
This week $680,300
(Based on 22 theatres)
Last Year $566,000
(Based on 21 theatres)

'Congo' Crisp 8G, Prov.; Hope 7½G

Providence, July 10.

Rainy weather helped all stands off to a nice start but wicket activity slowed up when Sunday broke bright and hot. Loew's State is still high with second week of "Trapeze." Next in line are RKO Albee's "Congo Crossing" and Strand's "That Certain Feeling." "Santiago" looms barely good at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 50-85)—"Congo Crossing" (U) and "Rawhide Years" (U). Happy $8,000. Last week, "Great Locomotive Chase" (BV) and "Zanzabuku" (Rep), $6,500.

Majestic (Fay) (2,200; 50-85)—"Santiago" (WB) and "Magic Fire" (WB). Good $7,000. Last week, "Proud Ones" (20th), $6,000.

State (Loew) (3,200; 75-$1)—"Trapeze" (UA) (2d wk). Solid $15,000 or near. First session was great $21,500, over hopes.

Strand (Silverman) (2,200; 50-85)—"Certain Feeling" (Par). Good $7,500 for Bob Hope comedy. Last week, "World Without End" (AA) and "Atomic Man" (AA), $5,000.

'SANTIAGO' LUSH 13G, ST. LOO; 'TRAPEZE' 20G

St. Louis, July 10.

Film biz took an upturn over the weekend as the mercury dropped following a torrid heat spell during the previous week. "Great Locomotive Chase" looms fairly good at Orpheum but "Santiago" is getting the biggest coil total of newcomers at the Fox. "That Certain Feeling" is good in second round at the St. Louis. However, standout is "Trapeze," with a whopping total in second session at Loew's.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders of World" (Indie) (11th wk). Swell $19,000 after $22,300 in 10th stanza.

Fox (F&M) (5,000; 51-75)—"Crime In Streets" (AA) and "Naked Hills" (AA). Opened today (Tues.). Last week, "Santiago" (WB) and "Magnificent Roughneck" (AA), neat $13,000.

Loew's (Loew) (3,172; 75-$1)—"Trapeze" (UA) (2d wk). Hot $20,000 following $31,000 first frame.

Missouri (F&M) (3,500; 51-75)—"Brute Force" (Real) and "Naked City" (Real). Nice $6,000. Last

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'SANTIAGO' STOUT 12G, BUFF.; 'KING' 12½G, 2D

Buffalo, July 10.

Bulk of strength in current session is coming from holdovers although "Santiago" shapes solid at Paramount. "First Texan" also is rated nice at the Century. "King and I" and "Trapeze" of course are the wow b.o. winners in second weeks.

Estimates for This Week

Buffalo (Loew) (3,000; 60-$1)—"Trapeze" (UA) (2d wk). Fancy $14,000. Last week, $25,000.

Paramount (Par) (3,000; 60-80)—"Santiago" (WB) and "Oklahoma Woman" (Indie). Solid $12,000 or near. Last week, "Certain Feeling" (Par) and "Zanzabuku" (Indie), ditto.

Center (Par) (2,000; 50-$1)—"King and I" (20th) (2d wk). Torrid $12,000. Last week, $15,000.

Lafayette (Basil) (3,000; 50-80)—"Congo Crossing" (U) and "Star in Dust" (U). Fair $7,000. Last week, "Safari" (Col) and "Secret Venture (Col), $6,500.

Century (Buhawk) (2,000; 60-85)—"First Texan" (AA) and "Come On" (AA). Nice $10,000. Last week, "Great Locomotive Chase" (BV), same.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama Holiday" (Indie) (23d wk). Big $11,000. Last week, $12,200.

'Profane' Hot 21G, Philly; 'Moby' 44G

Philadelphia, July 10.

Tops in town currently is "Moby Dick," with a terrific take at the Stanley where it hit highest one-day gross in last two years opening day. It also set a new mark for good at Goldman while "Proud and Profane" looms mighty at the Stanton. "Trapeze" still is sensational in second frame at Trans-Lux.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.49)—"Bhowani Junction" (M-G). Great $17,000. Last week, "Man Who Knew Too Much" (Par) (7th wk), $7,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Indie) (11th wk). Very good $23,000. Last week, $17,500.

Goldman (Goldman) (1,250; 65-$1.35)—"Santiago" (WB). Fast $12,000 or near. Last week, "Killing" (UA), $11,000.

Fox (20th) (2,250; 75)—"Proud Ones" (20th) (2d wk). Fair $10,000. Last week, $15,000.

Green Hill (Serena) (750; 75-$1.25) (Closed on Sundays)—"Ladykillers" (Cont) (11th wk). Big $4,300. Last week, $3,600.

Mastbaum (SW) (4,370; 99-$1.49)—"Catered Affair" (M-G). Okay $20,000 in 5 days. Last week, "Great Locomotive Chase" (BV) (2d wk), $11,000.

Midtown (Goldman) (1,000; 99-$1.49)—"Certain Feeling" (Par) (2d wk). Sturdy $19,000. Last week, $15,000.

Randolph (Goldman) (2,250; 99-$1.49)—"Eddy Duchin" (Col) (2d wk). Big $23,000. Last week, $25,000.

Stanley (SW) (2,900; 99-$1.49)—"Moby Dick" (WB). Wow $44,000. Last week, "Animal World" (WB)

(Continued on page 18)

'Gun' Terrif $14,000, Cincy; 'Chase' Hot 12G, 'Trapeze' Mighty 16G, 2d

Cincinnati, July 10.

Holiday momentum is lapping over into this week's totals at downtown houses. Besides saluting class product, exhibs are climbing on bandwagon of pennant-pushing Cincy Reds in crediting them for rush of visitors. Top new bill currently is "Fastest Gun Alive," targeting Grand's tallest take over a long span.

"Great Locomotive Chase" shapes very hotsy in first round at the Palace. "Trapeze" continues lofty at the big Albee. Another holdover, "That Certain Feeling," maintains a very solid pace at Keith's. "Seven Wonders of World" looms socko in fifth frame at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 84-$1.25)—"Trapeze" (UA) (2d wk). Great $16,000 in wake of $23,000 takeoff, Cincy's biggest firstrun grosser in many months.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Seven Wonders" (Indie) (5th wk). Gigantic $30,000 in sight trailing fourth week's $32,000. Shaping for best fortnight's pull in entire Cinerama stretch.

Grand (RKO) (1,400; 75-$1)—"Fastest Gun Alive" (M-G). Eight days. Socko $14,000, tallest here in quite a while. Last week, "Patterns" (UA) and "Frontier Scout" (UA), six days, $5,000.

Keith's (Shor) (1,500; 75-$1.25)—"Certain Feeling" (Par) (2d wk). Continuing strong at $8,000 after $9,800 preem.

Palace (RKO) (2,600; 75-$1.10)—"Great Locomotive Chase" (BV). Hotsy $12,000 or over. Last week, "Santiago" (WB), $8,500.

Key City Grosses

Estimated Total Gross
This Week $3,154,400
(Based on 24 cities and 240 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,543,000
(Based on 22 cities and 204 theatres.)

'King' Boff 23G, Cleve.; Hope 12G

Cleveland, July 10.

Standout news here this stanza is the great showing being registered by "King and I" at the Hipp. Biggest competitor is the Stillman which has "Trapeze" on first move-over week, and unusually big. "Trapeze" could have stayed on at the State, but pulled out because "That Certain Feeling" had been set with Bob Hope, due for personals at opening of his starring vehicle. "Santiago" also is good at the Allen.

Estimates for This Week

Allen (Stanley) (3,000; 70-$1)—"Santiago" (WB). Good $11,000 or near. Last week, "Crime in Streets" (AA), $9,500.

Hipp (Telem't) (3,700; 70-$1)—"King and I" (20th). Great $23,000. Last week, "Proud Ones" (20th), $10,500.

Ohio (Loew) (1,244; 70-90)—"Killing" (UA) and "Nightmare" (UA). Average $6,000. Last week, "Creeping Unknown" (UA) and "Black Sleep" (UA), $7,000.

Palace (RKO) (3,285; 70-$1)—"Great Locomotive" (BV). Sluggish $9,500. Last week, "Distant Drums" (WB) and "Dallas" (WB) (reissues), $7,500.

State (Loew) (1,500; 70-$1)—"Certain Feeling" (Par). Given boffo push by Bob Hope's two stage personals. Okay $12,000. Last week, "Trapeze" (UA), $30,000.

Stillman (Loew) (2,700; 70-$1)—"Trapeze" (UA) (m.o.). Fancy $18,000. Last week, "Fastest Gun Alive" (M-G), $15,000.

Det. Up; 'King' Sock 40G, 'Santiago' Sturdy 17G, 'Trapeze' Tall 27G, 2d

Detroit, July 10.

Biz among downtown deluxers appears heading out of the doldrums which it has been in for several weeks with "King and I" showing the way as it heads for a wham session at the Fox. "Trapeze" stays great in a second swing at the Madison. "Santiago" looms strong at the Palms. "Animal World" shapes good at the Broadway-Capitol. "Cinerama Holiday" still is fancy in 74th week at Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"King and I" (20th). Sock $40,000. Last week, "Mohawk" (20th) and "Wire Tappers" (Indie), $16,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "While City Sleeps" (RKO) and "Navy Wife" (AA). Slow $15,000. Last week, "Great Locomotive Chase" (BV) and "Quincannon" (Indie), $16,000.

Palms (UD) (2,961; $1-$1.25)—"Santiago" (WB) and "Female Jungle" (Indie). Fine $17,000. Last week, "Crime in Streets" (AA) and "Magnificent Roughnecks" (AA) (2d wk), $9,000.

Madison (UD) (1,900; $1-$1.25)—"Trapeze" (UA) (2d wk). Great $27,000. Last week, $32,000.

Broadway-Capitol (UD) (3,500; $1-$1.25) — "Animal World" (WB) and "Wild Dakotas" (Indie). Good $18,000. Last week, "Earth vs Flying Saucers" (Col) and "Werewolf" (Col) (2d wk), $10,000.

United Artists (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (21st wk). Steady $13,000. Last week, same.

Adams (Balaban) (1,700; $1-$1.25)—"Bhowani Junction" (M-G) (4th wk). Oke $7,500. Last week, $9,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65) — "Cinerama Holiday" (Indie) (74th wk). Big $19,700. Last week, ditto.

'Feeling' Fast $10,000 In Mpls.; 'Gun' Bright 7½G, 'Trapeze' Big 12G, 2d

Minneapolis, July 10.

Bob Hope appearing in person on the State stage for "That Certain Feeling's" opening night was a shot in the arm for the whole faltering Loop which had started to come to life with "Trapeze's" arrival. The Hope comedy is easily tops among newcomers which also include "Great Locomotive Chase" and "Fastest Gun Alive." Latter is big. It's the 50th week for "Cinerama Holiday" which is prospering in its final weeks and the sixth and second, respectively, for the sensational "The Searchers" and "Trapeze." "Catered Affair" is mild in second and final stanza.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (50th wk). Announcement of "final weeks" helping biz. Big $15,000. Last week, $14,000.

Gopher (Berger) (1,000; 85-$1)—"Fastest Gun Alive" (M-G). Seems to be the medicine needed here. Boff $7,500. Last week, "Bhowani Junction" (M-G) (2d wk), $2,800.

Lyric (Par) (1,000; 85-$1)—"Whispering Smith" (Par) and "Streets of Larado" (Par) (reissues). Fine $5,700. Last week,

(Continued on page 18)

'Duchin' Torrid $10,000 In Port.; 'King' 15G, 2d

Portland, Ore., July 10.

Firstrun houses continue in high gear, with many spots showing b.o. blockbusters. Biz is perking despite the heat and single billings. Theatre managers have been busy with terrific campaigns. "Trapeze" and "King and I" are in for second sizzling rounds. "Eddie Duchin Story" looms smash newcomer. "Ladykillers" is big at arty Guild.

Estimates for This Week

Broadway (Parker) (1,875; $1.25)—"Rawhide Years" (U) and "Vanishing American" (U). Neat $8,000. Last week, "Toy Tiger" (U) and "Day of Fury" (U), $7,100.

Fox (Evergreen) (1,536; $1-$1.50)—"King and I" (20th) (2d wk). Socko $15,000. Last week, $22,000.

Guild (Indie) (400; $1.25)—"Ladykillers" (Cont). Big $5,000. Last week, "Gaby" (M-G) (5th wk), $1,800.

Liberty (Hamrick) (1,890; 90-$1.25)—"Great Locomotive Chase" (BV) (2d wk-5 days). Oke $4,000. Last week, $7,200.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Eddie Duchin Story" (Col). Torrid $10,000 or near. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col), $9,900.

Paramount (Port-Par) (3,400; 90-$1.25)—"Trapeze" (UA) (2d wk). Loud $10,000. Last week, $19,200.

'Moby' Boffo $26,000, Balto; 'Affair' Smash 11G, 'Trapeze' Lofty 17G, 2d

Baltimore, July 10.

Fresh product continues to hypo film grosses here this week, "Moby Dick" is way out front at the Stanley with a mighty take. Second round of "Trapeze" is very big at the Century. "Catered Affair" shapes smash at the Town. "Toy Tiger" is fairish at the Mayfair. "Ladykillers" still is okay in seventh week at the Five West.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"Trapeze" (UA) (2d wk). Still lofty at $17,000 following $24,000 in first.

Cinema (Schwaber) (460; 50-$1.25)—"Naked Night" (Indie) (3d wk). Mild $2,500 after $3,300 in second.

Film Centre (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna) (19th wk). Brisk $11,500 after $10,000 for 18th round.

Five West (Schwaber) (490; 50-$1)—"Ladykillers" (Cont) (7th wk). Still okay at $2,500 following $5,000 in sixth.

Hippodrome (Rappaport) (2,100; 50-$1)—"Fastest Gun Alive" (M-G). Starts tomorrow (Wed.). Third round of "Great Locomotive Chase" (BV) was slow at $5,500.

Mayfair (Hicks) (980; 20-70)—"Toy Tiger" (U) Fairish $4,000 or near. Last week, "Tap Roots" (U) and "Kansas Raiders" (U) (reissues), $3,000.

New (Fruchtman) (1,800; 50-$1.25)—"King And I" (20th). Opens tomorrow (Wed.). Second round of "Certain Feeling" (Par) was dull $5,000 after $8,500 opener.

Playhouse (Schwaber) (410; 50-$1)—"Adorable Creatures" (Indie) (6th wk). Okay $2,500; same as last week.

Stanley (WB) (3,200; 30-$1.25)—"Moby Dick" (WB). Boff $26,000 or close. Last week, "Santiago" (WB), $5,000.

Town (Rappaport) (1,400; 50-$1)—"Catered Affair" (M-G). Smash $11,000. Last week, "Man Who Knew Too Much" (Par) (5th wk). $5,500.

B'WAY SUMMER PEAK BEATS '55

H.O.'s Hold Big in Chi; 'Duchin' Wow $52,000, 'King' Sockeroo 60G in 2d, 'Profane' 34G, 3d 'Trapeze' Tall 39G

Chicago, July 10.

Chi's many holdovers are getting a good play this frame. Several have enough staying power to offset the scarcity of new entries.

"Eddy Duchin Story" should get a wow $52,000 opening week at the Woods, "Autumn Leaves" is very tall $9,500 in same round at the Monroe. "The King And I" continues smash in the second week at Oriental.

"Animal World" and "Goodbye My Lady" combo is fair in second at the Roosevelt. "Toy Tiger" looks sturdy in second Esquire week. "The Come On" and "Thunderstorm," twin bill, slows down in the same week at the Grand.

"Proud and Profane" is sturdy in third stanza at the Chicago while "The Ladykillers" continues potent in third Surf week. "Trapeze" is still swinging high in fourth round at United Artists. "The Great Locomotive Chase" is slowing down in fourth week at State-Lake.

"Meet Me in Las Vegas" looks staunch in 12th week at the Loop. "Oklahoma" continues sturdy in 28th session at McVickers while "Cinerama Holiday" stays hefty in 56th frame at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Proud and Profane" (Par) (3d wk). Swell $34,000. Last week, $39,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Toy Tiger" (U) (2d wk). Hefty $8,000 Last week, $12,000.

Grand (Indie) (1,200; 98-$1.25)—"Come On" (AA) and "Thunderstorm" (AA) (2d wk). Oke $6,500. Last week, $8,500.

Loop (Telem't) (606; 90-$1.25)—"Meet Me Las Vegas" (M-G) (12th wk). Staunch $6,800. Last week, $7,500.

McVickers (JL&S) (1,580; $1.25-

(Continued on page 18)

K. C. Hotsy; Hope Great $12,000, 'Chase' Hep 17G, 'Trapeze' Solid 11G, 2d

Kansas City, July 10.

Bid for holiday trade came as most houses changed opening days, best play going to "That Certain Feeling" at the Paramount where a smash session looms. Fox Midwest houses came in with "Great Locomotive Chase" day early, and making a good week of it. Holdovers continue strong. "Trapeze" in second week at the Midland looms lofty again, running ahead of most first stanzas at house. Newcomer in the art houses is "Night My Number Came Up" at the Vogue, also earning a holdover. Weather continues rainy for one of wettest early summers in years.

Estimates for This Week

Glen (Dickinson) (700; 75-$1)—"Naked Night" (Times) (3d wk). So-so $1,000; may hold. Last week, same.

Kimo (Dickinson) (504; 75-$1)—"Sins of Borgias" (Indie) (2d wk). Modest $1,100. Last week, $1,300.

Midland (Loew) (3,500; 75-$1)—"Trapeze" (UA) (2d wk). Potent $11;000; may hold again. Last week, $18,000.

Missouri (SW) (1,203; $1.20-$2) —"This Is Cinerama" (Indie) (4th wk). Nifty $20,000; stays on. Last week, $19,000.

Paramount (United Par) (1,900; 75-$1)—"Certain Feeling" (Par). Opened on July 4 holiday, and got away at bangup pace. Sock $12,-000 for Bob Hope pic. Holds. Last week, "Searchers" (WB) (3d wk-5 days), $4,500.

Roxy (Durwood) (879; 75-$1)—"Santiago" (WB) (2d wk). Oke $3,-500. Last week, $5,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Great Locomotive Chase" (BV) and "Jail Busters" (AA) added at Tower and Granada. Fine $17,000 in eight days. Last week, "Creature Walks Among Us" (U) and "Price of Fear" (U), $10,000 in 6 days.

Vogue (Golden) (550; 75-$1)—"Night My Number Came Up" (Cont). Nifty $1,500; holds on. Last week, "Ladykillers" (Cont) (7th wk), $1,000.

'Feeling' Lusty $9,000, L'ville; 'Santiago' 6G

Louisville, July 10.

"That Certain Feeling" at the Kentucky and "Santiago" at the Mary Anderson are leading the city in what shapes as a normal summer week. "Great Locomotive Chase" is fairly lusty at Rialto. Holdover of "Trapaze" at State is up to expectations.

Estimates for This Week

Brown (Fourth Ave.) (United Artists) (1,000; 55-85)—"Guys and Dolls" (UA). Doing nicely here at $4,500. Last week, "23 Paces To Baker St." (20th), $3,000.

Kentucky (Switow) (1,000; 55-85)—"Certain Feeling" (Par). Wow $9,000 or near. Last week, "Tap Roots" (U) (reissue), $4,500.

Mary Anderson (People's) (1,-000; 55-85) — "Santiago" (WB). Hefty $6,000. Last week, "Maverick Queen" (Rep) and "Sanzabuku" (Rep), $5,000.

Rialto (Fourth Avenue) (3,000; 55-85)—"Locomotive Chase" (BV). Lusty $10,500. Last week, "Proud Ones" (20th), $9,000.

State (United Artists) (3,000; 75-$1)—"Trapeze" (UA) (2d wk). Satisfactory $8,000 after first week's $15,000.

'Francis' 11G, Hub; 'Moby' Big 26G, 2d

Boston, July 10.

Grosses continue their upward climb over previous poor biz here but still are not up to hopes in some spots. "One Summer of Happiness" looks to get a new record hypoed at the Beacon Hill. "Francis in Haunted House" shapes good at the Memorial but "Earth Vs. Flying Saucers" is mild at the Pilgrim. "Trapeze" at State and Orpheum leads city in second frame with great takings. "Moby Dick" at Astor is huge in second. "King And I" at the Metropolitan looks big in second round.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.50)—"Moby Dick" (WB) (2d wk). Wow $26,000. Last week, $30,500, over estimates.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"One Summer of Happiness" (Times). Censorship bally helping to smash $22,000 or near. Last week, "Littlest Outlaw" (BV) (4th wk-4 days), $2,000.

Cinerama (Cinerama Productions) (1,254; $1.20-$2.85)—"Cinerama Holiday" (Indie) (46th wk). Okay $13,000. Last week, $16,700, over hopes.

Exeter (Indie) (1,200; 60-$1)—"Kid for Two Farthings" (Indie) (3d wk). Neat $3,000. Last week, $4,000.

Fenway (NET) (1,373; 60-$1)—"Certain Feeling" (Par) and "Leather Saint" (Par) (2d wk). Oke $5,000. Last week, ditto.

Kenmore (Indie) (700; 85-$1.25) —"Gaby" (M-G) (2d wk). Bright $8,000. Last week, same.

Memorial (RKO) (3,000; 75-$1.25) — "Francis in Haunted House" (U) and "Rawhide Years" (U). Good $11,000. Last week, "Great Locomotive Chase" (BV) and "Zanzabuku" (Rep), $10,000.

Metropolitan (NET) (4,357; 75-$1.25)—"King And I" (20th) (2d wk). Smash $25,000. Last week, $28,000.

Pilgrim (ATC) (2,100; 65-95)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col). Mild $5,000. Last week, "Killing" (UA) and "Blonde Bait" (Indie), $3,500.

Paramount (NET) (1,700; 60-$1) —"Certain Feeling" (Par) and "Leather Saint" (Par) (2d wk). Okay $10,000. Last week, $11,000.

Orpheum (Loew) (3,000; 65-$1)—"Trapeze" (UA) (2d wk). Great $23,000. Last week, $25,500.

State (Loew) (3,000; 65-$1)—"Trapeze" (UA) (2d wk). Socko $12,000. Last week, $15,000.

'MOBY,' 'DUCHIN,' 'KING' WINNERS

Launching of some big, new product to coincide with the arrival of July 4 has Broadway film biz soaring to its summer peak in the current session. The week's total gross for some 21 Broadway houses looks to hit $680,300, which not only is the best since the Feb. 22 week but also is nearly $100,000 ahead of the corresponding week last year. As so often has been the experience in N. Y., presence of four or more big blockbuster pictures at Broadway deluxers always has perked up trade all along the line, and current stanza is no exception. With "Eddy Duchin Story," "King and I," "Moby Dick," "That Certain Feeling," "Trapeze" and "Proud and Profane" among others all current on the Street, this has meant thousands of additional people in the Times Square area.

New champion at the wickets is "Moby Dick," playing day-date at the Sutton and Criterion. It seems assured of hanging up a new house record at the arty Sutton with $26,500. "Dick" is heading for a terrific $73,000 at the Crit. Another winner at the wickets is "Somebody Likes Me Up There," with a sock $30,000 probable in first week at the State.

Still going great guns in second week is "King and I," with a whopping $132,000 in prospect at the Roxy. Abbreviated stageshow is helping turnover. Initial holdover round of "Great Locomotive Chase" is off to okay $12,000 at the Mayfair.

"Eddy Duchin Story" with stageshow is holding remarkably well, with a terrific $160,000 in sight for third week at the Music Hall. This is only $3,000 below the second stanza, and insures at least a fourth week. Pic now looks to run through July and possibly into August.

"That Certain Feeling," too, is holding very nicely with a good $33,000 likely in third session of nine days at the Paramount. "Santiago" replaces on Friday (13). "Trial of Jamie Dawn" with vaude looks only $14,000 at the Palace.

"Seven Wonders of World," aided by the holiday week, climbed up to mighty $51,400 in 12th stanza at the Warner. "Proud and Profane" still is fancy with $20,000 in fourth week at the Astor. "Catered Affair" is off to lean $9,000 in fourth week. "Foreign Intrigue" replaces tomorrow.

"Trapeze" edged up to a smooth $32,000 in fifth round at the Capitol and is now in sixth week. "Oklahoma" looks to land a fine $22,500 in current (39th) week at the Rivoli.

"Fastest Gun Alive" opens at the Globe tomorrow (Thurs.) after two rather routine weeks of "Naked City" and "Brute Force," but not bad for oldies.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Proud and Profane" (Par) (5th wk). Fourth round ended yesterday (Tues.) was fancy $20,000. Third was $23;000, a bit below expectancy. Continues.

Baronet (Reade) (430; $1.25-$1.80) — "Madam Butterfly" (IFE) (12th wk). The 11th session concluded Monday (9) was okay $4,200 after $3,800 in 10th week. "Secrets of Reef" (Indie) is due in July 23.

Capitol (Loew) (4,820; $1-$2.50) —"Trapeze" (UA) (6th wk). Fifth stanza ended Monday (9) was smooth $32,000 after $28,500 in fourth. Stays on.

55th St. Playhouse (Brattle Films) (250; $1.25-$1.50) — "Bullfight" (Janus). Looks like huge $12,200, record for house. Stays, naturally.

Criterion (Moss) (1,700; 75-$2.20) — "Moby Dick" (WB) (2d wk). Initial round ended yesterday (Tues.) soared to terrific $73,000 or

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

L.A. Better; 'Moby' Sturdy $69,000, 'Santiago' Nice 19G, Hope Good 12G 'Tiger' Hotsy 64G, 'Knew Much' 76G

Los Angeles, July 10.

There is a general firstrun upbeat this week as several new entries and strong holdovers spin the wickets enough to overcome otherwise fairly spotty conditions. Stout $69,000 shapes for "Moby Dick," in three large-seaters, pic having advantage of starting stanza on the holiday eve, July 3.

An average $12,000 is promised the initial frame of "That Certain Feeling" at the Hollywood Paramount. "Santiago" looms nice $19,-000 in three sites. "Toy Tiger"-"Rawhide Years' combo is only fair $12,500 in three houses but getting $51,500 in two nabes and eight ozoners.

"Man Who Knew Too Much" looks neat $14,500 in two locations plus $61,500 in three nabes and five drive-ins. Second session of "King and I" is big $32,000 at the Chinese. "Eddy Duchin Story" looks good $15,000, also in second, at Warner Beverly.

Estimates for This Week

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Certain Feeling" (Par). Average $12,000 or over for Bob Hope pic. Last week, "Man Knew Too Much" (Par) (6th wk-6 days), $8,000.

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) (3,300; 2,812; 2,344; $1.75)—"Moby Dick" (WB). Stout $69,000. Last week, D'town Para., "Animal World" (WB) and "Goodbye My Lady" (WB) (2d wk-6 days), $5,000; Pantages, "Snows Kilimanjaro" (20th) and "Don't Bother Knock" (20th) (reissues) (6 days), $2,200.

State, Hollywood, Uptown (UATC-FWC) (2,404; 756; 1,715; 90-$1.50) — "Santiago" (WB), with 2d run pix. Nice $19,000 or better. Last week, State, "Mohawk" (20th) and "Lease of Life" (Indie) (2d wk), $2,600.

Los Angeles, Vogue, Ritz, Loyola (FWC) (2,097; 885; 1,363; 1,248; 90-$1.50) — "Sixth of June" (20th) and "Abdullah" (20th). Slim $16,-000. Last week, L.A. with Hollywood, Ritz, Loyola, "23 Paces Baker St." (20th) and "Massacre" (20th) (6 days), $20,000; Vogue, "Proud Ones" (20th) and "Lease of Life" (Indie) (2d wk), $1,600.

Orpheum, Iris (Metropolitan-FWC) (2,213; 816; 80-$1.25)—"Man Knew Too Much" (Par) with 2d run pix. Neat $14,500. Last week, Orpheum with New Fox, Uptown, "Black Sleep" (UA) and "Creeping Unknown" (UA), $16,200, plus $48,500 in 4 nabes, 6 ozoners.

Hillstreet, New Fox, El Rey (RKO-FWC) (2,752; 965; 861; 80-$1.50)—"Toy Tiger" (U) and "Rawhide Years" (U). Dull $12,500. Last week, Hillstreet with Iris, El Rey, "King Kong" (RKO) and

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'Saucers' Slick $14,000, Seattle; 'King' 16G, 2d

Seattle, July 10.

"Earth Vs. Flying Saucers" looks biggest newcomer with great week at Coliseum. "King and I" shapes terrific in second round at Fifth Avenue while "Trapeze" also is very sturdy on initial holdover frame at Paramount. "Catered Affair" looks okay at Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Catered Affair" (M-G). Okay $5,000. Last week, "Searchers" (WB) (6th wk-4 days), $2,100.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col). Great $14,000. Last week, "Locomotive Chase" (BV), $10,300.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"King and I" (20th) (2d wk). Wow $16,000. Last week, $18,-000.

Music Box (Hamrick) (850; 90-$1.25)—"Inside Hell" (Indie). Fair $3,000. Last week, "Ladykillers" (Cont) (6th wk), $2,600.

Music Hall (Hamrick) (2,200; 90-$1.25)—"While City Sleeps" (RKO) and "Zanzabuku" (Rep). Slow $4,-000 in 6 days. Last week, "Toy Tiger" (U) and "Congo Crossing" (U), $6,700.

Orpheum (Hamrick) (2,700; 90-$1.25) — "Francis in Haunted House" (U) and "Dynamiters" (NWR). Slow $5,000 in 6 days. Last week, "Santiago" (WB) and "Life at Stake" (FF), $5,800.

Paramount (Evergreen) (3,039; 90-$1.25)—"Trapeze" (UA) (2d wk). Big $12,000. Last week, $17,000.

'Feeling' Setting Indpls. Pace, 14G

Indianapolis, July 10.

Biz is best it has been all year at firstruns here right now, with nearly all situations getting their share. Personal appearances by Bob Hope on July 4 hypoed "That Certain Feeling" to week's top gross at Circle, and it will hold. "Trapeze" continues big in second stanza at Loew's and will go a third. "Santiago" at Indiana looms mild. "Great Locomotive Chase" in third round at Keith's shapes okay.

Estimates for This Week

Circle (Cockrill--Dolle) (2,800; 60-95)—"Certain Feeling" (Par). Big $14,000. Last week, "Toy Tiger" (U) and "There's Always Tomorrow" (U), $8,500.

Indiana (C-D) (3,200; 50-85)—"Santiago" (WB) and "Wire Tapper" (Cont). Mild $9,000. Last week, "While City Sleeps" (RKO) and "Stranger at My Door" (RKO), $6,000.

Keith's (C-D) (1,300; 75-$1)—"Great Locomotive Chase" (BV) (3d wk). Satisfactory $5,000, making it about $20,000 for threeweek run.

Loew's (Loew) (2,427; 75-$1)—"Trapeze" (UA) (2d wk). Big $10,-000 after $17,000 opener.

'SOMEBODY' FAST 20G, FRISCO; 'CHASE' 16G

San Francisco, July 10.

Plenty of strong new product plus some great holdover films are keeping trade jumping at firstruns here this round. "Somebody Up There Likes Me" is heading for bangup session at Warfield while "Great Locomotive Chase" is rated big at Golden Gate. Top holdover is "Trapeze," with a terrific second session at United Artists. Also great on first holdover week is "King and I" at the Fox. "Santiago" looms solid in second St. Francis stanza. "Ladykillers" still is socko in two arty theatres on second round.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1) —"Great Locomotive Chase" (BV) and "Spy Chasers" (AA). Big $16,-

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'Feeling' Great $11,000, Omaha; 'Affair' Lush 7G, 'Trapeze' Wow 9G, 2d

Omaha, July 10.

Sparked by excellent July 4 holiday biz and aided by the closing of the Ak-Sar-Ben races, trade is way up at all downtown firstruns this session. "Certain Feeling" is pacesetter at the Orpheum with a smash total. "Alexander the Great" at the State looks terrific. "Catered Affair" at the Brandeis looms unusually big for a smaller house. "Trapeze" continues wow at the Omaha in second week.

Etimates for This Week

Brandeis (RKO) (1,000; 75-$1)—"Catered Affair" (M-G) and "Dance Little Lady" (Indie). Big $7,000 or over. Last week, "Bhowani Junction" (M-G) and "Wages of Fear" (Indie) (2d wk), $3,000.

Omaha (Tristates) (2,000; 75-$1) —"Trapeze" (UA) (2d wk). Wow $9,000. Last week, $16,000.

Orpheum (Tristates) (2,890; 75-$1) — "Certain Feeling" (Par). Bright $11,000 or near for Bob Hope pic. Last week, "Proud Ones" (20th) and "Hilda Crane" (20th), $7,000 for 6 days at 70c-90c scale.

State (Goldberg) (860; 75-$1)—"Alexander Great" (UA). Big $8,000 or near. Last week, "Searchers" (WB) (4th wk), $4,500.

Film Reviews

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Ic

clumsy attempts in this field affords some humor. When the bootblack informs their aunt, they are driven, ill and hungry, out of the family hovel. They are separated. The girl is picked up and adopted by a kindly, wealthy couple. Meanwhile, much footage is occupied with the boy's search for his sister, and the reunion is accomplished by an improbably long stretch of coincidence.

Among the technical credits, the clean, sharp photography of Tara Ditt stands out in any league. Theme song, peuned by Shanker and Jaikishan, with lyrics by Shailander, and sung by David, is reported to have sold 1,000,000 disks in India. While the western ear quickly becomes acclimated to the Inidan idiom, no such platter sale can be predicted here. *Kove.*

Odongo
(BRITISH-C'SCOPE-COLOR)

Stock situations in African jungle romance between Rhonda Fleming and Macdonald Carey with native boy Juma stealing honors.

London, July 3.

Columbia release of a Warwick Production. Stars Rhonda Fleming and Macdonald Carey. Directed by John Gilling. Screenplay, John Gilling; camera, Ted Moore; editor, Alan Osbiston; music, George Melachrino. At Leicester Square Theatre, London. Running time, **85 MINS.**

Pamela Muir	Rhonda Fleming
Steve Stratton	Macdonald Carey
Odongo	Juma
Celia Watford	Eleanor Summerfield
George Watford	Francis De Wolff
Hassan	Earl Cameron
Wa	Dan Jackson
Lester Watford	Michael Carridia
Mr. Bawa	Errol John
Game Warden	Leonard Sachs
Mohammed	Paul Hardtmuth
Lesi	Bartholomew Sketch
Leni's Brother	Lionel Ngakane

There is little new in this latest East African story, although the main events are set on an animal farm instead of in a jungle. There is the dour white hunter, his faithful aides personified in the form of a youthful African, and the customary long shots of wild animal life. Hungry crocs, charging rhinos and trumpeting elephants provide the stereotyped hazards of the jungle. Besides Juma, the scene stealing colored boy, is a mischievous chimp, whose antics are surefire for laughs. The whole makes for good allround entertainment, although supplying few novelty angles.

Macdonald Carey plays the hunter with a corral of valuable assorted animals in Kenya for sale to zoos and circuses. His most devoted help is the grinning urchin who aches for the lost freedom of his charges, but overcomes his feelings in loyalty to his master. Trouble starts when the newly arrived vet turns out to be the glamorous redhead Rhonda Fleming, and resentful antagonism flares up mutually through her foolhardiness and his obstinate refusal to accept her.

A vengeful native, fired for cruelty, lets out all the animals, resulting in a stampede the day a buyer arrives to buy the stock. The boy, accused by his master, runs off into the bush, where he is held hostage by the real culprit who, when cornered, throws him into the river.

Miss Fleming looks attractive enough to distract anyone, but her sincerity is marred by occasional coy flippancy out of character for a woman of her qualifications. Carey is consistently realistic as the exasperated hunter who is finally won over. Eleanor Summerfield gets some laughs as a fussy English visitor, and capital native support forms an authentic human background. Most of the interest focuses on the boy seen in earlier pix, and he makes the most of his increased opportunities. *Clem.*

'1905'
(RUSSIAN-COLOR)

Slow-moving tale of agitators in Czarist Russia.

Sovexportfilm release of Kiev Film Studio production presented by Artkino. Directed by Mark Donskoy. Screenplay, N. Kovarsky and Donskoy, based on Maxim Gorky's "Mother"; camera (Magicolor), A. Mishurin; music, Lev Schwartz. At Cameo, N.Y., July 7, '56. Running time, **94 MINS.**

Mother	Vera Maretskaya
Pavel Vlassov	A. Batalov
His Father	N. Kolofidin
Andrei Nakhodka	P. Petov
Rybin	P. Usovnichenko
Nikolai Ivanovich	S. Kurliov
Sasha	T. Biletskaya
Sofya	L. Gritsenko

(In Russian; English Titles)

Sacrifices of a mother for her revolutionist son makes for grim fare in "1905," latest import from the U.S.S.R. studios. The N. Kovarsky and Mark Donskoy screenplay is based upon Maxim Gorky's "Mother." This reviewer isn't familiar with the original but the overall theme of the screen version is "workers of the world, unite!" in no unsubtle tones.

Picture has no art house appeal and its U. S. prospects will be confined to the handful of theatres screening Soviet product. It's morbid stuff. Vera Maretskaya suffers from indignities heaped upon her by a drunken husband. He's a bum because of the torture inflicted upon him by the capitalistic owner of the local steel mill. Death soon solves his problem.

Thereafter A. Batalov, son of Miss Maretskaya, picks up the cudgels to improve the worker's lot. He's aided by several other youths whose ultimate reward proves to be exile to Siberia. His mother has a rough time economically and physically. But the cause of the worker is such that she devotes herself unstintingly to surreptitious distribution of books and leaflets. Of course, this can't go on. She's seized in a railway station.

Doleful atmosphere throughout the film is heightened by the heavy-handed direction of co-scripter Donskoy. Miss Maretskaya is a pathetic figure whose unhappy life automatically insures audience sympathy. Batalov, as her son, varnishes his role of the youthful agitator with a fatalistic veneer. In the same vein is the performance of P. Usovnichenko, a stoker who quits the mill only to be beaten as he preaches the cause of the masses. Color lensing of A. Mishurin is fair while Lev Schwartz's score is in keeping with the dreary yarn. *Gilb.*

Donne Sole
(Women Alone)
(ITALIAN-COLOR)

Rome, July 3.

ENIC release and production. Stars Eleanora Rossi Drago, Gianna Maria Canale, Luciana Angiolilio, Antigone Costanda, Ettore Manni. Directed by Vittorio Sala; screenplay, Sala, Adriano Baracco, Continenza, Napolitano; from story by Sala; camera (Ferraniacolor), Aldo Giordani; music, Roberto Niccolosi. At Plaza, Rome. Running time, **105 MINS.**

Pic, one of Italo entries at Berlin Film Fest has name value for the local trade in Eleanora Rossi Drago and Gianna Maria Canale, and its general format makes it acceptable export fare. Production facets, including a Monte Carlo romance and an "inside the Italian film industry" glimpse, may be plugged to help returns.

The tongue-in-cheek bits showing Italo pix at work ring true. Thesping is capably done by the three leads, with Paolo Stoppa contributing a good bit as a silent suitor. Lensing in Ferraniacolor is uneven, somewhat cutting down the effect of material at hand.

Direction by Vittorio Sala, his first effort, shows immaturity in frequent pans off into scenics as well as in loose pacing. Script too often borders soap-opera while trying to be offbeat. *Hawk.*

Satellite In The Sky
(C'SCOPE—COLOR)

Ludicrous without intention. Inept science fiction.

Hollywood, June 26.

Warner Bros. release of Edward J. and Harry Lee Danziger production. Stars Kieron Moore, Lois Maxwell, Donald Wolfit; features Bryan Forbes, Jimmy Hanley, Thea Gregory. Directed by Paul Dickson. Screenplay, John Mather, J. T. McIntosh, Edith Dell; camera (Warner-Color), Georges Perinal, Jimmy Wilson; editor, Sydney Stone; music, Albert Elms. Previewed June 21, '56. Running time, **84 MINS.**

Michael	Kieron Moore
Kim	Lois Maxwell
Merrill	Donald Wolfit
Jimmy	Bryan Forbes
Larry	Jimmy Hanley
Barbara	Thea Gregory
Lefty	Barry Keegan
Col. Galloway	Alan Gifford
Ellen	Shirley Lawrence
Blandford	Walter Hudd
Captain Ross	Donald Gray
Tony	Peter Neil
Reporter	Rick Rydon
Reporter	Ronan O'Casey
Reporter	Robert O'Neil
General Barnett	Charles Richardson
Bechstein	Carl Jaffe
Expert	Arne Ragneborn
Export	Alastair Hunter
Official	John Baker

Other than a good title for teaming on dual space-ship exploitation bills, "Satellite In the Sky" has nothing to recommend it. It's ineptly written and directed. Practically becomes an unconsciously funny comedy.

CinemaScope and Warner Color mean little, other than to show up the flaws in the special effects directed by Wally Veevers and to make the directorial and writing mistakes loom large on the screen. Edward J. and Harry Lee Danziger produced for Warner Bros. release but will win no stateside friends with this one.

The screenplay by John Mather, J. T. McIntosh and Edith Dell features ridiculously trite dialog and situations that are no better. Direction by Paul Dickson does nothing to relieve the ludicrous flavor; in fact, even abets it at times, as does the playing of stars Kieron Moore, Lois Maxwell and Donald Wolfit, and the other cast members.

Plot is about an experimental flight beyond the stratosphere, where a specially designed rocket plane is to explode a new Tritonium Bomb. A mishap has the bomb attaching itself to the rocket ship instead of flying off into space. When the crew finally reconciles itself to dying, two members don space suits and hustle the bomb away, dying heroically when the bomb explodes after the others are safely out of range. Viewers are asked to believe that Miss Maxwell, newshen, could slip easily through security and stow away on the ship, and then spend her time in the stratosphere plaguing the crewmen with silly questions like "are you sure you know what you're doing?"

Lensing by Georges Perinal and Jimmy Wilson, editing, art direction, music and other credits are routine. *Brog.*

Capsule Foreign Film Reviews

Paris, July 3.

Tardes De Toros (AFTERNOON OF THE BULLS) (SPANISH; COLOR). Chamartin release of Vicente Sempere production. Stars Domingo Ortega, Antonio Bienvenida, Enrique Vera; features Maruja Asquerino, Marisa Prado, Encarnita Fuentes, Jacqueline Pierruex. Directed by Ladislao Vadja. Screenplay, Manuel Tamayo, Julio Coll, Jose Santugini; camera (Eastmancolor), Enrique Guerner; editor, Julio Pena; music, Jose Molleda. Previewed in Paris. Running time, **90 MINS.**

As boxing pix are to the U.S., so bullfighting fiims are to Spain. However, this emerges as one of the best because of its story simplicity. Setting is that about three real bullfighters in an afternoon of their lives in the arena. Though the story is slight and audience gambits obvious, excellent camera-work and bullring aspects give this a real tang. This might have censorship trouble in the U.S. for the kills are gorily shown.

Matadors emerge as acceptable actors and all three also excel in the ring. Direction wisely plays on the bullfight and the audience interludes without dwelling too much on the lightweight story. It will have to be sold on its colorful factors, Lensing, editing and production dress are all fine. *Mosk.*

Nuit Et Brouillard (NIGHT AND FOG) (FRENCH; DOCUMENTARY; COLOR). Argos Film production and release. Directed by Alain Renais. Commentary, Jean Cayrol done by Michel Bouquet; camera (Eastmancolor), Ghislain Cloquet; editor, Anne Sarraute; music, Hans Eisler. At Studio De L'Etoile, Paris. Running time, **30 MINS.**

This is the documentary which was yanked from the recent Cannes Film Fest at the insistence of Germany. Despite a harrowing account, via old photos and film footage, of Nazi Concentration Camps, it is mounted with tact, objectivity and vision to make this a telling document of a terrible episode of human history. Film is a reminder of what can happen to humanity in its inhumanity to itself. A "lest we forget" film, this adequately demonstrates the power of the cinema.

Pic is limited to special spots, but should be shown. Editing, conception and compiling of footage of ghettos, herding of Jews into compounds plus the invidious atrocities, weld this into a searing pic. Commentary has the right emphasis and analysis to make this a vivid summation of a past infamous aspect of world history. *Mosk.*

TOROI (MEXICAN). Producciones Barbachano Ponce production and release. Stars Luis Procuna; features Manolete, Arruza. Directed by Carlos Velo. Screenplay, Ponce, Velo; camera, H. Beimler; editor, Velo; music, R. Staffler. Previewed in Paris. Running time, **90 MINS.**

About 60% of this is newsreel footage but one would never know it. A perfect welding of fine newsreel stuff into the life of a bullfighter makes this one of the most gripping studies of the sport ever made. No cliches here but the unveiling of the "big three" in a matador's life—fear, the audience and the bull.

A real fighter, Luis Procuna, takes easily to the screen. It shows the bullfight as a part of Mexican life and even those against it can not help being taken by the drama. Kills are not shown and this should be quite palatable in the U.S. for arty spots. It is also a fine video vechicle in its present form. Editor, director, music composer and lenser have all done a good job of threading reality into their staged works. *Mosk.*

La Pointe Courtel (FRENCH). Tamaris Film production and release. Written and directed by Agnes Varda. Camera, Louis Stein. Paul Soulignac; editor, Alain Renais; music, Pierre Darbaud. With Sylvia Montfort, Philipe Noiret. At Studio Parnesse, Paris. Running time, **85 MINS.**

Main aspect of this film is that it was made for $20,000 by a 25-year-old girl, a still photographer here. "La Pointe Courtel" is a little village in southwestern France where a young married couple go to try to patch up their collapsing marriage. Story of the married couple is much too stilted to ever get any feeling into the pair's predicament or action. Lensing is good and fine editing has glossed over many technical errors. It got special art house distrib here but for the U.S. it looks primarily for film club or some arty houses. *Mosk.*

Ce Soir Les Jupons Volent (Tonight the Skirts Fly) (FRENCH; DYALISCOPE; COLOR). Imperial release of Vox Film production. Directed by Dimitri Kirsanoff. Screenplay, Jean Mursan, Claude Desailly; camera (Agfacolor), Roger Fellous; editor, Monique Kirsanoff. With Sophie Desmarets, Jean Chevrier, Brigitte Auber, Anne Vernon, Philipe Nicaud, Nadine Pellier, Ginette Pigeon. At Paris, Paris. Running time, **90 MINS.**

Film unveils a new anamorphoscope process, Dyaliscope, but it is neither completely clear in definition nor too perfect in color rendition. However, it fills the necessary screen size. The process is new but pic is familiar with the skirts in question belonging to some mannequins. The film evolves into a sketch affair as each girl's love life is looked into. Some frank gallivanting puts this primarily in the exploitation category, but screen size might limit it. It does hold a modicum of entertainment value.

Director Dimitri Kirsanoff has made a simple bread and butter pic that will pay off locally, but needs real selling for foreign situations. Thesping gives in to pulchritude, here but latter is well handled by a bevy of lookers. *Mosk.*

Voici Les Temps Des Assassins (FRENCH). Agiman release of CICC-Agiman-Pathe production. Stars Jean Gabin, Danielle Delorme; features Lucienne Bogaert, Gerard Blain, Germaine Kerjean, Aime Clariond, Robert Pizani. Directed by Julien Duvivier. Screenplay, Maurice Bessy, Duvivier, Charles Dorat, P. A. Breal; camera, Armand Thirard; editor, Jean Feyte. Running time, **110 MINS.**

Julien Duvivier has served up a grim slice-of-life pic in this tale of a predatory young girl whose congenital lying leads to tragedy. Though well mounted, the lack of deeper character analysis makes this only mild melodrama. Downbeat theme limits this to arty spots for the U.S., with the Jean Gabin name a help. And it will need plenty of bally.

A simple, easygoing restaurateur gets a visit from the daughter of his ex-wife. She says her mother is dead. The result is that she is taken in for awhile by the kindly, middleaged man. It is soon evident the girl is a conniving liar, for her mother is shown alive and a drug addict.

Film had a solid structure but Duvivier's direction rarely gives dimensions to the characters. Gabin displays his usual good acting but makes the man's goodness a sort of negative quality until his sudden eruption when the enormity of the girl's actions is made clear to him. Danielle Delmore does not make the neurotic character completely plausible. Remainder of the cast is good, with Gerard Blain emerging a new find. Lensing and editing are firstrate. *Mosk.*

Le Long Des Trolttoirs (Along the Sidewalks) (FRENCH). Cinedis release of Speva-Francinex production. Written and directed by Leonide Moguy. Camera, Andre Bac; editor, Louisette Hautecoeur; music, Joseph Kosma. With Danik Patisson, Anne Vernon, Francois Guerin, Joelle Bernard, Pierre Promont, Rene Brancard. At Paris, Paris, Running time, **95 MINS.**

Film shapes primarily as an exploitation item for it pays lip service to certain social flaws and difficulties without translating them into recognizable film terms. Writer-director Leonide Moguy again takes his well worn theme of a young girl forced into prostitution due to social indifference. In this case, the girl is redeemed by the love of a young doctor.

Exploitation aspects are in the streetwalker sequences of the girl, but such scenes have appeared in other Gallic pix. Telegraphed proceedings relegate this to offbeat U.S. chances. Danik Patisson emerges another Moguy find. Others do as well as possible in stereotyped roles. Technical credits are fine. *Mosk.*

Rencontre a Paris (Meeting in Paris) (FRENCH). Cocinex release of Lumber-Champs-Elysees production. Stars Betsy Blair, Robert Lamoureux; features, Pierre Dux, Jacques Castelot, Raymond Busslieres. Directed by Georges Lampin. Screenplay, Jean-Bernard Luc, Gabriel Arout, adapted by Charles Spaak, Claude Accursi; camera, Christian Matras; editor, Gabriel Rongier; music, Georges Van Parys. At Balzac, Paris. Running time, **90 MINS.**

Film was made as a starring vehicle for Betsy Blair after her publicity splash at the Cannes Film Festival of 1955. It is easy to see why it was kept under wraps. Because this emerges a lightweight pic with more possible pull for the tourist element than the Gallic market. Yarn is about a rich U.S. girl in Paris who tries to live among the colorfully broke when father cuts off the funds.

There are some vivid visitor-eye view scenes of Paris along with the unimaginative tale. Stilted direction and simple tale rarely make for comedic breeziness or feel of character. Miss Blair does adequately in an ill-defined role as does co-star Robert Lamoureux. Technical credits are only par. *Mosk.*

German Poll

Continued from page 2

and tenth positions with "The Long Arm" and "Richard III."

In the jury selections, apart from the top prizes already reported, special awards went to "The Long Arm" and the French made "La Sorciere." Alfonso Corona Blake received an award of merit for his direction of "The Road to Life" which was made in Mexico, Japan was honored for the color in "The White Snake Woman" and Italy was accoladed for the best humerous film, "Bread, Love and. . . ."

The selection of Burt Lancaster for the top acting award led to some heartburn among individual members of the British delegation who had felt that Laurence Olivier would be a walkover for the honor. That would have been some compensation for the failure of "Richard III" to get the top jury prize. At one point it was known that the seven strong jury were four to three in favor of "Richard" but at the end of a seven hour session on the final day it was nosed out of top place by the Metro entry with a vote of five to two.

In the selection of feature documentaries the jury results coincided with the public vote and Germany's "No Place for Wild Animals" was first with "The African Lion" in second place. Among the shorts the jury voted "Paris La Nuit" into the number one slot while the public chose "Men Against the Arctic."

A special Catholic award went to the Finnish entry "The Unknown Soldier." This is the pic which was withdrawn from Cannes earlier in the year, reportedly because of objections by the Russians. The Finnish delegation at Berlin, however, claimed that there had been no objection by the Soviets and that the film would be included among their selection for the upcoming Finnish film week in Moscow towards the end of this year.

Another aspect of festival organization which will require consideration before next year's event will be in regard to the quality and quantity of competitive entries. By general agreement far too many pix of inferior standards were screened this year and as the festival is regarded as a showcase for the industry there is a strong feeling that some machinery should be established to operate a weeding out process. Top observers feel it would be far healthier for the industry if a limited number of really top quality pictures were entered instead of going all out to attract the largest number, irrespective of quality.

'HIGH SOCIETY' SNEAKING

On the basis of the success obtained with the sneak previews of "Somebody Up There Likes Me," Metro will follow a similar policy with "High Society," the Grace Kelly-Bing Crosby-Frank Sinatra starrer.

Film company is lining up theatre screenings in all exchange cities for the week starting today (Wed.), with invitations to be extended to exhibitors, bookers and buyers, tv and radio personalities, newspapermen, and local civic leaders.

'CZECH YOUR PARTY SLOGANS'

How New Italo Film Law Works

Washington, July 10.

The new Italian film bill, which has passed the Chamber of Deputies and is awaiting action in the Italian Senate, would:

Increase the dubbing license fee from 2,500,000 to 5,500,000 lire for each foreign film shown in Italian language version.

Increase the mandatory screening of Italian films in each Italian theatre from 80 to 100 days per year.

Pay producers a subsidy of 14% of gross receipts.

Grant exhibitors of Italian films an 18 tax rebate.

Give Italian producers bonuses for pictures of outstanding merit.

The measure, says Nathan D. Golden, director of the U. S. Commerce Dept's motion picture division, would be retroactive to Jan. 1, 1956 and expire on June 30, 1959. It succeeds a law passed in 1949, which created a special fund to promote the Italian industry.

Under the new bill, "the 5,500,000 lire for each dubbing license will be used as follows: 2,000,000 lire to promote and finance exports of Italian films; 1,500,000 lire to provide adequate exhibition equipment in towns which do not have such facilities; and 2,000,000 to finance production and distribution of Italian films."

Italians Heavy Skull Practice; Object: More Tribute From U.S.A.

Rome, July 10.

As reports continue that the Italian Government is fishing for ways to get more concessions out of the American film companies, latter have now been officially informed that they are expected to print a minimum of 50% of their material in local labs.

It's felt that, following this initial quota demand, the figure will probably be progressively increased, possibly to 75% or even 100%.

One of the ways in which the Italians think they might tackle the U. S. outfits is via censorship visas which are currently issued for a period of six years.

Italian producers are extremely sore at fact that exhibs are still and again booking old U. S. pix instead of new but inferior local product. This has been especially true this spring and early summer.

Hints have been thrown out and attempts may soon be made to have the six year censorship visa limit (after which pic cannot circulate) **cut to five years** maximum.

After this five year limit, a foreign (U. S.) pic would have three choices: (1) pay another 5½ million lire dubbing fee; (2) have pic again charged against U. S. (or Co.) quota; (3) sell to an Italo distributor.

Not known how Italos contemplate asking for these things, in what order, or if they plan to ask for both quota and dub fee or only one or the other. Object, of course, is to achieve any or all of **three main objectives:**

(a) decrease circulation (esp. of aged) U. S. pix—now est. at 5,000.

(b) Increase revenue of spec. Itl. Cinema fund (from dub fee)

(c) Increase Italo distrib (and revenue) of U. S. pix by Itl. co's.

Legality of change from six year limitation of censor visa to five is said somewhat in question, as even the six year limit is not a decree of law, but only inter-Ministry letter. Passage of such a limitation (5 yrs.) would create another dangerous precedent.

Italo color printing by U. S. companies has been governed by a sort of gentleman's agreement by which companies were to cooperate to the utmost of their possibilities in recognition of the critical Italo lab situation. No exact figures were set, companies raised their allotments to the local labs, but there were frequent complaints by these and by the Italo authorities that some U. S. companies were not living up to the "agreement." On the other hand, several U. S. companies have from time to time complained of the uneven quality of Italo processing, though admitting generally satisfactory conditions.

Threat hanging over Co heads in case of non-cooperation with the color problem and quota (and its future raising): Italo's would start sitting on licenses.

READE'S HUDSON, N. Y., SITE

Resumes Operation of Community Theatre

Albany, July 10.

Walter Reade Jr. has taken over operation of the Community in Hudson, N. Y. The 1,400-seater had been conducted, on lease by Henry Frieder and Henry Grossman for some years.

It was built by Reade's late father, as one of three colonial-type marquee-less theatres.

Uphold Claim To P.D. Material

Hollywood, July 10.

Principle of protectability of public domain material under certain circumstances has been upheld by the California State Supreme Court in upholding the reversal of a summary judgment dismissing the $150,000 breach of contract suit against Billy Wilder, and Paramount over "Ace in the Hole." State's high court sent the issue back to the Superior Court for trial on the question of whether a verbal contract was involved.

Action was brought by freelance actor-writer Victor Desny who contended he had dictated a four-page synopsis of a 60-page treatment to Wilder's secretary in 1949. The idea was thumbed by Wilder only to reappear in substantially the same form in "Ace."

Suit originally was dismissed on the grounds that since it was based on the Floyd Collins case incident of the Twenties, it was in the public domain. Supreme Court ruled that a writer can protect a public domain idea if he takes certain steps, generally in the form of a promise by the producer to pay, obtained before the film is made.

Trial date will be set shortly to hear evidence on whether Desny actually obtained a verbal contract for the property.

SW Staffers Shift

Bernard P. Brooks, film buyer of Fabian Theatres, is shifting to the Stanley Warner circuit as assistant zone manager and chief film buyer of the Philadelphia territory.

Ted Minsky, presently in charge of film buying in Philadelphia, moves to the film department in the N. Y. homeoffice, and Daniel B. Triester, the homeoffice film department, shifts to the Los Angeles zone as film buyer.

At the same time, Ted Schlanger, Philly zone manager, has rearranged the supervision of the in-town Philadelphia theatres, with A. J. Vanni taking over supervision of the three SW downtown firstruns—Mastbaum, Stanley and Stanton—in addition to the out-of-town theatres he has been handling. Jack Flynn leaves the film department to become a district manager and supervise a group of in-town theatres.

KARLOVY FETE LESS POLITICAL

By GENE MOSKOWITZ

Karlovy Vary, July 10.

Czechoslovakia's Film Festival opens here on July 12, its ninth year. It's now rated one of the six "A" festivals recognized by the International Federation of Film Producers. Ostensibly its policies have been revised and updated to conform with their new status and with the new political climate. An American feature, United Artists' "Marty," will be shown, by invitation, the first States product exhibited at Karlovy Vary since "Best Years of Our Lives" in 1949, just before the Motion Picture Export Assn. broke off relations with the Iron Curtain countries.

It is significant that the Czechs have pointedly invited West Germany to participate. Also that Marc Spiegel, head of the MPEA office in Paris, will be here as an observer. Czechoslovakia, it is to be recalled, was once the "model democracy" of Mitteleuropa and very closely tied, sentimentally, to the United States, plans for its founding having been laid during Kaiser Wilhelm days in Pittsburgh by Thomas Masaryk and other exiles.

"Marty" will be shown in the evening of July 21. Arnold Picker and possibly other United Artists officials may be present, along with Charles Smadja. "Marty" is rated a good American entry since the hero is a butcher (i.e., a worthy proletarian worker).

In all 34 countries will unspool 43 features here. They are Argentina, Australla, Austria, Belgium, Brazil, Bulgaria, Red China, Spain (sic), U. S., France, Great Britain, Greece, Hungary, India, Japan, Mexico, Norway, Poland, East and West Germany, Roumania, Sweden, Czechoslovakia, Russia, Vietnam, Yugoslavia, with still as yet unnamed entries by Canada, Korea, Denmark, Iceland, Italy, Holland, Switzerland, and Uruguay.

Karlovy Vary currently has fewer prizes for such intangible things as "best social outlook," "best film for peace," "most socially progressive feature. Now the prizes will be at the discretion of an international jury, and it is expected they will be about six or seven in number, akin the Cannes method for best film with five other prizes.

Will Include the Jury

Jury is not complete but two Frenchmen, Georges Sadoul (critic for a Gallic Communist highbrow weekly), and Paul Grimault (a liberal), Argentinian director Hugo Del Carril, Brazilian director Alberto Cavalcanti and an Italian and an Arab rep are to designated on it. These will be two showings a day, at 5 and 9 p. m., and a special outdoor arena has been built to seat 10,000 people. It has C'Scope facilities. Full dress, like the western fests, is not required at night.

Among pix entered are England's "A Town Like Alice"; France with two socially minded pix in "Si Tous Les Gars Du Monde" (If All the Guys in the World) and "La Meilleure Part," 2nd, special invite of Luis Bunuel's "Cela S'Appelle L'Aurore" (That Is the Dawn), which was yanked from the Cannes festival for being too anarchistic in spirit; Italy with probably Vittorio De Sica's "Il Tetto" and Giuseppe De Santis' "Men and Wolves," Russia with "Roumynatsev" and "The Children of Liberty," Greece with "Bloody Christmas," Mexico with "Talpa," Argentina with "The Last Rock" and Spain with "La Gata" and "Big Street." Some of the above have already been shown at Cannes, so it looks like the rule of banning pix already screened at other fests has been waived.

Name film visitors expected are French directors Yves Allegret, Claude-Autant Lara, Rene Clair, Jean Cocteau and Jean Paul Le Chanois; Italo pic names De Sica, De Santis and Cesare Zavattini; Swedish director Arne Mattson, German filmmaker Helmut Kautner, and actresses Lucia Bose, Dany Robin, Maria Schell, Ulla Jaccobsson and Haya Hararit.

Czechoslovakia, which was the last country to break with MPEA, was a great American film-loving country before the war and is anxious to secure selected U. S. pix again. MPEA will only act when they can submit a comprehensive list of films to Eastern countries. Czechs would buy pix outright. Only U. S. film bought since the break is pro-labor indie, "Salt of the Earth." Country has about 3,000 cinemas with an average tab price of 70c. Country can use about 200 pix per year but only gets about 130.

Last year saw about 25 Czech features, 60 Russian, about 20 French, five British, five Italian, two Swedish, two Japanese and five Indian and West German films.

C'Scope is being slowly installed in the various areas of the country and the fest is expected to give this a push. Also part of the Czech westward ho film look is a coming coproduction with France, "Pierre and Lucie," to be directed by Vladimir Vleck in Czechoslovakia and France in two versions.

Fest has 34 countries with 43 pix. Each country has the right to one film.

Westerns Bigger Than Ever; Top Whodunit Features 10-1

Hollywood, July 10.

Hollywood's trend to big westerns has boosted the sale of western novels to an all-time high, according to Frank Gruber, one of the most prolific authors in the field. Sagebrush sagas now sell at the rate of better than 10-to-one over mysteries.

"Whenever several big western epics are released in one year it invariably stimulates the western market," Gruber points out. "And during the past several years, producers have turned out so many that this has been reflected in book sales."

Gruber has sold 16 of his own books to pix and has written 52 films, mostly westerns. He currently has three of his own stories active—Alan Ladd is starring in "Buffalo Grass" which will be published in September; RKO recently completed his "Bitter Sage" under the title "Tension at Table Rock" and UI has in release "Backlash," which was adapted from his "Fort Starvation."

Gruber says both majors and indies are continuing to dig deeply into the western field in the search for material. "Two or three years ago," he added, "producers were looking for good westerns they could produce for $500,000. Now the minimum is $1,000,000 and the market is wide open."

Similarly, Gruber reports, the basic price for the story has jumped. Prior to the war, few westerns brought big coin. In 1942, the late Harry Sherman paid $1,000 for Gruber's "Peace Marshal," his first film sale.

"Today," he says, "I could demand and get $25,000."

Producers are searching for three types of westerns which now have a ready sale, Gruber explains. First type in demand is the Peace Marshal story, due particularly right now, Gruber thinks, to the popularity of the "Wyatt Earp" and "Gunsmoke" telepix series. Second, the Empire Builder story, with its background of history. Third, the Railroad story.

"Every studio story department has instructions to concentrate particularly on these three types in their search of material," Gruber reported.

More good will is created through western pictures in all parts of the world than any other form of film, Gruber believes, noting that Germany is in insistent demand for westerns, and Japan also is opening up as a strong market for westerns.

"Even in our own country, the demand for such pictures gets bigger every year," he said. "Every year, the Old West gets a little farther into our history, and the events become a little more colorful and glamorous. Motion picture companies are aware of this, and that's why the market is building every year, to hit its all-time peak right now."

AN ALTERNATIVE MANDATORY

Chesler Bid Forced Loew Action On TV—Wiesenberger

Loew's decision to plunge headlong into television "seems likely to lead to either higher earnings on the company's estimated $60 a share value, both stated and hidden, or the realization, as would of have been the case if the film library had been sold, of asset values." This is the opinion of the Wiesenberger Iuvestment Report, a periodic market analysis issued by the Wall St. brokerage firm of Arthur Wiesenberger & Co.

Brokerage house feels that it would have been untenable for Loew's to reject Lou Chesler's $50,000,000 offer for the film library without presenting to the stockholders some positive means of capitalizing on the old films. Step Loew's has taken is regarded "as favorable to the interest of . . . common shareholders."

According to the Wiesenberger report, the film library-tv problem "is only one of several important areas of company activity being reexamined in the light of present profitability."

Film Law Thru Italy's Senate

Rome, July 10.

The Italian Senate has passed with only minor changes the long-pending Italo film legislation and has sent it back to the Chamber of Deputies for final approval. None of the changes affect the American industry, but fears persist that the Italians are still plotting to win concessions from the U. S. distributors.

Passage of the legislation brings a step closer ratification of the Italo-American "memo of agreement" on a new two-year film pact, which had been held up while the Senate wrestled with the legislation.

For a long time it had been feared that the film law might be bottled up in the Senate to obtain further gains from the Americans. As is, the law raises the dubbing license fee by more than 100%, to 5,500,000 lire ($8,700). Law, when passed, will be retroactive to Jan. 1, 1956 and runs to June of 1958.

A number of restrictions, aimed at supporting the sagging Italian industry, are possible and could be imposed separate and apart from the film legislation. However, the film pact calls for maintenance of the status quo.

RATIONALE OF COMPO ON POLL FUND DIVVY

Council of Motion Picture Organizations' request for $150,000 from the film companies to finance the Audience Awards poll, plus the tax campaign, is described as equitable even though theatremen are expected to contribute only $50,000. COMPO points out that theatremen, in addition to their donations, also shell out over $100,000 for promotion of the awards. They did this last year and would again in 1956 if a decision to conduct the poll again is reached. Further, last year the theatremen paid the same amount as the distribs and their promotion outlay was so much extra.

In any event, Motion Picture Assn. of America has yet to consider COMPO's bid for the 750G, meaning the poll's future continues to look doubtful.

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THRU UA

Chicago, Los Angeles, New York

BFPA Mulls Dropping All Members With Cinema Tie-Ins; Hits Prexy, V.P.

London, July 10.

A move to eliminate from membership of the British Film Producers Assn. all film makers who have theatre affiliation is being discussed at a special executive session called for this afternoon (Tues.). Acceptance of such a proposal would automatically exclude from membership John Davis and Robert Clark, the president and veepee of the association.

The proposal, which emanates from a group of indie producers who feel that association membership should be confined to those whose activities are limited to film production, is described here as a challenge to the leadership of Davis and Clark and is said to be regarded by them as a question of confidence. They, apparently, insisted that the matter should be ventilated in full council session and immediately convened today's special meeting.

The development is an indirect sequel to the policy splits which have been current in the association during recent months, notably in connection with the BFPA's reply to a questionnaire prepared on behalf of the Board of Trade by the National Film Finance Corp. At that time, a secret ballot threw out the original draft reply and in the end majority and minority answers were sent.

In turn, it was the association's majority report which led Ealing Studios, headed by Reginald P. Baker and Sir Michael Balcon, to tender its resignation. Ealing's fundamental disagreement on policy was the basic issue, but it's also conceded that it shared the concern expressed by the late Sir Alexander Korda, when he ankled the BFPA some four years ago. He then referred to the embarrassing situation in which indie producers could be placed in discussing producer problems with their biggest customers, i.e. the three major theatre chains.

Today's special session takes place on the eve of the annual meeting at which the main business will be to elect new officers. Sir Michael Balcon has been nominated for the presidency but has declined to stand.

Plan to Hypo Chile's Film Prod. Mulled By Govt.; By-Pass Distribs

Santiago, July 3.

A project to stimulate domestic film production has been introduced into the Chilean Chamber of Deputies by legislator Raul Morales Adriasola, backed by the Chilean Production Development Corp., a governmental agency, and the Assn. of Motion Picture Producers and Directors.

Provisions of the bill would create a Cinema Commission in the development corporation to oversee production and distribution, subsidies, finance and grant credits, organize production companies or aid industries allied to the pic output, and enter into contracts for co-production. Proposed commission would be composed of a rep of the University of Chile, two delegates from the producers and directors group, one from the Institute of Educational Cinematography and one from exhibs.

Equipment, raw film, lab supplies and replacements would be imported free of customs duties, taxes and consular fees, according to the proposal. Likewise, production and distribution of locally-made pix would be exempt from all taxes, with above exemptions good for a period of 10 years from date of congressional approval of the bill.

Production and distribution companies which devote themselves exclusively to the picture business and produce two newsreels during one month would escape business taxes.

All theatres would be obliged to show at least one nationally-made short at each performance. Tax charged in admission prices would be handed to the Cinema Commission which would give 80% to the producer or owner of the documentary and 20% to the theatre. Latter would be expected to use this money for improving projection equipment or the house.

Lloyd Nolan Signed For Another Naval Role

London, July 10.

Lloyd Nolan has been signed here by Ted Richmond and Tyrone Power's Copa Productions to star with Power and Mai Zetterling in "Seven Waves Away," for release by Columbia, which went into production at Shepperton Studios yesterday (9). Moira Lister is the other new person to sign.

Nolan, in another naval role (that of a dying deck officer on a dangerously overloaded lifeboat in shark-infested waters), has to beat the clock after filming in order to reach London in time for the evening show of "Caine Mutiny Court Martial," and change into naval duds again. John R. Sloan produces "Waves." Direction is by Richard Sale.

4 U.S. Pix Rank High With Swiss

Zurich, July 3.

First half of 1956 shows the U. S. landing four out of the 10 top grossers in Switzerland, same as the last half of 1955. They are "Catch a Thief" and "Rose Tattoo," both from Paramount in third and fourth places, respectively, with "Glass Slipper" (M-G), No. 7; and "Summer Madness" (UA) in ninth spot. "Thief" racked up a total of 23 weeks of playing time in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne, where its release coincided with the Grace Kelly-Prince Rainier engagement. "Tattoo" at present has passed its 13th week in Zurich, with grosses in the other four keys relatively weaker.

Top and runnerup position are held by a Swiss and German film. Praesens "Ull the Tenant" took first place. Although released in German Switzerland only, it racked up such phenomenal grosses that it easily copped the top position. It combined 26 weeks in only three keys.

Though not included in the top 10, four U. S. pix also made nice showings in some cities. "20,000 Leagues Under Sea" and "Lady and the Tramp," both BV releases; "Benny Goodman Story" (U) and "Rains of Ranchipur" (20th) were the winning foursome. "Rains" suffered from bad reviews.

Gets Roles in German, Brit. 'Anastasia' Films

Berlin, July 3.

Ivan Desny, who is co-starring in the German production of "Anastasia," now rolling at the CCC Spandau studios here, has been signed for a featured role in the 20th-Fox version now in production at the Metro-British Studios, Elstree. Leads in latter are played by Ingrid Bergman and Yul Brynner.

The Germans claim that their version is based on historically accurate facts concerning Anastasia Nikolajevna Romanov, the youngest daughter of Czar Nicholas, who is now living the life of a recluse in Germany. In the German pic, Desny is playing Anastasia's partner. The part he will play in the British version does not exist in the Berlin film.

Sets 3 Weeks of Old Garbo Pix in London

London, July 10.

Following negotiations with Metro, Peter Daubeny, the impresario, will present a three-week season of Greta Garbo classics at the Palace Theatre, commencing July 15.

Concurrently with this special presentation, two key houses of the Circuits Management Assn. (controlling Gaumont-British and Odeon theatres) and the independently-run arty Hampstead Everyman will screen "Camille" (with Robert Taylor and Lionel Barrymore) for a week.

4 British Trade Assns. Welcome Tax Review

London, July 10.

The four major trade associations have told the Chancellor of the Exchequer that they are willing to supply him with any info in regard to admission tax between now and the preparation of next year's budget. This is a sequel to the undertaking given in the House of Commons recently that a full review of the tax structure would be made by the Government.

In their letter to the Chancellor the four association prexies welcome the undertaking and express the hope that he will be sympathetic to their claims.

U Starts Filming Of Japan-Made Pic; RKO Preps Nip Screen Opus

Tokyo, July 3.

Both Universal and RKO are set to do pix here this year. Universal's producer, Aaron Rosenberg, and a group of technicians arrived here this week to start work on the made-in-Japan film, "Joe Butterfly" U plans. It will be in CinemaScope and color.

Location manager Gilbert Kurland and director Jesse Hibbs have been here for several weeks arranging for shooting. A Japanese actress, as yet unnamed, is expected to play the femme lead. Audie Murphy, George Nader and Burgess Meredith head the cast.

RKO's associate producer Arthur Seitman has arrived here for prefilming work on RKO's Japan-produced "Escape in Japan." Producer-director Arthur Lubin is due about mid-July and filming is scheduled to get underway early in October. Cast will be international. Story is about an American boy and his friendship with a Japanese youth.

BRTISH CITE 'IF' FOR E. GERMAN PIC TRADE

Berlin, July 10.

If the East German motion picture industry wants to trade with Britain, it must be prepared to offer reasonable terms. That's the view of John Davis, managing director of the Rank Organization and president of the British Film Producers Assn.

Here last week for the latter half of the film fest, Davis indicated that his company was refusing to trade with the East German industry (DEFA) on the terms offered.

He charged the French and Italian industries with spoiling the market, by offering their product for outright sale for as low as $5,000 to $6,000. That, the Rank topper averred, was out of all proportion to the size of the territory.

Last year, according to figures released by DEFA, the British industry sold only eight pix to the East Germans. France sent in 38 and Italy 32.

Par Picks Up 'Love,' German Film, for U.S.

Frankfurt, July 3.

Things appear to be looking up for the German film industry which has long been seeking major release of native pix in the U. S., with another major Yank distributor announcing it would take a German pic to America. James E. Perkins, veepee of Paramount Films, announced that Par has bought U. S. rights to the CCC film, "Liebe, Tanz and 1,000 Schlager" (Love, Dance and 1,000 Records). Also that it will synchronize the film for American release.

Film is a musical starring German songstress Caterina Valente, known to U. S. audiences through her recordings and her personal appearances. Pic did big business here. It will also introduce an American singer to U. S. audiences. Bill Ramsey (son of William Ramsey of Cincinnati), former Armed Forces Net disk jockey and singer, plays his first film role in "Love, Dance." Other major companies breaking into U. S. include Columbia, with the Austrian film "The Last Act"; WB bringing in "So Long As You Are Near" and Republic starting "Congress Dances."

Soak Foreign Pix Via Protective Tariff, Plea of Mex Film Producers

Mexico City, July 3.

Petition by the Mexican Film Producers Assn. for upped import duties (amount to be left up to the government) as a means of protecting Mexican films and stem the flight of sorely needed coin from this country is being mulled by Antonio Flores Carrillo, Finance Secretary.

Producers argue that this tariff protection would help Mexican pix in Mexico by excluding many foreign films. They contend that each foreign company exhibiting pix in Mexico garners $8,000 weekly from each cinema playing its films, which adds up to $200,000 monthly that leaves Mexico. Hiked import duties on foreign pix is seen by the producers as yielding the national coffers around $960,000 monthly. They hint that with all this new money pouring in, the administration could well afford to allow a subsidy for the local film industry and enable it to better face stormy business weather.

Films account for most of the coin currently leaving Mexico, the producers claim. They suggested that exhibitors be allowed to hike admission prices for foreign pix but continue the ceilinged 32c. on Mexican films. Producers argue this would be a big break for Mexican product because it promises to channel most of the trade their way. The 32c. ceiling was set in December, 1952 for all pix.

The trade sees no hope of any change from it until the government's six-year law ends in 1958. The producers also left it up to Carrillo to decide just how much more exhibs should be allowed to charge for imported pix.

Sectors of the film biz which would be hit if and when the producers' proposition is adopted are heartened by recalling that the associations bid some months ago for a tax hike on exports of Mexican pix also quickly died.

Par Top Brass Previews 'War & Peace' in London

London, July 10.

Paramount's top brass came here last week for a private preview of "War and Peace," its 3½ hour epic in Vista-Vision and technicolor, based on the Tolstoy classic.

Barney Balaban saw the pic on Wednesday (4) and immediately returned to New York.

On the following day, the viewing party included George Weltner, Russell Holman, Paul Raibourn, Jerry Pickman, Russell Hadley, Lawrence Bachmann, Sid Blumenstock and Tony Reddin.

Also Carlo Ponti and Dino de de Laurentiis; King Vidor, who directed; and Audrey Hepburn and Mel Ferrer. Robert Clark and MacGreggor Scott attended on behalf of Associated British.

Decree 'Safety' Film in Italy

Rome, July 3.

The use of non-flam film in Italy became mandatory as of last July 1. Edict enforcing the use of non-inflammable or "safety" film in both pic and tele work is contained in a new Italian law regulating working hazards, injuries during work and hygiene in public places.

Law prohibits the use of film rawstock which is not of the type commonly called non-inflammable or safety in both film and tv work as well as in printing of film copies. Fines for non-observance have been set at $325 to $500. It's pointed out, however, that saturation of the market with the non-flam material will not be possible for some time after the regulation goes into effect.

Certain loopholes provided by the law and by previous safety regulations provide stays in application of the regulations until current stock of inflammable film has been used up. In addition, copies of the combustible stock already in circulation will be allowed to be used until worn out.

Law, however, is considered a starter here towards a safer working standard, which will bear fruit when all dangerous rawstock has been removed from circulation and many advantages (transport, storage, etc.) will become evident.

W. German Prod. Plans Documentary on Russia

Frankfurt, July 3.

Russia has long been bidding for film business with West Germany, either to buy pix or to make a co-production. And it seems to have broken the ice via a documentary deal. Assuming that the West German patrons would like a look behind the Iron Curtain, Munich writer-producer Gerd Nickstadt and Heinz Kuntze-Just begin work July 5 on a documentary about Russia.

In cooperation with the Soviet Culture Minister and the Russian export film Sovexport, they have the rights to spend two and a half months making an "unofficial documentary" about life in Russia, covering Moscow, Leningrad and Siberia, and touring the entire country. Zentral Studio for Documentary Pils in Moscow is handling the production. Film is scheduled for release in West Germany in October.

'Holiday' Skates to New Mexico City B.O. Record

Mexico City, July 3.

"Holiday on Ice" scored a new high for this city with a gross of nearly $240,000 via 39 shows at a $2 top. This is great for a city of 4,005,175. Skee Goodhart was manager of the troupe of 125 which came here from Venezuela.

Presentation was a show-a-day with two on Saturdays and Sundays. A morning matinee was given closing day. After a fortnight's layoff, troupe resumes in Milwaukee.

New Arg. Regime Feels Oats, Starts Censoring Of Released Product

Buenos Aires, July 3.

There is new evidence here of the truth in the old saying that new brooms are apt to want to sweep too clean. Disregarding a more recent regulation which leaves film censorship up to a National Qualifying Committee, subject to the Entertainment Board, Manuel Belnicoff, Chief of Municipal Police Administration, has banned two films by invoking an old municipal edict of 1951.

This may have happened because so few of the new officials in post-Peron Argentina know anything about the entertainment fields, particularly films.

One of the banned pix has already run for months, and is a pseudo scientific delineation of the processes of life and death, titled "Como se Nace y Como se Muere" (Birth and Death). The other is the Swedish, "Horse Trader's Daughters," released at the Liberatador June 6, with an Entertainment Board seal. Hints of Lesbianism and nudist bathing, frequent in Swedish pictures, has attracted large audiences and shocked some here.

The municipal ban was protested by exhibitors to the Entertainment Board, stressing that it was a direct violation of the law of Aug. 16, 1951, which set up the Qualifying Board to eliminate dual censorship of this kind.

The only picture which has been disapproved by the Entertainment Board head is a native production, "La Tigra" (The Tigress), made by the independent SIFA company. Although the picture has not been banned, it was classified as not warranting the benefits of the Protection Law. Since exhibs are reluctant to rent native pix unless forced to under the Protection rules, "La Tigra" so far has failed to get playing time.

Distributors are working hard to persuade the Entertainment Board and municipal authorities, to cancel the Apold-created regulations which involve having every piece of advertising or display material stamped with the board's seal of approval.

Fabian

Continued from page 3

a part of the company, the last antitrust obstacle preventing Fabian from becoming associated with a divorced production company in a top position would be removed.

Interest in SW's Cinerama activities has already been shown by National Theatres. Elmer Rhoden, NT prexy, already has had talks with Fabian and with the two other companies involved in the Cinerama process—Cinerama Productions Corp. and Cinerama Inc. National Theatres own development, Cine-Miracle, a one-projection system, is somewhat related to the Cinerama process and films shot in the three-strip Cinerama technique can be converted for use on Cine-Miracle equipment. Desire to obtain product to show in National theatres via Cine-Miracle is promoting Rhoden to seek the tie with Cinerama.

Cinerama Patents

If National Theatres is unable to purchase SW's Cinerama interests, it aims nevertheless to obtain an agreement to show the three completed Cinerama films. One of the stumbling blocks relating to NT's entry in Cinerama is said to be the insistence of Hazard Reeves, president of Cinerama Inc., the patent holding and equipment company, that all patent improvements become the property of Cinerama Inc. In any case, SW's exit from Cinerama, if it comes about, is not expected to interfere with the continued operation of Cinerama, including the production of films and the exhibition in theatres.

Since Fabian's proposal is not limited to the sale of stock held by himself and his family, but involves the spinoff of company assets, stockholder approval will be required for any deal that is arranged. The coin accruing from a sale would pour into the company treasury and could be distributed either as dividends to stockholders or employed for other investment purposes. SW has long been interested in diversification outside the amusement industry.

Desire of Fabian to enter the production end of the business plus the uncertain future of exhibition is believed behind the executive's move to unload SW's theatre holdings. On the other hand, the company's subsidiary, International Latex, a girdle and bras manufacturing firm which has recently diversified into the pharmaceutical field, has been showing considerable profits, overcoming, to some extent, losses that might have been incurred from a drop in theatre attendance.

Meanwhile At the Store—

In the new Warner setup, pending Fabian's possible entry, Jack L. Warner will have as his chief aides Ben Kalmenson, sales v.p. who will be upped to executive v.p. having duties similar to that of Alfred E. Daff at Universal, and Samuel Schneider, who will take on the treasurer post in addition to his current v.p. duties. Schneider's assignment will be somewhat similar to that held by Charles C. Moskowitz at Loew's. Formal confirmation of the new Warner Bros. operating chiefs should be made quite soon by the Semenenko group.

Fabian took over control of Stanley Warner on March 1, 1953. At that time, Harry M., Jack L. and Albert Warner, forced to relinquish their holdings in Stanley Warner Corp., the theatre company successor of Warner Bros. theatres, because of a consent decree, sold 674,370 shares or about 27% of the capital stock to Fabian Enterprises Inc., a theatre chain of which Fabian is president and Samuel Rosen executive v.p. Capital stock of Fabian Enterprises is owned by Fabian Securities Inc., whose capital stock in turn is owned by members of the family of Fabian and Rosen.

Fabian Enterprises continues to operate the Fabian theatres separate and apart from Stanley Warner. Under a contract, extending from March 1, 1953, to Aug. 31, 1956, Fabian and Rosen were retained as full-time chief executives of SW, being permitted, however, to devote one-third of their working week to activities of Fabian Enterprises. For their services to SW, the theatre circuit pays Fabian Enterprises $3,000 per week plus a percentage of the consolidated net profits—no percentage on the first $2,500,000, 5% of the next $2,500,000, and 7½% of consolidated profits in excess of $5,000,000.

Johnston Tells Germans He's Willing To Review MPEA's Import Policy

By FRED HIFT

Berlin, July 3.

The American companies envision "no immediate difficulties" in the German market, but "one doesn't know what the years will bring," said Eric Johnston here last week, following lengthy huddles with German producer reps.

Acknowledging local pressures to reduce the number of American imports, Johnston observed that the difference of opinion between producers and exhibitors was traditional in all industries. He said he had told the Germans that, on his projected return to Germany this fall, he'd be willing to spend an entire evening in a "theoretical" discussion on import policy.

The Americans bring in here about 220 pix a year, which represents a self-imposed limitation. For all intents and purposes, however, it's free importation. There is little doubt in anyone's mind here that the pressures for forced or voluntary restriction of imports will increase as time goes by.

Referring also to the bad situation of the industry in Italy, and his discussions in Britain, Johnston said he saw no possibility of the removal of trade barriers anywhere in the world in the foreseeable future.

Noting with satisfaction the growth of the German industry without subsidies, Johnston observed: "Industries should stand on their own two feet. Subsidies only beget more subsidies. People are always asking for more."

As for Britain, Johnston said he didn't view seriously the threat posed by the J. Arthur Rank org's John Davis, who has been lashing the British trade into an anti-American position. Johnston had cocktails with Davis, but said they hadn't discussed details of the current British trade campaign to shut the Americans out of the Eady fund and restrict their standing under the upcoming Quota Act.

"We doubt that the Board of Trade sees it that way," said Johnston. However, he said, he had made it perfectly clear that any detrimental measures taken would affect future American production in Britain.

As for the British plea for Johnston to take measures to keep U. S. pix off British tv, Johnston said he had lent a sympathetic ear, but added: "I asked them whether they had such an agreement from the British producers, and they said they hadn't got it yet." In any case, Johnston observed, British tv wants new films, and in fact only one American major—RKO—has sold its library in such a way as not to be affected by any joint MPAA decision.

Johnston said that, to his knowledge, the Warner deal—when it goes through—leaves approval of foreign deals for the library to Warner International.

The MPEA prexy said the U. S. "might" press for free convertibility in Britain during the discussions of the new film agreement this fall, but said he didn't think they stood much of a chance "because they want as to produce there."

As for Spain, where he confabbed with Franco, Johnston opined that there'd probably be an agreement. It was later learned that a deal is expected soon, but hasn't materialized as yet. A short while ago, the MPEA took a much more pessimistic view of the situation in Spain, whose economy has been hard hit by the frosts of this spring.

On the question of an international film fest in the U. S., Johnston said he viewed it "with mixed emotions." "I'm not sure whether we'd make more friends with it, or enemies. Also it costs a lot. One must really ask oneself, whether it is worthwhile."

Drive-In Op Guilty

San Francisco, July 10.

Antone Martines, 63-year-old operator of the Skyview Drive-in Theatres in Salinas and Sacramento, has been convicted of cheating the Government of $14,501 in income taxes for 1949, 1950 and 1951.

Federal Judge Louis E. Goodman set July 6 as date for sentencing the Salinas resident, who faces a possible penalty of 15 years in prison and a $30,000 fine.

Hoot Mon Music

Continued from page 2

There were seven groups listed on the program from Stamford, Manchester and Bridgeport, Conn.; Wallaston, Mass., and Manhattan, Long Island and Yonkers, N. Y. Not all the units showed up, but those that did clicked with their precision stepping, maneuvering and piping. The colorful plaids provided additional eye-appeal, with the bands massing for a sock closer.

In addition to the various activities, the grounds were turned over to souvenir and food concessions. Round Hill Highland Games Inc., sponsor of the event, is scouting another location for next year since the present site is being transformed into a residential district.

The Greenwich bagpiping demonstration, however, isn't in the same elaborate league as the Tattoo presentation of pipe and military bands in the courtyard of Edinburgh's ancient castle. This year's show, the seventh, is scheduled for a 27-performance run from Aug. 10-Sept. 8. Produced by Brigadier Alasdair Maclean and utilizing over 600 performers, it involves an expenditure of about $120,000.

Six pipe and four military bands will participate in the spectacle, which is expected to draw about 200,000 tourists and locales. Grandstands, set up for the production, seat 7,000, with tix scaled from around 50c to $1.40. The Tattoo is generally presented twice nightly and runs for about one-and-a-half hours. The production has thus far operated at a profit.

The Tattoo has also played Hamilton, Bermuda; Copenhagen, and Dundee and Inverness, Scotland. Another Bermuda stand is scheduled for next year. The lure of the pipe bands was probably best demonstrated several months ago when Broadway impresario Sol Hurok imported the Scots Guards for a Madison Square Garden, N. Y., stand. The engagement was a sellout, with the show repeating for similarly click results.

Jeff Chandler Splits 14 Weeks Due Universal

Hollywood, July 10.

Jeff Chandler has agreed to split the 14 weeks remaining on his seven-year contract with Universal in order to launch his indie, "Drango," for United Artists release.

By giving the Valley studio two separate seven week periods—thus enabling them to get two films in under the present deal—he was given the greenlight to launch his indie even before expiration of his contract.

"Drango" is currently shooting, with Chandler, Joanne Dru, and Julie London toplined. Hal Bartlett produces.

Wings Clipped by Court Decisions, Boston Seeks Some Way To Snip Nudes From 'Happiness'

Boston, July 10.

"One Summer of Happiness," controversial Times film, kicked up the expected fuss in Boston opening cold, without benefit of prior censorship, day before the 4th at the Beacon Hill Theatre. Asst. City Censor Beatrice J. Whelton, accompanied by a police detective and sergeant, were on hand for the 9:42 a.m. preem July 3.

After attempting to get a search warrant to seize the film on grounds that it was objectionable following their viewing of the film, they asked theatre manager Harry Harding to delete nude bathing scenes. Harding refused on grounds that any deletions in the film "would weaken the picture."

Two policemen visited Chief Justice Elijah Adlow of the municipal court and discussed obtaining a search warrant in order to seize the film.

Judge Adlow, who in the past has indicated censorship is distasteful to him, declined to issue any process. However, he communicated with the theatre management and suggested it straighten out situation with authorities. He indicated that if an agreement was not reached he might direct a judge to view the film.

Counsel for the theatre, atty. Alfred Albert of Times Films, declared no scenes would be voluntarily cut and that he would welcome a viewing by the judge. Mayor John B. Hynes said that the latest adopted procedure has been to consult the law department before any action against a film showing is taken. He said he would go over the matter with the law department.

"I am not certain what authority we have in view of the latest Supreme Court decision which practically says we have no right to censorship," the mayor stressed, "But no picture which is offensive to morals and conducive to the warping of the minds of the young is going to come into Boston without our trying to stop it. I'm not prejudging this particular picture, however. Of course what Miss Whelton may consider obscene, somebody else may not. However, if the picture can be called obscene I think we do have some vestige of censorship power."

Civil Liberties Touting 'Storm Center' Separately Classified by Legion

Catholic Legion of Decency last week handed a separate classification to the Columbia release, "Storm Center," declaring:

"The highly propagandistic nature of this controversial film (book burning, anti-Communism, civil liberties) offers a warped, oversimplified and strongly emotional solution to a complex problem of American life. Its specious arguments tend seriously to be misleading and misrepresentative by reason of an inept and distorted presentation."

Legion explained that a special classification was "given certain films which, while not morally offensive, require some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions."

BLANK SEEKS HETZEL'S AID FOR TOA RALLY

Theatre Owners of America is seeking all-industry participation in its annual convention to be held at the N. Y. Coliseum Sept. 20-24.

TOA prexy Myron Blank has already held talks with Ralph Hetzel Jr., v.p. of the Motion Picture Assn. of America, and with the individual film companies relating to production-distribution cooperation for what TOA terms an international convention.

The international aspect, it's stressed, will be pointed up with the arrival of some 150 exhibitor leaders from Europe who have indicated that they will attend the N. Y. meeting. The MPAA has been asked to lend cooperation for the European visitors by providing guides, arranging studio visits and receptions and other welcoming hoopla for the theatremen from abroad.

TOA, which is seeking "to inject an optismistic and enthusiastic spirit into exhibition," has wired all the film compenes to provide the convention with short reels outlining each company's product schedule for 1956-57. "This type of presentation has veen very successful in the past," the wire said. "It is most important that exhibitors take home a fresh outlook for the future. We know of no more effective way than showing them your array of product that will be available for them to present to their communities."

Distributors' Divided Reaction

Some Agreeable to French Masterminding of Sales Exchanges in U.S.—Others Not Enchanted

French suggestion of a "pooled" regional distribution setup for French features to insure wider and more effective release has split America's indie distribs down the middle. Some are willing to consider the idea. Others are unalterably opposed to it.

French plan is to have six regional distribution offices in the States which would handle French product and would be, to an extent, insured against loss. Catch is that, under this plan, American indies couldn't purchase U.S. rights to a French pic unless they agreed to utilize the French-approved distribs.

One of the indies commented in Manhattan last week that he saw nothing wrong with the idea, provided the French setup outside N.Y. was adequate. Another distrib, pointing to his field staff, said there was no need for such an arrangement; that he was getting everything possible out of his foreign lingualers. A third flatly rejected the French plan, stating it was unnecessary and impractical.

Legal angle has been injected, too, with some of the indies wondering whether the regional subdistribs who wouldn't be part of the plan would take this diversion of the product lying down.

Indies are being sounded out on the project by Joseph Maternati, head of the French film office in N.Y. Jacques Flaud, who runs the French Centre National de Cinematografie, plans to visit N.Y. in the early fall to carry on the discussions.

Cinerama's Revamped %

Cinerama Productions Corp., which turned over the production and exhibition rights to Cinerama to Stanley Warner in return for a percentage of the profits, has concluded a new arrangement with the theatre chain. New deal gives Cinerama Productions a larger percentage of the take than heretofore.

On the basis of the new agreement, Cinerama Productions received a $200,000 advance from SW. This enabled it to call in all outstanding debenture bonds.

Double Code?

Continued from page 3

pend on the impressions gathered by Shurlock on his current European tour.

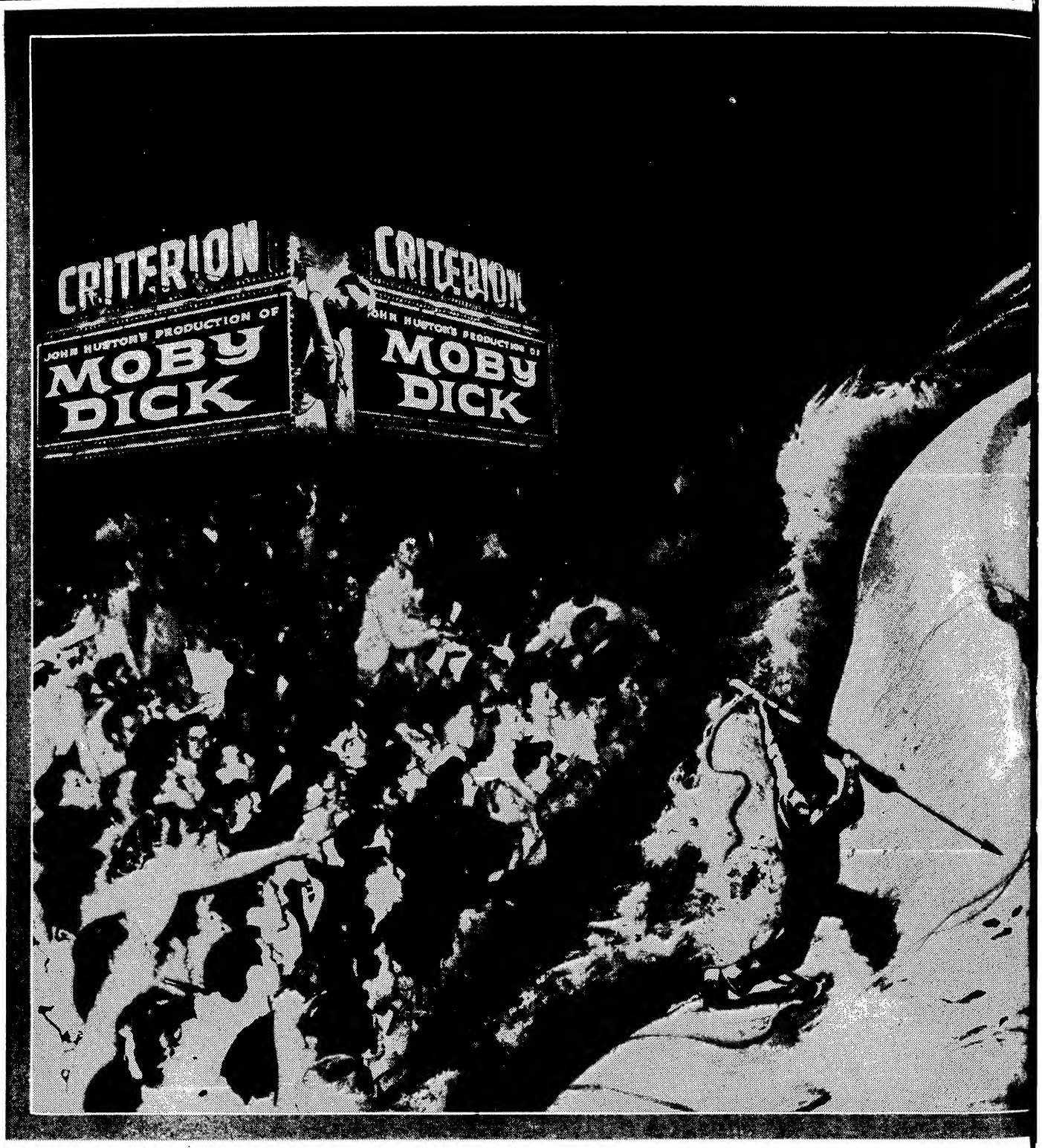
Idea of a more liberal Code approach has cropped up from time to time, but has always been rejected as impractical by the MPAA. There is, however, in the Code itself a paragraph which foresees some special rating if and when the time comes that specialized houses in sufficient numbers spring up around the country. This, of course, has now happened.

Those close to the problem say it is difficult to envision the Code handing out a "limited" seal, applicable only to certain houses, since there is nothing to prevent other exhibitors from playing the same picture.

Shurlock himself, in a speech a month ago before the Legion of Decency reviewers, voiced some concern over the Code's position in the light of the growing number of co-productions and asked whether Hollywood could continue to set itself up as the only proper judge of manners and morals.

In the light of the importance of the foreign market, it is considered likely that overseas industry—that see themselves handicapped by the Code—will bring increasing pressure to bear on the MPAA to alter the Code so as to make allowance for their films.

Both Johnston and Shurlock to date have taken the position that, to dent the U. S. market, foreign producers should simply abide by the Code as it stands. Johnston particularly has said that the Code assures family audiences not only in this country, but all over the world.



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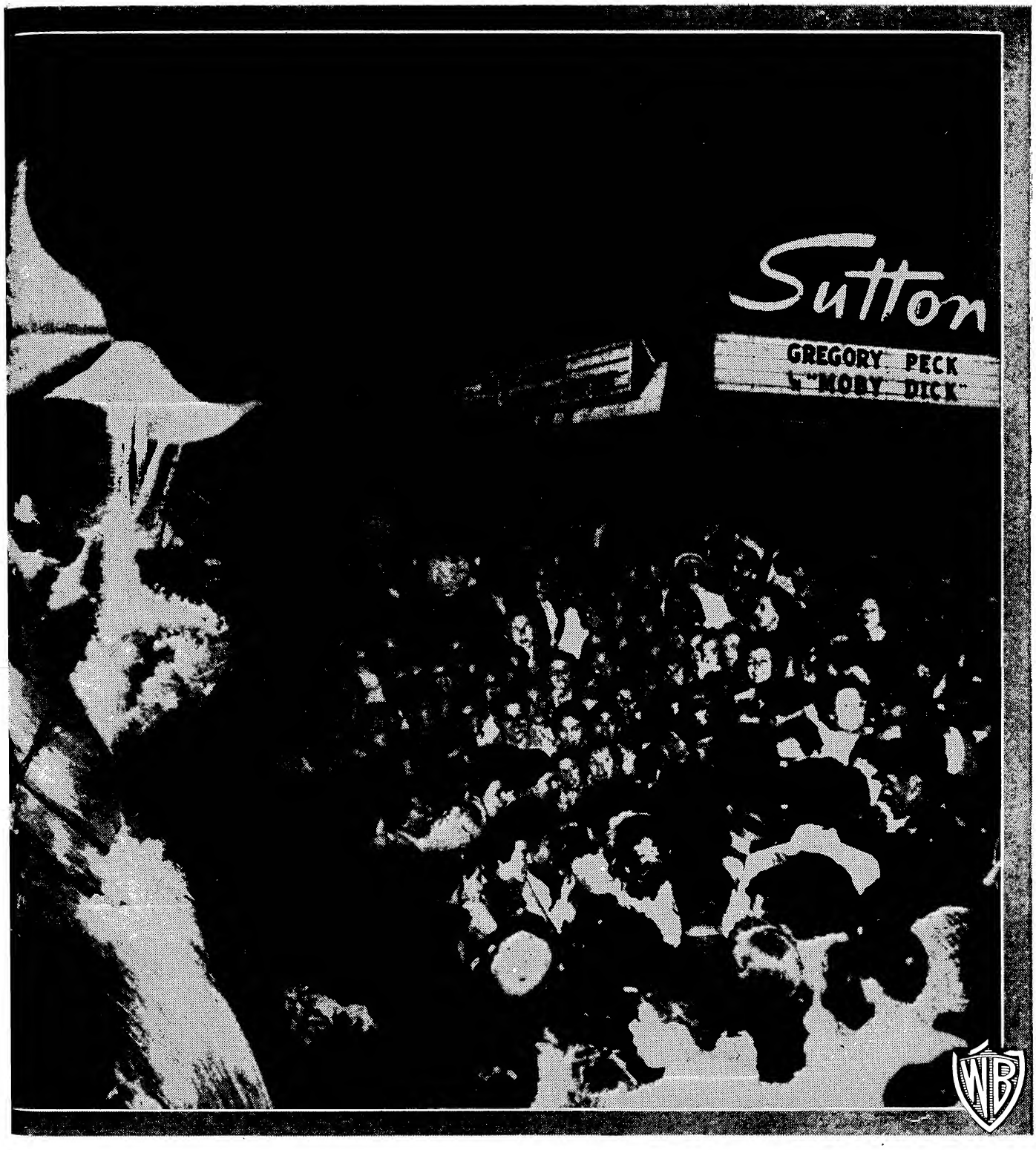


CORD IN THE ENTIRE HISTORY

TTON THEATRES, NEW YORK !!

ING IN EVERYWHERE IT OPENS !

Picture Grosses

BROADWAY

(Continued from page 9)

near, one of big opening weeks here. Looks in for run. In ahead, "The Searchers" (WB) (5th wk), $11,000. Opening week's figure is remarkable for this season of year.

Fine Arts (Davis) (468; 90-$1.80) —"Riffi" (UMPO) (6th wk). Fifth stanza ended yesterday (Tues.) was great $16,000 after $16,500 in fourth. Holds.

Globe (Brandt) (1,500; 70-$1.50) —"Naked City" (DCA) and "Brute Force" (DCA) (reissues) (2d wk-6 days). Week ending today (Wed.) likely will hit fairish $7,000 after $10,000 opener. "Fastest Gun Alive" (M-G) opens tomorrow (Thurs.).

Guild (Guild) (450; $1-$1.75) — "Wild Oat" (Indie) (3d wk). Initial holdover frame ended last night (Tues.) held with fancy $5,500 after $8,500 in first week.

Mayfair (Brandt) (1,736; 79-$1.80) —"Great Locomotive Chase" (BV) (3d wk). First holdover stanza finished Monday (9) was okay $12,000 after $17,500 opening week.

Normandie (Trans-Lux) (592; 95-$1.80)—"Lost Horizons" (Col) (reissue) (4th wk). Third round ended Monday (9) was mild $3,000. Second was $4,600. "Phantom Horse" (Indie) opens July 23.

Palace (RKO) (1,700; 50-$1.60)— "Trial of Jamie Dawn" (AA) and vaudeville. Week ending tomorrow (Thurs.) looks like mild $14,000 or close. Last week, "Toy Tiger" (U) plus vaude, $19,000, considerably over hopes.

Paramount (ABC-Par) (3,664; $1-$2)—"That Certain Feeling" (Par) (3d wk-9 days). Looks to reach good $33,000 in extended third week. Second was $34,000. "Santiago" (WB) opens Friday (13).

Paris (Pathe Cinema) (568; 90-$1.80) — "Proud and Beautiful" (Indie) (7th wk). Sixth round finished Sunday (8) was solid $8,300. Fifth was $8,600. Stays on.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Eddy Duchin Story" (Col) and stageshow (3d wk). Current session ending today (Wed.) is holding at wham $160,000. Second was $163,000, not far from opening session's great business. Current (3d) week ran ahead of second round on last Thursday, Friday and Saturday but not on Sunday (8). Continues.

Rivoli (UAT) (1,545; $1.25-$3)— "Oklahoma" (Magna) (39th wk). Current round ending today (Wed.) looks like fine $22,500 after $21,500 in 38th week. Stays until Sept. 10, at least, since seats now selling to that date.

Plaza (Brecher) (525; $1.25-$1.80) —"Invitation To Dance" (M-G) (8th wk). Seventh session finished last night (Tues.) was okay $5,500. Sixth was $6,000. "Fruits of Summer" (Ellis) opens July 17.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"King and I" (20th) with stageshow (2d wk). Initial holdover stanza winding tomorrow (Thurs.) looks to hold with great $132,000, unusually big for second week here. First week was mighty $158,000, over hopes, and biggest here since "The Robe" (20th) opened about three years ago. Stays on indefinitely. Saturday's take ran ahead of Saturday in opening week.

State (Loew) (3,450; 78-$1.75)— "Somebody Up There Likes Me" (M-G). First week ending today (Wed.) is heading for big $30,000. Holds, naturally. In ahead, "Safari" (Col) (2d wk-8 days), $16,000, way over hopes, with preview all day July 4 proving a great help, especially since a holiday.

Sutton (R&B) (561; $1-$2)— "Moby Dick" (WB) (2d wk). Soared to mammoth $26,500 in first week ended last night (Tues.), new house record. Looks in for long-run here. Slightly upped scale made opening week's figure possible. This beat previous high held by "Living Desert" (BV) by about $4,000.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Gaby" (M-G) (9th wk). Current frame ending today (Wed.) looks to hit mild $3,200 after $4,000 in eighth week. "La Strada" (Indie) comes in July 16.

Victoria (City Inv.) (1,060; 50-$2) —"Catered Affair" (M-G) (4th-final wk). Current round ending today (Wed.) is dipping to modest $9,000. Third was $14,000. First two weeks, however, were very strong ones. "Foreign Intrigue" (UA) opens tomorrow (Thurs.).

Warner (Cinerama Prod.) (1,600; $1.20-$3.50)—"Seven Wonders of World" (Indie) (13th wk). The 12th stanza ended Saturday (7) climbed to terrific $51,400 after $47,900 in 11th week. Stays on indef. The 12th week, of course, was aided by holiday, and extra shows.

'CHASE' SLOW $7,000, TORONTO; 'TEXAN' 14G

Toronto, July 10.

Summer Saturday shuttering of downtown department stores is denting the deluxers currently with such newcomers as "Great Locomotive Chase," "Storm Over the Nile" and "John and Julie" off from hopes. However, "Trapeze" and "Man Who Knew Too Much," both in second stanzas, still are wham and top the city. Reissue of "Song of South" is also doing vigorous biz.

Estimates for This Week

Circle, Towne (Taylor) (750; 693; 60-$1)—"Song of South" (BV) (reissue). Very big $8,000. Last week, "Gaby" (M-G) (3d wk), $4,000.

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (839; 1,351; 1,165; 1,204; 2,318; 60-$1)— "Storm Over Nile" (Col). Light $16,000. Last week, "Johnny Concho" (UA), $22,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,054; 995; 694; 696; 994; 40-75)—"First Texan" (AA) and "Magnificent Roughnecks" (AA). Good $14,000. Last week, "Animal World" (WB) and "Fury Gunsight Pass" (Col), $12,000.

Eglinton, University (FP) (1,080; 1,556; 60-$1) — "John and Julie" (IFD). Poor $10,000. Last week, "23 Paces to Baker St." (20th) (3d wk), $4,000 for 2 days.

Imperial (FP) (3,344; 60-$1.10)— "Great Locomotive Chase" (BV). Lean $7,500. Last week, "Sixth of June" (20th) (2d wk), $11,000.

International (Taylor) (557; $1) —"Now and Forever" (IFD) (3d wk). Holding at $4,000. Last week, same.

Loew's, Uptown (Loew) (2,096; 2,745; 75-$1.25) — "Trapeze" (UA) (2d wk). Still wow at $45,000. Last week, $50,000.

Shea's (FP) (2,375; 60-$1)—"Man Who Knew Too Much" (Par) (2d wk). Socko $16,000. Last week, $20,000.

Tivoli (FP) (995; $1.50-$2.25)— "Oklahoma" (Magna) (11th wk). Slipping off to $8,000. Last week, $10,000.

LOS ANGELES

(Continued from page 9)

"Walked With Zombie" (RKO) (reissues), $11,300.

Chinese (FWC) (1,908; $1.25-$2.40)—"King and I" (20th) (2d wk). Big $32,000. Last week, above expectations at smash $42,000.

Warner Beverly (SW) (1,612; $1-$1.75)—"Duchin Story" (Col) (2d wk). Good $15,000. Last week, $20,000.

Warner Downtown, Hawaii (SW-G&S) (1,757; 1,106; 80-$1.25)— "Safari" (Col) and "Storm Over Nile" (Col) (2d wk). Light $7,500. Last week, with Wiltern, $19,200, plus $70,700 in 1 nabe, 8 ozoners.

Fox Beverly (FWC) (1,334; 90-$1.50)—"Great Locomotive Chase" (BV) (3d wk). Mild $4,700. Last week, $6,500.

Four Star (UATC) (868; 90-$1.50)—"Proud and Profane" (Par) (4th wk). Okay $7,000. Last week, $10,000.

Fine Arts (FWC) (631; $1.25-$1.75)—"Fantasia" (BV) (reissue) (5th wk). Nice $5,000. Last week, $7,400.

Fox Wilshire (FWC) (2,296; $1-$1.75)—"Trapeze" (UA) (6th wk). Neat $13,000. Last week, $15,900.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (34th wk Egyptian, 29th wk U.A.). Okay $19,000. Last week, $21,400.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (35th wk). Started current week Sunday (8) after strong $33,200 last week.

ST. LOUIS

(Continued from page 8)

week, "Creature Walks Among Us" (U) and "Price of Fear" (U), $4,000.

Orpheum (Loew) (1,400; 51-85)— "Great Locomotive Chase" (BV). Good $8,500. Last week, "Yearling" (M-G) and "Wizard Of Oz" (M-G) (reissues), $3,500.

Pageant (St. L. Amus.) (1,000; 51-90) — "Lovers And Lollipops" (T-L). Oke $3,000. Last week, "Animal World" (WB) (2d wk), $2,000.

Richmond (St. L. Amus.) (400; $1.10)—"Marty" (UA) and "Summertime" (UA) (2d wk). Nice $1,500 after $2,000 in initial stanza.

St. Louis (St. L. Amus.) (4,000; 51-75) — "That Certain Felling" (Par) (2d wk). Good $9,00 following $11,500 opening session.

'Duchin' Dandy $20,000, Denver; 'King' 23G, 2d

Denver, July 10.

"Eddy Duchin Story" is the bright new entry here this round, with a socko session at the Denver. "King and I" looks fine in second week at the Centre and goes à third. "Trapeze" still is smash in second Paramount stanza, and stays a third.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)— "King and I" (20th) (2d wk). Fine $23,000. Stays. Last week, $24,000.

Denham (Cockrill) (1,750; 60-$1) —"Certain Feeling" (Par) (2d wk). Fair $8,000. Holding. Last week, $10,000.

Denver (Fox) (2,525; 50-$1)— "Eddy Duchin Story" (Col) and "Uranium Boom" (Col). Socko $20,000. Stays on. Last week, "Santiago" (WB) and "Terror at Midnight" (Rep), $14,000.

Esquire (Fox) (742; 75-$1)— "Kid for Two Farthings" (Indie). Fair $2,000. Last week, "Sea Shall Not Have Them" (UA), $2,000.

Orpheum (RKO) (2,600; 60-$1)— "Great Locomotive Chase" (BV) and "Bobby Ware Missing" (AA). Fairly good $10,000. Last week, "Day World Ended" (AIP) and "Phantom 10,000 Leagues" (AIP), $10,500.

Paramount (Wolfberg) (2,200; 60-$1)—"Trapeze" (UA) (2d wk). Smash $15,000. Stays. Last week, $27,000.

Vogue (Sher-Shulman) (442; 75-$1)—"Last 10 Days" (Col) (2d wk). Poor $1,200. Last week, $1,500.

SAN FRANCISCO

(Continued from page 9)

000. Last week, "Congo Crossing" (U) and "Way Out" (RKO) $8,500.

Fox (FWC) (4,651; $1.25-$1.50)— "King and I" (20th) (2d wk). Huge $30,000. Last week, $41,500.

Warfield (Loew) (2,656; 65-90)— "Somebody Up There Likes Me" (M-G). Lofty $20,000. Last week, "Tribute to Bad Man" (M-G), $11,500.

Paramount (Par) (2,646; 90-$1)— "Certain Feeling" (Par) (2d wk)-3 days). Lean $5,000. Last week, $14,000.

St. Francis (Par) (1,400; $1-$1.25) —"Santiago" (WB) (2d wk). Solid $9,000. Last week, $12,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (49th wk. Big $18,500. Last week, $15,700.

United Artists (No. Coast) (1,207; 70-$1)—"Trapeze" (UA) (2d wk). Great $21,000. Last week, $30,000.

Stagedoor (A-R) (440; $1.25-$1.50) —"Invitation to Dance" (M-G) (3d wk). Good $3,800. Last week, $4,500.

Larkin (Rosener) (400; $1)—"Too Bad She's Bad" (Indie) (2d wk). Fine $2,800. Last week, $3,200.

Clay (Rosener) (400; $1)—"Adorable Creature" (Indie). Fine $3,600. Last week, "Gaby" (M-G) (4th wk), $2,600.

Vogue (S.F. Theatres) (377; $1) —"Woman of Rome" (Indie) (3d wk). Oke $1,600. Last week, $1,700.

Bridge (Schwarz) (396; $1-$1.25) "Ladykillers" (Cont) (3d wk). Sock $3,200. Last week, $4,500.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (20th wk). Big $21,300. Last week, $19,500.

Rio (Schwarz) (397; $1)—"Ladykillers" (Cont) (3d wk). Solid $2,900. Last week, $4,500.

CHICAGO

(Continued from page 9)

$3)—"Oklahoma" (Magna) (28th wk). Sock $25,000. Last week, $21,000.

Monroe (Indie) (1,000; 67-87)— "Autumn Leaves" (Col). Strong $9,500. Last week, "Gaby" (M-G) (3d wk), $3,700.

Oriental (Indie) (3,400; 98-$1.25) —"King and I" (20th) (2d wk). Sock $60,000. Last week, $70,000.

Palace (Indie) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (56th wk). Stout $26,500. Last week, $23,500.

Roosevelt (B&K) (1,400; 65-98)— "Animal World" (WB) and "Goodbye My Lady" (WB) (2d wk). Okay $15,000. Last week, $19,000.

State-Lake (B&K) (2,400; 98-$1.25)—"Great Locomotive Chase" (BV) (4th wk). Poor $15,000. Last week, $17,000.

Surf (H&E Balaban) (685; $1.25) —"Ladykillers" (Cont) (3d wk). Sock $9,000. Last week, $12,000.

United Artists (B&K) (1,700; 98-$1.50)—"Trapeze" (UA) (4th wk). Hotsy $39,000. Last week, $42,000.

Woods (Essaness) (1,206; 98-$1.50)—"Eddy Duchin Story" (Col). Wow $52,000. Last week, "Bhowani Junction" (M-G) (4th wk), $16,500.

World (Indie) (430; 98)—"Madame Butterfly" (IFE) (8th wk). Oke $3,000. Last week, $3,600.

'Trapeze' Swings $4,112,500 Week On 405 Key Centre Bookings

What is believed to be the largest single week's gross in the history of the motion picture business, a total of $4,112,500, was chalked up by United Artists' "Trapeze" from July 28 to July 3, according to distribution v.p. William J. Heineman. Sum resulted from saturation bookings in 405 theatres in exchange and key cities. Film rental accruing from the mass dates in the U. S. and Canada amounted to $2,385,250, also said to be an industry record.

Situation whereby "Trapeze" was booked "blind" by exhibitors was described as "unique" by Heineman, According to the sales chief, theatremen bought the picture on the basis of its ingredients—the circus atmosphere and the names of Burt Lancaster, Tony Curtis, and Gina Lollobrigida. Normally, he said, it was difficult to line up that many dates for simultaneous showings during a one-week period. He noted that UA had a total of 600 prints available, but did not attempt to work them all since "spares" were required in areas where the picture was playing.

On the basis of the initial returns, Heineman estimates that the Hecht-Lancaster production will rack up a total of $10,000,000 in domsetic rentals. The picture, he said, will be booked in sub-runs and nabe houses as fast as clearance restrictions allow. The company's aim, he indicated, was as speedy a release as possible in order to cash in on the impact fo the national campaign, one of the largest in UA history. The saturation bookings were geared to coincide with the height of the national magazine, radio-tv, billboard, and newspaper campaign.

Terms for the majority of the bookings were on a 70-30-10 basis. Heineman said that the picture would not be sold for flat rentals and that a percentage arrangement would be sought for subsequent dates.

The record gross of $4,112,500 for the 405 dates does not include the receipts from the regional premiere engagements in Chicago, Los Angeles, and New York. It was also emphasized that the picture was held over in 336 of the 405 situations and moved over in 17 others. The New England area grosses did not measure up to the totals racked up in other sections of the country although the b.o. take from the territory was considerably above normal.

Diocese Raps 'Mom & Dad'

Albany, July 10.

Equating "sex filth" and "sex education," The Evangelist, paper of the Albany Catholic Diocese, has blasted "untrue and unsubstantiated endorsements given in an effort to induce Catholics to disregard the Legion of Decency" in connection with the showing of the picture "Mom and Dad."

In a frontpage blast, the Evangelist said Hygienic Productions, handling "Mom and Dad," had "spared no expense in an advertising campaign to draw patronage from a gullible and inquisitive public and . . . to justify sex filth on the grounds of sex education."

"Mom and Dad" is on the Legion Condemned list. The Appellate Division recently ordered the Board of Regents to license the picture and it has played indoor and some outdoor theatres.

British-Yank

Continued from page 3

problem of clearing it with every one of the 700 localities which put their trust in Watkins in the first place. British censorship is much more lenient in some respects and much tougher in others than its American Code counterpart.

"For instance," said Watkins, "we saw no reason to ban 'La Ronde' in Britain. We thought it was charming and gay. But then we have our 'X' classification that excludes children. I'm not sure I'd have passed the picture if I were in Shurlock's shoes." Watkins praised Shurlock's intelligence in handling the Code and the problems arising under it.

PITTSBURGH

(Continued from page 8)

looks to have a winner in this. Big $4,000 or over. Last week, reissue of "Citizen Kane" (RKO), only $1,700.

Stamley (SW) (3,800; 65-$1) — "Santiago" (WB). Alan Ladd can't make a dent against all of competition downtown and will be lucky to get miserable $6,000. Last week, "Animal World" (WB) and "Goodbye My Lady" (WB), $8,000.

Warner (SW) (1,365; $1.25-$2.40) — "Seven Wonders of World" (Indie) (12th wk). Still going great that house is adding another weekly matinee soon. Almost $19,000, great. Last week, with extra holiday shows, $20,000.

PHILADELPHIA

(Continued from page 8)

and "Goodbye My Lady" (WB), $5,000 in 6 days.

Stanton (SW) (1,483; 99-$1.35)— "Proud and Profane" (Par). Smash $21,000. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk), $8,500.

Trans-Lux (T-L) (500; 99-$1.80) —"Trapeze" (UA) (2d wk). Giant $20,000. Last week, $24,000.

Viking (Sley)-(1,000; 75-$1.49)— "Man In Gray Flannel Suit" (20th) (12th wk). Good $7,200. Last week, $8,500.

World (Pathe) (604; 99-$1.49)— "Last Ten Days" (Col) (3d wk). Fair $3,500. Last week, $4,000.

MINNEAPOLIS

(Continued from page 8)

"World Without End" (AA) and "Atomic Man" (AA), $4,500.

Radio City (Par) (4,100; 85-$1)— "Trapeze" (UA) (2d wk). Still box-office sizzler. Socko $12,000. Last week, $20,000.

RKO Orpheum (RKO) (2,800; 75-$1)—"Great Locomotive Chase" (BV). Not so potent here as other recent Disney pix but still fair at $8,500. Last week, "Toy Tiger" (U), $7,000.

RKO Pan (RKO) (2,650; 75-$1)— "The Searchers" (WB) (6th wk). Final stanza for this boxoffice high stepper. Healthy $4,000. Last week, $5,000.

State (Par) (2,300; 85-$1)— "Certain Feeling" (Par). Off to a roaring start with Bob Hope appearing in person opening night. Hope a local fave and this one looks fancy $10,000. Last week, "Kiss Before Dying" (UA), $4,000.

World (Mann) (400; 75-01.20)— "Catered Affair" (M-G) (2d wk). Mild $3,500. Last week, $3,500.

Dusk-to-Dawn

Continued from page 1

Hyde," "The Phantom of the Rue Morgue."

Time-Out for Groceries

New Haven, July 10.

A quintuple bill plus giveaways, advertised as a dusk-to-dawn show for the 4th of July eve, drew virtual capacity crowds for two of the Drive-Ins serving the New Haven area. The all-night pix pitch was a new lure for the local area which, heretofore, had seen only special midnight shows presented by both hardtops and ozoners.

The giveaways were designed to keep the customers from fleeing the temptations of the eatery too early. The Southington Drive-In gave each customer a chit for coffee and doughnuts redeemable after midnight, while the Bowl Drive-In, determined that its clientele should see the sun rise, dispensed free coffee and dunkers at dawn. In addition, as a stay-up lure for the female trade, the Bowl offered free powder kits ("$1.00 value") to the first 200 distaffers hitting the concession between 4 and 6 a.m.

Pix shown were mostly oldies and cheapies, and intermissions, cued to the progress of the chow line, were long. During the third break at the Southington, the natives grew restless and began blowing horns. The tooters were quieted by a voice over the P.A. system counseling them to respect the backseat slumbers of moppets and to give others time to fortify themselves at the refreshment stand before tackling the fourth flicker. About half the cars and perhaps their occupants finished the marathon by dawn's early light.

"I warned him: ONE PILL TOO MANY AND YOU CAN'T STOP!"

THE STORY OF THE HANDFUL OF HOPE THAT BECAME A FISTFUL OF HELL!

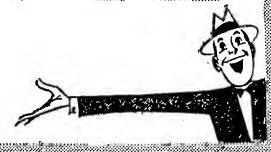
"You've got to stop taking those pills!"

A theme so violent we urge you to bring all your compassion and understanding to it!

Bigger than Life

COLOR by DE LUXE CINEMASCOPE®

SOON! 20th delivers its most startling attraction since THE SNAKE PIT... From the director of REBEL WITHOUT A CAUSE!



Checking Film Row

NEW YORK

Jack Ellis, in association with George Chasanas, picked up U. S. distribution rights to the French comedy, "Fruits of Summer." Directed by Raymond Bernard, it stars Edwige Feuillere.

Fred Todaro acquired ownership of Circle Film Laboratories.

George J. Waldman, indie distributor, inked a deal with American International Pictures whereby he will release 14 new pictures of the company in the N. Y., Buffalo and Albany exchange areas. Among them are "Girls in Prison" and "Hot Rod Girl."

CHICAGO

Vet Chicago indie exhib Van Nomikos, who recently acquired the Twin City Drive-in, Champaign, Ill., appointed his nephew, John Nomikos, manager of the ozoner.

Universal Chi exchange publicist Ben Katz blocking out exploitation campaign for "Away All Boats," set to play State-Lake, Chi, in late July or early August.

Plans to build a drive-in close to Chi's O'Hare International airport permanently stymied by city condemnation proceedings. Ozoner was too near a proposed runway.

Vet Stanley Warner theatre manager Harry M. Rouda resigned after a lifetime in showbiz. He formerly managed Shore Theatre and the Frloic here.

Theatrical attorney Thomas McConnell in Presbyterian Hospital recovering from a heart attack.

Variety Tent 26ers heading for Scwartz's Hotel, Elkhart Lake, Wis., on their annual summer outing July 13-15.

Duke Shumow re-opening Embassy Theatre, Chi.

PHILADELPHIA

Boyd Theatre has added a Tuesday matinee to accommodate summer visitors to "Seven Wonders of World."

Philly one of first eight key cities to play "Ten Commandments." Film comes into Goldman's Randolph in November.

Mickey Greenwald, former Screen Guild booker, now with Tri-State Buying and Booking.

Abe Sunberg now handling the Strand. Uptown nabe will operate on 24-hour basis.

Stanley Warner's Commodore, West Philly nabe, sold to private owner and dismantled.

Lou Kellman's "Li'l Davy and Dan'l Coon," first cartoon to be produced locally, booked into Stanley.

Pennypack Theatre, 1,000 seater in Frankford, which was remodeled to play stage shows, goes on block (July 19).

David Rosen, vet film salesman and producer's rep, now handling Continental Distributing product in Philly-Pittsburgh exchange areas.

William Goldman, prez of William Goldman Theatres, named director of the World Affairs Council of Philadelphia.

MINNEAPOLIS

Film salesman Joe Hawk switched from Republic to RKO, replacing Dick Power, who resigned at latter to enter another business.

Released from hospital where he was treated for heart attack, W. R. Frank, local circuit owner and Hollywood producer, ordered by physicians to continue inactive for at least six more weeks.

Bennie Berger, North Central Allied prexy and circuit owner, touring Europe with his wife, not expected back until mid-July.

Northwestern Variety Club Chief Barker and circuit owner Sim Heller and the wife also on European jaunt.

Charles Perrine, vet United Paramount Theatres veepee here, resigned to enter air-conditioning field.

Paramount's Charles Boasberg in town to confer with Minnesota Amus. Co. buyer-booker executive John Branton regarding forthcoming "Ten Commandments" and "War and Peace."

Martin Lebedoff's deluxe neighborhood Brynwood theatre to be a victim of a housing project's condemnation proceedings.

Film salesman Joe Hawk switched from Republic to RKO, replacing Dick Power at latter; Power resigned to enter another biz.

Martin Field, son of co-owner Harold Field of neighborhood St. Louis Park, new house manager, succeeding Harold Kaplan, deceased co-owner.

Allied Artists' "Shack Out on 101" had its Twin Cities' first-run at the local 100 ozoners which, ordinarily, is in the 35-day subsequent-run slot.

Bob Hope made a personal appearance Friday night (6) at Minneapolis State and St. Paul Paramount where his "That Certain Feeling" is current.

Minnesota Editorial Assn., to sponsor local preem of "Seven Wonders of World" at Century here Aug. 7 for scholarship fund benefit.

Ted Mann, circuit owner, back from New York where he lined up pictures for his neighborhood Suburban World.

Picketing of striking union booth projectionists at Skyline, Duluth, Minn., ozoner, in second month. Dispute is over whether one or two projectionists should be employed.

Four RKO starlets, touring country, informally modeled bathing suits at a local loop department store to plug "The First Traveling Saleslady."

Charles Perrine, vet United Paramount Theatres veepee here, resigned to enter air-conditioning field.

ALBANY

New Theatre in Hoosick Falls purchased by Charles Hart, owner of the General Stark in not-distant Bennington, Vt. This 500-seater has been dark since January. Jules Perlmutter, of Perlmutter Theatres, Albany, is now buying and booking the General Stark for Hart.

The Colonial has closed for the summer. The Delaware, Stanley Warner art house, also darkened until September.

Spencer McLoughlin, of the Strand in Waterville, purchased the Capitol in Richfield Springs from Burgess circuit of Ravena.

Harry Lamont installed mechanized playground at the Riverview Drive-In, Rotterdam Junction.

ST. LOUIS

Third person to become owner of an ozoner near Kennett, Mo., is James Singleton, Marked Tree, Ark. Project was opened in 1949 by H. E. Boyd, Kennett, who sold it six weeks ago to Thomas L. Singleton. A week later Singleton transferred the property to his son.

Charles E. Smith leased the Lamar, Arthur, Ill., from William Hoffman. The house formerly was managed by Harold Ramage who has taken over the Gem, Villa Grove, Ill., in a deal closed with George Barber, Tuscola, Ill.

Herschel E. Webster shuttered his Webster, Steelevill, Ill., for an indefinite period.

Plans under way for shuttering of three houses in Springfield, Ill., at an early date. They are the Pantheon, a Kerasotes Theatres unit; the Esquire and Southtown, both units of the Frisina Amus. Circuit. The Esquire is jointly-owned by the Kerasotes and Frisina organizations.

The Gem, Villa Grove, relighted under ownership of Harold Ramage.

Hardtops in St. Louis trade area shuttered in recent weeks include the Linda, Edina, Mo., a Pirtle Amus. unit; Grand, Eldorado, Ill., a Turner-Farrar Theatres unit; Joy, Pawnee, Ill., owned by Dale C. Turney and the Roxy, Shelbyville, Ill., a Frisina Amus. Co. unit.

Dion Peluso, manager of Fanchon & Marco's Fox Theatre, celebrating his 15th anni in that post.

The Marlowe, Herrin, Ill., darkened but the Annex, a smaller house in the same town, will continue to operate on fullweek sked. Both houses as well as nearby ozoner are owned by Marlowe Theatres.

Commonwealth Amus. Co. shuttered its Hall, Columbia, Mo., for summer but continues operation of the Boone, Missouri, Upton and Varsity in addition to an ozoner near that city.

PITTSBURGH

Joe Wayne, WB booker, resigned to join UA here as a salesman; replaces Norman Sper, who has gone with AA in Washington.

Bill Nesbitt and Republic Pictures have parted company, he had assisted several branch managers in last decade and plans to remain on Film Row in some capacity.

Irv and Molly Stein operating the Village Dollar Store across from Shadyside Theatre. He's a 20th-Fox salesman and she was a film inspector at that exchange for a number of years.

The new SW manager at Latonia Theatre, Oil City, is Ed Hungerman, formerly with circuit.

Century Family Theatre on Northside dark for first time in 36 years; may be reopened by Willie Richman, its owner, after he straightens out some legal matters with the widow of his brother, Samuel Richman.

William Serrao, New Kensington exhib, back in Citizens General Hospital following a second heart attack. Serrao has been inactive in theatre business since he was first stricken a year ago.

Lt. Morton Silverman, son of Dave Silverman, RKO exchange manager, returned to this country after tour of duty with the Army in Germany; expects discharge soon.

Joseph and Ernest Martin and Floyd Warren, Versailles Township drive-in owners, sold 14-acre tract for $92,500 to builders of $5,000,000 shopping center in that district.

Harry B. Martin closed the Penn Theatre in West Tarentum, which he leased and reopened only two months ago. Martin operates a confectonery store.

NEW ORLEANS

I. M. Gauthier, who early in year closed the Castle, White Castle, La., reopened the house.

B. F. Jones also reopened the Ritz, West Enterprise, Miss.

Titanus' Pitch

Continued from page 3

tions different here with no standins for top players and a more freewheeling manner of shooting with script changses done on the set when necessary. Film is a few days off schedule due to weather and a few accidents, with Mischa Auer throwing out his collarbone in a fall from a bandstand and Miss Trundy spraining an ankle tripping over a cable. Though a comedy, pic is getting all real location shooting in Monte Carlo, and there will be no background projection shots at all in the pic. Film will wind in August with release dates set for late January '57.

'Enthusiasm' Now a Necessary Tool

Reade and Blank Join Chorus of Criticism (That Word Again!) Against N. Y. Times

"Unless we continue to show enthusiasm for the future of the business, we might as well fold up right now," declared Walter Reade Jr. in analyzing the present state of the motion picture business. He sees "enthusiasm" the only weapon to fight prophets of doom.

Exhibitors, including himself, he pointed out, had considerable coin tied up in theatre holdings and he doubted very much that they would sit idly by and watch it go down the drain. "What else can I do but show an enthusiastic attitude?" he asked. He was joined by TOA prexy Myron Blank in decrying the "generalizations" voiced by Tom Pryor, the New York Times Hollywood correspondent, in blaming "sloppy" theatre operation as one of the main causes for the present b.o. decline. Both agreed that there was a "certain amount of truth" in Pryor's article, but that it was "stupid" in condemning all theatre operators. Reade noted that TOA had considered an official answer to Pryor's column, but after deliberation, had decided "to let it pass" rather than to rehash the subject.

On the basis of the new product going in release, Reade said he had noted a definite upbeat in business. The current crop of pictures, he said, looks good and he held high hopes for such Hollywood entries as "Trapeze," "The King and I," "The Proud and the Profane," "The Eddy Duchin Story" and "That Certain Feeling."

Blank indicated that TOA was always "pleased and happy" to sit down with production and distribution "to consider any proposition" aimed at improving the boxoffice. Both Blank and Reade reiterated the exhib complaint that man theatremen were unable to play certain pictures because of "the impossible terms."

Sindlinger Finds Potent Sell Lurking in Li'l Ole Trailers

On the basis of a Sindlinger & Co. survey of theatres in the Oklahoma City and County area, the coming attractions trailer is revealed as a potent influence in inducing patrons to see the picture advertised. The survey, conducted for 84 weeks ending June 9, shows that 72.5% of the patrons who returned to the same theatre for the "next change" say that the trailer was an influence in their wanting to see "this picture." At the same time, 84.7% of the patrons who returned could "play back" something they remembered from the coming attraction trailer they saw on their prior visit.

Breaking it down more specifically, the Sindlinger study notes that if "last week" 1,000 people attended a firstrun Oklahoma City theatre and were "exposed" to "this week's" trailer, "this week" 472 of "last week's" audience would come back to the same theatre; 328 of "last week's" audience who came back could tell interviewers something of "last week's" trailer; and 342 of "last week's" audience who came back would say that the trailer was the primary factor influencing their coming back.

Thus, the Sindlinger study concludes, that during the past 84 weeks, for every 1,000 people who attended a firstrun Oklahoma City theatre, 34.2% were motivated by the theatre trailer.

National Screen Service, a primary producer of trailers, reveals that the last authoritative statistics available on the subject were contained in a survey made by the Woman's Home Companion in 1947. This study indicated that of factors influencing attendance, trailers drew 31% of the patrons.

Carrying its study further, the Sindlinger report says that of the 342 people per 1,000 who attended a theatre because they were motivated by the trailer, 244 per 1,000 or 71.4% were frequent filmgoers, and that 98 per 1,000 or 26.6% were infrequent filmgoers. Breaking it down in terms of the admissions paid by the frequent and infrequent filmgoers, the Sindlinger survey concludes that during the 84-week period that for every $1,000 in gross at firstrun theatres, $348 came from expenditures which were motivated by the coming attraction trailer.

WISTFUL SANTA BARBARA

Scouts Film Festivals In Europe For Know-How's Sake

Berlin, July 10.

Ralph Jester was here during the recent Berlin Film Festival on behalf of the City of Santa Barbara in California. He proceeded to Stockholm and will also scout festivals at Venice and Edinburgh.

Jester is a costume designer for Paramount Pictures but his present tour is to write a report on the how, why and practical aspects of arranging local film festivals.

Santa Barbara has long dreamed of being the setting for the first international film festival to be held in America—though fairly near Hollywood.

Weinberger Tragedy

Continued from page 1

Television Working Press Assn. denounced the "premature publication" of the story and urged that newspapers, wire services, newsreels and wire services get together to draft a code governing kidnap cases—"a code that would give priority to getting the kidnap victim back unharmed regardless of the delay in the release of the story. This should be a voluntary code. It would involve no abridgement of freedom of information since the news media themselves would be the promulgators and enforcers of this code."

The Daily News' break on the story came in its early Thursday editions, and the Nassau County district attorney's office then permitted the other newspapers to cover the story. News managing editor Robert Shand denied breaking a confidence, explaining that the newspaper had gotten an early tip on the story and its early edition was out before he was informed of the request to hold back the story. Once the News' story had broken, however, it was useless to bind the other papers and media to a blackout.

The CBS-NBC hassle started Saturday night when the CBS camera crew was holding down the fort at Mineola Police Hqs. while others went off for dinner. Understanding, according to NBC, was that the CBS crew would protect the others on a sudden break, just as CBS had been protected during their meal breaks. When NBC and others got back from their 8 to 9 p.m. dinner break, they found the CBS camera crew gone, and rushing to the Weinbergers' home, found the CBS unit finishing off an appeal by Mrs. Morris Weinberger to the kidnapper to contact a priest, clergyman or rabbi the following day. Appeal asked all houses of worship to stay open on Sunday for the possibility that the kidnapper might work through one of them.

CBS rushed the film off in time for airing on the WCBS-TV (N. Y.) "The Late News" at 11 p.m. Meanwhile, NBC and the others got the Weinbergers to restage the appeal, and NBC got the filmed appeal on the air shortly after 11:15, too late for its "Saturday Night News" show. A strange twist to NBC's missing the story was the fact that John K. M. McCaffery, the NBC newscaster who has figured in the case through the kidnapper's mention of his news show on WRCA-TV and who has offered himself as the contact, was guesting on the "Saturday Night News" in another appeal to the kidnapper. McCaffery holds down the 11 p.m. newscasts weeknights but is subbed by Bob Smith on Saturdays.

What happened was that an uncle of the Weinbergers called the police station and requested the filmed appeal. NBC claims the uncle told CBS that the invitation to film the appeal was open to all and was meant to be relayed to all. But CBS maintained that it had already requested a filmed interview and it took the uncle's call to be a confirmation of this request. An earlier explanation, according to NBC, was by the CBS man on the spot, who was quoted as saying that "a story is a story; you got to get a beat when you can."

Loew's State

Continued from page 1

and of the new seating arrangement for legit. It's figured that a large segment of the huge balcony will be eliminated if the house goes legit.

Possibility of the State going legit reverses a trend that started on Broadway more than 25 years ago—the conversion of legit theatres to film emporiums. The Globe on Broadway, a film house for many years, is returning to legit via Cy Feuer, Ernie Martin, and William Zeckendorf.

Proposal for the State's future is part of an overall reappraisal of the Loew's Theatres operation. An efficiency expert is currently making a study of the company to enable the company toppers to establish a new modus operandi. The company has already been expanding heavily into the drive-in field. The circuit opened its third ozoner last week and will begin construction on a fourth shortly. It is also in search of additional sites.

In recent years, the State, previously a vaude-film house, has been having a difficult time and, in some respects, represented a "dead weight" to the chain. It has been having a tough time in obtaining top-grossing films in a period of a product shortage. Business, for the most part, has been spotty, with perhaps only three films during the past five years being big winners.

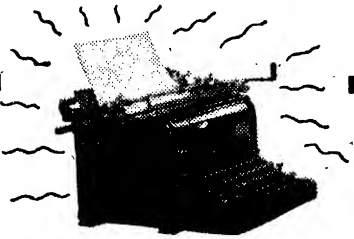
Real estate operators, meanwhile, have their eyes on Loew's Lexington which is located in the booming East 50's. Loew's reportedly has received an offer of $2,000,000 from builders who want to tear down the theatre to erect an office building. It's understood that the builders look with favor toward the inclusion of a new theatre which would be located in the basement of the new building.

EVERYBODY LIKES "SOMEBODY"!

N. Y. PREVIEW HIGHEST RATING IN HISTORY!

Public screening at Loew's Lexington topped M-G-M's 'Blackboard Jungle," previous champ in black and white drama category.

The Excitement of the Week is M-G-M's "SOMEBODY UP THERE LIKES ME"

HOT  TYPEWRITERS!

THE TRADE!

VARIETY RANKS IT WITH "I'LL CRY TOMORROW"

"Superbly done. The same gutsy dramatic quality featured in M-G-M's 'Love Me Or Leave Me' and 'I'll Cry Tomorrow,' is present here in full measure. Sure of strong word-of-mouth to aid the selling."

FILM DAILY PREDICTS: "STRONG BOX-OFFICE"

"Should score highly. First rate drama, touched off with fine bits of comedy."

M. P. EXHIBITOR FORECASTS: "BOX-OFFICE HIT"

"Superior! Could go far both box-office wise and from an entertainment viewpoint."

M. P. HERALD SAYS: "TO REPEAT BOOK'S SUCCESS"

"Having captured a large section of the reading public...destined to repeat its success as a motion picture."

SHOWMEN'S TRADE REVIEW: "EVERYBODY WILL LOVE IT"

"Excellent! Turbulent, exciting, heart-warming, terrific. Screen's most rewarding entertainment. Your patrons will thank you."

HOLLYWOOD REPORTER HAILS: "VERY BIG ONE"

"This will be one of the very Big Ones in box-office returns. Sock popular B.O. attraction with a great heart. One of the most absorbing pictures ever made."

M. P. DAILY SAYS: "IT WILL EARN A FORTUNE"

"Audience reaction rattled the rafters. It figures to earn a fortune."

THE N. Y. PRESS!

"Hard, biting movie—and a good one . . . these are real people. Paul Newman should jump to movie stardom with this role. First-rate!"
—**WILLIAM K. ZINSSER, Herald Tribune**

"Excellent! Genuine emotion . . . powerful. You'll find this picture extraordinarily appealing!"
—**ARCHER WINSTEN, Post**

"Tremendous crispness and pace!"
—**BOSLEY CROWTHER, Times**

"Amazing and heartening story . . . An effective human document . . . Well worth seeing!"
—**WANDA HALE, Daily News**

"Action . . . laughter and wit . . ."
—**ALTON COOK, World-Telegram**

"Immensely absorbing . . . remarkably realistic and compelling . . . believable at all times . . ."
—**ROSE PELSWICK, Journal-American**

"Sympathetic warmth that cannot be denied. Explosively funny humor. Take our advice. Go see it!"
—**JUSTIN GILBERT, Daily Mirror**

M-G-M presents "SOMEBODY UP THERE LIKES ME" starring PAUL NEWMAN • PIER ANGELI • with Everett Sloane • Eileen Heckart • and Sal Mineo • Screen Play by Ernest Lehman • Based on the Autobiography of Rocky Graziano Written with Rowland Barber • Directed by Robert Wise • Produced by Charles Schnee

(Available in Perspecta Stereophonic or 1-Channel Sound)

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....14
This Date, Last Year.....14

"HUNCHBACK OF PARIS"
(Shooting in Paris)
Prods.—Robert and Raymond Hakim
Dir.—Jean Delannoy
Gina Lollobrigida, Anthony Quinn, Jean Danet, Pleral, Philipe Clay
(Started April 17)

"BRINGING UP JOEY"
Prod.—Ben Schwalb
Dir.—Jean Yarbrough
Huntz Hall, Stanley Clements, Phillip Phillips, Joi Lansing, Bowery Boys
(Started June 22)

COLUMBIA

Starts, This Year.....10
This Date, Last Year.....10

"FIRE DOWN BELOW"
(Warwick Productions)
(Shooting in Trinidad)
Prods.—Irving Allen, A. R. Broccoli
Dir.—Robert Parish
Rita Hayworth, Robert Mitchum, Jack Lemmon, Edric Connar, Bonar Colleano, Joan Miller, Herbert Lom, Peter Illing.
(Started May 14)

"END AS A MAN"
(Horizon-American Production)
(Shooting in Florida)
Prod.—Sam Spiegel
Dir.—Jack Garfein
Ben Gazzara
(Started July 2)

WALT DISNEY

Starts, This Year 1
This Date, Last Year 1

METRO

Starts, This Year.....11
This Date, Last Year.....10

"RAINTREE COUNTY"
Prod.—David Lewis
Dir.—Edward Dmytryk
Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Myrna Hansen
(Started April 3)

"TEAHOUSE OF THE AUGUST MOON"
Prod.—Jack Cummings
Dir.—Daniel Mann
Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert, Paul Ford, Henry Morgan, Mitsuko Sawamura
(Started April 16)

"THE GREAT AMERICAN PASTIME"
Prod.—Henry Berman
Dir.—Herman Hoffman
Tom Ewell, Anne Francis, Ann Miller
(Started June 25)

PARAMOUNT

Starts, This Year..... 9
This Date, Last Year..... 5

"FUNNY FACE"
Prod.—Roger Edens
Dir.—Stanley Donen
Audrey Hepburn, Fred Astaire, Kay Thompson, Robert Flemyng, Michael Auclair
(Started April 9)

"THE RAINMAKER"
Prod.—Hal Wallis
Dir.—Joseph Anthony
Burt Lancaster, Katharine Hepburn, Wendell Corey, Lloyd Bridges, Earl Hollman, Cameron Prud'homme
(Started June 18)

"THE BUSTER KEATON STORY"
Prods.—Robert Smith, Sidney Sheldon
Dir.—Sidney Sheldon
Donald O'Connor, Ann Blyth, Rhonda Fleming, Peter Lorre, Larry Keating
(Started June 25)

REPUBLIC

Starts, This Year..... 4
This Date, Last Year.....12

RKO

Starts, This Year..... 6
This Date, Last Year..... 8

"BUNDLE OF JOY"
Prod.—Edmund Grainger
Dir.—Norman Taurog
Eddie Fisher, Debbie Reynolds, Adolph Menjou, Tommy Noonan, Nita Talbot, Scott Douglas, Howard McNear, Gil Stratton, Jr., Robert H. Harris, Una Merkel, Melville Cooper, Bill Goodwin, Roxanne Arlen
(Started June 11)

"RUN OF THE ARROW"
Prod.-Dir.—Samuel Fuller
Rod Stelger, Sarita Montiel, Ralph Meeker, Brian Keith, Col. Tim McCoy, Oliver Carey, H. M. Wynant, Jay C. Flippen, Stuart Randall, Charles Bronson, Frank de Kova, Billie Miller
(Started June 19)

"THE DAY THEY GAVE BABIES AWAY"
Prod.—Sam Wiesenthal
Dir.—Allen Reisner
Glynis Johns, Cameron Mitchell, Rex Thompson, Patty McCormack, Alan Hale, Hope Emerson, Ellen Corby
(Started June 25)

Hotel of the Stars
THE HOLLYWOOD KNICKERBOCKER
IN THE HEART OF HOLLYWOOD, CALIF.

20th CENTURY-FOX

Starts, This Year..... 8
This Date, Last Year..... 9

"BETWEEN HEAVEN AND HELL"
Prod.—David Weisbart
Dir.—Richard Fleischer
Robert Wagner, Terry Moore, Broderick Crawford, Buddy Ebsen, Skip Homeier, Robert Keith, L. Q. Jones, Harvey Lembeck, Tod Andrews, Biff Elliot, Ken Clark, Mark Damon, Bart Burns
(Started May 21)

"ANASTASIA"
(Shooting in London)
Prod.—Buddy Adler
Dir.—Anatole Litvak
Ingrid Bergman, Yul Brynner, Helen Hayes, Akim Tamiroff, Natalie Schafer
(Started June 4)

"TEENAGE REBEL"
Prod.—Charles Brackett
Dir.—Edmund Goulding
Ginger Rogers, Michael Rennie, Mildred Natwick, Betty Lou Kelm, Diane Jergens, Rusty Swope
(Started June 21)

UNIVERSAL

Starts, This Year.....14
This Date, Last Year.....15

"MISTER CORY"
Prod.—Robert Arthur
Dir.—Blake Edwards
Tony Curtis, Martha Hyer, Charles Bickford, Kathryn Grant, Willis Bouchey, Louise Lorimer, Joan Banks, William Reynolds, Russ Morgan, Henry Daniell
(Started May 21)

"THE INCREDIBLE SHRINKING MAN"
Prod.—Albert Zugsmith
Dir.—Jack Arnold
Grant Williams, Randy Stuart, April Kent, Paul Langton, Raymond Balley, William Schallert
(Started May 28)

"INTERLUDE"
(Shooting in Munich)
Prod.—Ross Hunter
Dir.—Douglas Sirk
June Allyson, Rossano Brazzi, Marianne Cook, Keith Andes, Ilka Chase, Frances Bergen, Francoise Rosay
(Started June 18)

"THE WORLD AND LITTLE WILLIE"
Prod.—Howard Christie
Dir.—Gerd Hoppner
Maureen O'Hara, Tim Hovey, John Forsythe, Frank Faylen
(Started June 27)

WARNER BROS.

Starts, This Year..... 5
This Date, Last Year.....12

"THE OLD MAN AND THE SEA"
(Shooting in Cuba)
Prod.—Leland Hayward
Dir.—Fred Zinnermann
Spencer Tracy
(Started April 4)

"THE GIRL HE LEFT BEHIND"
Prod.—Frank P. Rosenberg
Dir.—David Butler
Tab Hunter, Natalie Wood, Jessie Royce Landis, James Backus, Henry Jones, Alan King, Murray Hamilton, James Garner
(Started May 14)

"BUFFALO GRASS"
(Jaguar Productions)
(Shooting in Sonoro, Cal.)
Assoc. Prod.—George Bertholon
Dir.—Gordon Douglas
Alan Ladd, Virginia Mayo, Edmond O'Brien, Les Johnson, John Qualen
(Started June 25)

INDEPENDENT

"THE PRIDE AND THE PASSION"
(Stanley Kramer Productions)
(For UA Release)
(Shooting in Spain)
Prod.-Dir.—Stanley Kramer
Cary Grant, Frank Sinatra, Sophia Loren
(Started April 23)

"THE MONTE CARLO STORY"
(Titanus Films)
(UA Release)
(Shooting in Monaco)
Dir.—Sam Taylor
Marlene Dietrich, Vittorio De Sica, Arthur O'Connell
(Started May 22)

"SPRING REUNION"
(Bryna Productions)
(UA Release)
Prod.—Jerry Bresler
Dir.—Robert Pirosh
Betty Hutton, Dana Andrews, Jean Hagen, Robert Simon, Gordon Jones, Laura LaPlante
(Started June 4)

"DRANGO"
(Earlmar Productions)
(For UA Release)
Prod.-Dir.—Hall Bartlett
Jeff Chandler, Linda Darnell, Julie London, Donald Crisp, John Lupton, Ronald Howard
(Started June 5)

"LOVE STORY"
(UA Release)
Exec. Prod.—Bob Goldstein
Prod.—Herman Cohen
Dir.—Gerd Oswald
Barbara Stanwyck, Sterling Hayden, Raymond Burr, Fay Wray, Royal Dano, Virginia Grey, Dennis Cross, Robert Griffin, Jay Adler, Skippe. McNally, Malcolm Atterbury, Eddie Kafaftan
(Started June 11)

"HIDDEN FEAR"
(St. Aubrey-Kohn Production)
(UA Release)
Dir.—Andre de Toth
John Payne
(Started June 11)

"THE FLESH AND THE SPUR"
(Hy Productions)
(For American-International Release)
Exec. Prods.—Touch Connors, Charles Lyons
Prod.—Alex Gordon
Dir.—Edward L. Cahn
John Agar, Marla English, Touch Connors, Raymond Hatton, Joyce Meadows, Eddie Kafafian
(Started June 18)

"STAGECOACH TO FURY"
(Regal Films)
(20th-Fox Release)
(Shooting at Kanab, Utah)
Prod.—Earle Lyon
Dir.—William Claxton
Forrest Tucker, Mari Blanchard, Rudolfo Hoyos, Rico Alaniz, Paul Fix, Wallace Ford
(Started June 20)

"THE GUN AND THE GAVEL"
(Albert C. Gannaway Production)
Prod.-Dir.—Albert C. Gannaway
Faron Young, Louis Jean Heydt, Douglas Fowley, Lee Van Cleef, Lawrence Dobkin, Edward Colmans, Arleen Whelan, Jim Davis, Rick Vallin
(Started June 21)

"TWELVE ANGRY MEN"
(Orion-Nova Productions)
(UA Release)
(Shooting in New York)
Prods.—Reginald Rose, Henry Fonda
Dir.—Sidney Lumet
Henry Fonda, Lee J. Cobb, Ed Begley
(Started June 25)

Briefs from Lots

Hollywood, July 10.

Maureen O'Hara and **John Wayne** will team again in Metro's "The Wings of Eagles," to be directed by (again) **John Ford** . . . **Sol C. Siegel** signed Saul Chaplin as associate producer on "Les Girls" at Metro . . . Filmakers bought "Ten Hours To Doom," authored by **Fred Freiberger** . . . **Kathleen Crowley** drew femme lead opposite **William Bishop** in "The Phantom Stagecoach" at Columbia . . . **Charles Vidor** acquired screen rights to "Honey From a Dark Hive," novel by **Bernice Kavinsky** . . . **Edward Andrews** will co-star with **Leslie Nielsen** in "Captain Offense" at Metro . . . **Robert Keith** joins **Robert Ryan** and **Aldo Ray** in Security's "Men In War," a **Sidney Harmon** production.

Virginia Grey will be femme star in Republic's "Accused of Murder," adapted from the **W. R. Burnett** novel, "Vanity Role" . . . **Karen Sharpe** signed by ABC Productions for "Tennis Bums" . . . Former child player **Luana Patten** returns to the screen to play opposite **John Saxon** and **Sal Mineo** in Universal's "Crazy Love" . . . **Sidney Harmon** signed **Phil Pine** for third male lead in "Men In War" for UA release . . . **Richard Webb**, on loanout from Screen Gems, joins **William Bishop** and **Kathleen Crowley** in Columbia's "The Phantom Stagecoach" . . . Metro signed **Don Dubbins** for a role in "The Vintage" . . . **Robert Rossen** will direct **Darryl F. Zanuck's** "Island In the Sun," starting in the Bahamas in October.

Jean King Rousseau checked in at Universal to write her own story, "The Lonesome Gal," for production by **Albert Zugsmith** . . . **John Wayne** will be a guest star at RKO in "I Married a Woman," with **George Gobel** and **Diana Dors** in top roles . . . Metro penciled in **Rod Steiger** as publisher of a scandal mag in "Pattern of Malice" . . . Columbia signed **Michael Pate** for "The Captives" . . . **John Derek** drew male lead in "Showdown Creek" for United Artists release . . . **Jane Nigh** returns to films as femme lead in Allied Artists' "Out of This World" . . . Universal bought "The Devil's Hornpipe," musical by **Maxwell Anderson** and **Rouben Mamoulian**, with **James Cagney** starring

Schwarz

Continued from page 5

tion. "There is an oversupply of pictures," he said. "Our market can run comfortably on 350 films a year. That would still be fine with our 5,000 theatres. But it would be a great mistake if, in the wake of any import cut, German production would be stepped up to fill the gap."

Schwarz said he was firmly for a quid-pro-quo in German-American film relations. "The Americans take out from this market something like 60,000,000 mark ($15,000,000) a year. Is there any reason why we shouldn't get back at least 6,000,000 mark ($1,500,000) from the U. S.?" he asked.

He added that, in addition, Germany needed some form of aid plan, similar to the Eady plan in Britain, and noted that the Americans had favored such a project when it was proposed. "The producer today gets only 21% of the theatre take," Schwarz stated. "It's not enough. The industry needs better participation in its own boxoffice."

Schwarz, a strong proponent of German-American coproduction, said he was eager to sit down with Motion Picture Assn. of America prexy Eric Johnson to go over various aspects of industry relations "and to make him understand that some signs are needed that the American industry is willing to do more than just make empty gestures."

Inside Stuff—Pictures

Alderman Clarence Mack has asked Calgary's city council to urge the Alberta censor to ban crime films in the province. He said they have increased juvenile delinquency. Ald. Mack served notice of a motion asking that "films which under the guise of bearing a moral message glorify the terror vested in teen-age gangs, be banned."

Just back from England, where he sat in on final editing of "Tarzan and the Last Safari," filmed both in East Africa and England, producer Sol Lesser reports that since advent of commercial television last September British film theatre biz was off approximately one-third. "The British are panicky," he stressed, in spite of good product from America. "One of the circuits, which also produces pictures, has sharply curtailed production and may cut its program even further."

This being vacation (and catch-up-on-your-reading) time, a faultfinder (having caught up with the Don Mankiewicz novel, "Trial") enters the beef that Metro's filmization strayed from the shocking story line in the interest (as per screen tradition) of good conquering evil. Mankiewicz's novel had the Communist conspirators accomplishing their, diabolical ends—causing the Mexican boy on trial to be executed and thereby serving as a Commie martyr to aid future fund raising. In the film, the youngster is merely sent to reform school.

When Wall Streeter Stanley Kahn, Dan Arnstein and a syndicate which was to put up the $500,000 bankroll for Gregory Ratoff's independent production of "The Fifth Season" for 20th-Fox release, walked away from the venture it left Eddie Cantor holding the bag on some $100,000 in contracts he could have consummated for July and August. Comedian was to star in the Menasha Skulnik original legit role. Ratoff planned a July shooting schedule, taking the troupe to Paris for a Pierre Balmain haut couture fashion show (a switch from the play's original 7th Ave. and Miami Beach locale), with the rest to be shot in New York.

Film companies are re-appraising the national aspect of latter-day elaborate ad campaigns, having hit upon the realization there's no way of "pulling back" on national insertions although such retrenchment might be desirable. Overall campaign blueprinted to cost, perhaps, $1,200,000 typically includes $400,000 for national mag and supplements. Latter item is necessarily committed for in advance of local film openings. Now though there have been some instances where such a hefty outlay is proved not warranted for a particular picture, whereas it did seem right when the ads were mapped. It's a case of the film being of less boxoffice importance than originally thought.

Cuts can be made in local expenditures but there's just no way of reducing the national ad money.

Experience with credit system of theatre admission is still too new to draw any conclusions, two exhibitor leaders maintained last week. It proved a flop in a test in a New Jersey theatre operated by the Walter Reade chain. However, Walter Reade Jr., pointed out that the experiment was held during a period of a strike and labor unrest in the area and that therefore a true evaluation could not be determined.

Meanwhile, a credit system has been installed at the Cedar Rapids (Iowa) Drive-In operated by Theatre Owners of America prexy Myron Blank. The TOA chieftain said the policy had been started only a few weeks ago and that so far "it looked good," but that all aspects relating to billing and collection costs and "deadbeats" had not been fully analyzed as yet to determine if the policy will be continued.

Deal with The Selznick Co., Inc. to release David O. Selznick's production of Ernest Hemingway's "A Farewell to Arms" is the first of several similar arrangements which 20th-Fox is working out with "name" independent producers. Company, of course, will handle the indie efforts of Darryl F. Zanuck and is presently negotiating with Jerry Wald and William Goetz.

Selznick contribution, over which the indie producer will have complete autonomy, will be made in CinemaScope and DeLuxe color. Production is slated to begin between January and March of 1957. Jennifer Jones is set for the leading feminine role.

Agreement with the Selznick Co. also calls for 20th to handle the re-release in the U. S., Canada, Australia and certain other foreign countries of two previous Selznick hits—"Rebecca" and "The Third Man." Both films will be reissued by 20th in the U. S. and Canada this summer, accompanied by new bally campaigns.

Advertising-publicity committee of the Motion Picture Assn. of America has one more phase of its boxoffice stimulation program to work out before submitting the "package" to MPAA president Eric A. Johnston. Group is now trying to develop a major-scale merchandising idea, likely along the lines of a contest of some sort with prizes to be awarded the public.

Pinning this down has proved a toughie so far, with the legalistics and the costs still to be figured. If a kingsize budget is to be involved, it's a cinch that the MPAA member companies will want exhibition to share the bill. Any such project involves problems.

Set for presentation to Johnston are these proposals: press junket to Hollywood, the participants to include reps of newspapers in all cities over 100,000; personal calls by Johnston and other industryites on editors and publishers across the country; a thorough-going market study to determine the public's attitude toward films; a merchant-type premium stamp gimmick; direct advertising and co-op promotion with merchants, and, finally, the contest plan.

No Panic in Hollywood—Daff

Continued from page 3

Every cent spent will have to be carefully analyzed."

Audiences are no longer influenced by the cost of a picture. Too many other factors, including quality and proper selling, play an important role. Universal does not operate under a formula but seeks diversification, with every film a specialized subject. Disagreeing with the all-blockbuster trend, the U exec said "it takes more than money to make a movie."

Daff blamed the demands of personalities and guilds for making "a greater gamble today in production than ever before."

The U executive characterized the proposed industry boxoffice building campaign as "good for public relations" but that it represented only "part" of the job. He feels that a great many of the problems facing the industry must be solved on the local level via the revival of local showmanship. "A national campaign by a film company," he said, "is only a part of selling pictures. The local exhibitor must devise a campaign that is most effective in his area. Film selling has become too automatic in many respects. Many theatremen have repudiated methods that have made them important and successful. For example, what's happened to posters and heralds?"

In concluding his views on the state of the industry, Daff said that Universal "has unbounded faith in the future of the industry.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
TYRONE POWER · KIM NOVAK
in
"THE EDDY DUCHIN STORY"
In CinemaScope and Color
A Columbia Picture
and SPECTACULAR STAGE PRESENTATION

NO PERCENTAGE IN RATINGS

'Kaiser Hour' Shows Its Metal

"Kaiser Aluminum Hour" got off to snappy preem last week on the overnight Trendex scoreboard, showing up with the highest share of audience NBC-TV has pulled in the alternate Tuesday 9:30-10:30 period since last October, when the Kaiser predecessor, "Playwrights 56," bowed. Moreover, the second half-hour share of audience, opposite CBS-TV's "$64,000 Question," was higher than that of the first half-hour, first time that's happened, and on a night when a "64G" contestant went all the way, yet.

Average for the hour was a 12.0 rating and 30.5% share, compared with CBS-TV's 18.4 and 41.6%. By the half-hours, it was "Kaiser" 10.6 and 29.7% share, "Spotlight Theatre" 14.2 and 39.9% share on CBS and "DuPont Cavalcade Theatre" 4.6 and 30.9% share, "Question" rated a 22.5 and 52.3% share.

McCadden to Grind Out 180 Telepix In $6,300,000 Outlay on 5 Series

Hollywood, July 10.

Prexy George Burns of McCadden Productions last week promoted two new veepees, Maurice Morton and Al Simon, who will head up biz affairs and production departments, respectively.

McCadden will definitely have five series before the cameras at General Service Studios here next season, and two more are on the drawing boards for the following season. Four of next season's offerings, CBS-TV "Burns and Allen," and "Bob Cummings Show," and NBC-TV "People's Choice" and "Impact," are already renewed or firmly pacted. Fifth, "Courage," developed, by Simon, who also created "Impact," is expected to be signed for by the end of this month, probably by CBS-TV, for early 1957 start.

Next season, 40 new "B & A" stanzas will be lensed, with 12 repeats; 36 "People Choices," with 16 repeats; 35 "Bob Cummings," with 17 repeats; 39 "Courages," with 13 repeats; and 30 "Impacts," with nine reruns. This definitely puts 180 new half-hour telefilms on the McCadden sked for next year. With each budgeted at an estimated conservative average of $35,000, this gives McCadden a gross operating budget of $6,300,000 for next season, plus the McCadden teleblurb operation.

New series lineup also marks the McCadden entry into dramatic skeins, with "Courage" and "Impact," first time Burns has left the comedy area. Al Simon, who

(Continued on page 40)

'B'kfst,' ABC Eye-Opener

Chicago, July 10.

Don McNeill's morning "Breakfast Club" continues as ABC Radio's kingpin moneymaker. On the basis of current orders and renewals, the Chi originator looks to go into the fall cycle at least 80% of commercial capacity.

Latest to stake out a fall claim is the State Pharmacal Co., via R. Jack Scott agency, for 13 five-minute segments starting in September.

NBC-TV Running 'Round in Circles On 'Wash. Square'

NBC-TV has run into some stiff sales resistance on its 29 Ray Bolger starrers, "Washington Square," which the web is pitching for the Tuesday 8 to 9 hour. General Foods, which at first had been believed to be a cinch to grab the 20 outings, has now turned the series down completely and is no longer in the picture. And while NBC is said to have two prospective clients on the string, there's nothing approaching a deal yet.

General Foods' turndown is all the more interesting because NBC pitched the show in an unusual manner, giving the food company its choice of three separately-budgeted versions, one tagged at $167,000 per show (not including time), a second at $125,000 and a third at $100,000. Difference was said to be in guest stars and production values. NBC even went to the extent of setting up a closed circuit to General Foods on the show, but the answer was still no, it was more than GF wanted to spend.

Toni Riding Hi On NBC-TV Fri.

Simoniz is pulling out of NBC-TV's "Big Story" after a three-year ride as alternate sponsor with Pall Mall, but Toni Co. has signed to move in as the waxery's replacement . Buy gives Toni (via its Gillette parent) a three-pronged representation on NBC-TV Friday nights, via the alternate-week rides on the new Walter Winchell show (with Lorillard) and on "Story," plus the full-hour Gillette sponsorship of the fights, with the trio covering all but a half-hour of the Friday 8:30-11 period.

Pall Mall stays on as alternate sponsor, via SSC&B, which also repped Simoniz. Toni business, which starts this Friday (13), was placed via North Advertising of Chicago.

Woods Vice Edwards On ABC-TV Flickers

Allyn Edwards who has been hosting "Afternoon Film Festival" and "Famous Film Festival" since their beginning, is moving out of the ABC-TV brace to make way for Donald Woods. Woods starts on the feature film stanzas next week, according to the web.

Woods hosts CBS Radio's "Woolworth Hour" and did the commercials on NBC-TV's "Damon Runyon Theatre." Future status of Edwards, who quit an ayem radio spot on WRCA (N. Y.) to go over to ABC-TV on the ex-"Mr. Citizen," is not known now.

RADIO-TV PLAYS NUMBERS GAME

Networks and stations are now felt to be undermining the accuracy of ratings. The onus was once on the research companies for the alleged confusion that existed in measuring program popularity.

The big question, stemming from the disparities among rating results, was always "which rating d'ya read?" But today a time-buyer has to be constantly alert for "cute" interpretations given rating results by the networks. And if he happens to buy radio or tv station time he needs "Handbook on Special Rating-Week Audience Promotions" or, in some instances, a lie detector.

Ratings are inflated by coin giveaways of all types, bunching of good shows, etc., to attract non-listeners and viewers. But if audience hypoing were all, it's thought, agencies would have relatively few problems. What Madison Ave. finds itself having to do is discover some way to beat flatly false or weighted rating studies.

Because they subscribe to the original rating reports right along with the networks, and have researchers to "police" findings, ad agencies are not often hoodwinked by web rating interpretations. They are, however, often confused at the outset and they report that constantly having to check rating facts is an irritation. More important, some advertisers, who aren't as well informed as their agencies, carry away erroneous impressions from network propaganda that their 15% watchdogs might find hard to dispel.

Gimmickitis

The rating gimmicks of local radio and video stations aren't as easy to ferret out and nullify as the networks'. Occasionally, extraordinary hypoes are spotted: the fantastic giveaway didoes that the Milwaukee radio stations are indulging in, for instance. But most local gimmicks don't receive as much publicity, so Madison Ave. is generally in the dark about the "specialties" used in building local audiences. Some agencies get their own hirlings out in the field, at great expense, primarily to keep tabs on the true local rating picture. These displaced martini-drinkers are sometimes able to follow the local newspaper, check facts offered by competing stations and "ask around" on their own as to program popularity, but it's reportedly harder for them to play like the FBI and discover how some stations weight the actual rating reports.

Agencies fret over networks using the same rating service to make counter-claims. ABC, for example, recently accused NBC in

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Rivals Toss 'Antitrust' Bomb at CBS As FCC Examiner Favors Network In Hot Pitch for St. Loo Channel 11

Washington, July 10.

Arguments before the FCC yesterday (Mon.) on an examiner's report favoring CBS in the hot contest for Channel 11 in St. Louis produced plenty of fireworks with antitrust charges hurled against the network by competing applicants.

Commission's own broadcast bureau also entered the fray, contending that examiner Thomas Donahue's report of last September was "full of errors" and that it "should not be allowed to stand." Bureau counsel David Kraushaar attacked the web's local programming on its owned & operated stations and said the examiner "glossed over" this issue while emphasizing the need of a St. Louis station for CBS as a source of risk capital.

Bernard Koteen, counsel for 220 television Inc., headed by hotelman Harold Koplar, said the examiner became "intrigued" with the broadcast experience of CBS and "overlooked" the record of its o&o outlets. He charged that the network's tv station in New York has the poorest record of the o&o's in local live programming.

Paul Segal, counsel for St. Louis telecast Inc., owned by St. Louis Univ., a Jesuit institution, claimed the examiner made an "emotional" argument in saying that CBS should be permitted to get its full quota of VHF stations to strengthen its network position.

Segal said CBS "slept" on its opportunities for getting its quota of five V's in the early days of tv while NBC and ABC went ahead. "They (CBS)", said Segal, "fooled

(Continued on page 38)

Kintner's 'No' Opinion

Chicago, July 10.

The ABC-TV homeoffice in New York blew the whistle on Chi veep Sterling (Red) Quinlan's plans to install an "Editorial Box" in the late evening strip hosted by Ernie Simon. It had been Quinlan's intention to write the editorials for Simon's delivery.

But apparently remembering the constant hot water stirred up by the unbridled comments by gabber Tom Duggan in the same spot before he and Quinlan came to the parting of the ways earlier this year, prexy Robert Kintner fired back a "no, thanks" memo to the local veepee's soapboxing idea.

'Clock' to Tick 1 Hour Earlier In Pharma Buy

"Beat the Clock," due to be axed at the end of the summer by Sylvania after several years, has gotten its reprieve for at least another season, with Pharma-Craft Co. picking up the show for a year-round ride in the Saturday at 6:30 slot on CBS-TV. After weighing the matter for a couple of weeks, Pharma-Craft gave packagers Goodson-Todman and CBS the greenlight on its first regular-season network sponsorship order.

Pharma-Craft is currently sponsoring the show for the summer in Sylvania's Saturday 7:30 time slot on CBS, and came into the picture almost by accident. Sylvania had wanted to hiatus for the summer, but also wanted to protect its time slot for its "Clock" replacement, "The Buccaneer" telefilms. So it asked its agency, J. Walter Thmpson, if there was anybody in the shop who wanted "Clock" for the summer. Pharma-Craft said yes, and now is in to stay. It takes over the slot vacated by Gene Autry and Wrigley, with a September start.

CBS' ½-Hr. SRO In 'Giant' TV Sale

SRO sign for half-hour availabilities in nighttime was posted at CBS-TV this week with the sale by the network of its Wednesday at 7:30 period to General Mills. Latter is going on a juve kick for the half-hour with a brand-new Louis G. Cowan package, "Giant Step," described as a juvenile version of "$64,000 Question." General Mills deal was set via BBD&O.

Sale closes out all nighttime availabilities on the web for the fall, at least in the half-hour bracket. Only opening is one-third of the Thursday night "Playhouse 90." On the program side, there are two iffy half-hours, with R. J. Reynolds and Colgate yet to come up with a replacement—if any—for "Crusader" and Schlitz apparently not having yet made up its mind as to whether it will stay with "Playhouse of Stars" for another season. Both shows are on Friday nights.

Davis Joins Abrahams At Showcase Productions

Leo Davis, who last winter took over as producer of the live CBS-TV "General Electric Theatre" shows from Mort Abrahams at MCA, has now followed Abrahams out of the agency and joined him at Showcase Productions. Davis will operate as associate producer on NBC-TV's "Producers' Showcase", where Abrahams functions as exec producer.

Davis' appointment as Abrahams' successor took place when the latter became exec producer over both the "GE" and "Star Stage" live segments, with Davis having moved up from script editor. Previously, he was script boss on "Omnibus" and a producer of "You Are There." Abrahams, incidentally, joined the Jaffe & Jaffe Showcase outfit only a month ago.

KEX's 'Five Guys On A Beep'

By GEORGE ROSEN

Portland, Ore., July 10.

In the continuing quest of radio —be it on a network or local level —to find its proper niche in the future scheme of broadcasting, the programming pattern currently being evolved here by KEX under the managerial reins of Herb Bachman certainly merits serious consideration on a wide industry front.

Particularly at a time when the parent Westinghouse Broadcasting Co. is deemphasizing network affiliation toward the eventual achievement of a strictly indie status for all its radio stations, the "KEX experiment" may well translate itself into a WBC five-station pattern and serve as a blueprint for other AM outlets geared to serving the community.

When, a few months back, WBC prexy Don McGannon shifted Bachman from his job as research-sales promotion director of KPIX, the Westinghouse tv station in San Francisco, to head up the Portland operation, it represented a complete reversal of the present AM-to-tv managerial trend. But, despite his youth, Bachman is not new to the radio wars, having, in the pre-KPIX days, earned his AM stripe sat ABC in New York. (KEX, incidentally, is the only ABC affiliate within the WBC family, the other four carrying an NBC identification.)

Since there was a job to be done in overhauling the operation, Bachman accepted the Portland challenge eagerly. In three months' time KEX has achieved an upgraded status within the WBC broadcasting empire. And Portland is beginning to talk.

Since there was little coming off the ABC skein to cheer about, KEX first off realized the necessity of blocking off the network contribs in order to give the station a purely local character. How it is being achieved is one of the intriguing stories of a medium in transition. The payoff: KEX is second in popularity ratings only to Columbia's KOIN affiliate (which stems from Howard Lane's managerial acumen plus the fact that CBS is still hitting the bull's-eye in pursuing the old established methods of network programming). And KEX's Barney Keep has not only become the town's most pre-eminent deejay but one of the most popular personalities on the Portland kilocycles.

Deejay All the Way

The success of KEX is measured largely in terms of the manner in which the station has developed and exploited its quintet of disk jockeys. In addition to Keep, who holds down the 6 to 9 a.m. slots, there's Russ Conrad, who takes over the noon to 4 p.m. period; Bob Blackburn, who presides over the 4 to 7 p.m. segments; Bob Atkins, from 7:30 to midnight, and finally Al Priddy, who is the station's allnight (midnight to 6 a.m.) man. (The 9 a.m. to noon period is blocked off for the network.) These are the "Big Five" of KEX —and they practically dominate the whole programming schedule on a 24-hour round-the-clock basis (with, of course, the supplementary every-hour-on-the-hour newscasts and twice-a-day 15-minute news wrapups, since basically KEX operates on a music-news format.

But if the KEX formula is pri-

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Though Still a Babe, German TV In Scrappy Stage on Com'l Aspect; 'Culture' Gets the Profits (If Any)

By FRED HIFT

Munich, July 10.

Even though German television is still largely in its infancy, the industry is already split over the looming issue of commercial tv.

Video service in Western Germany is in the hands of the individual states, with viewers charged five marks (a little more than $1) a month for the privilege of tuning in. Come this fall, probably in November, the first sponsored shows will go on the air over the southern tv web, the Bayrischer Rundfunk circuit, which originates its shows from Munich.

It'll be a tame affair to start with, according to Friederich Sauer, one of the web's top execs. Sponsored shows will run 26 minutes each weekday, of which six minutes will be commercial plugs.

Authorization for the service, which will be telecast outside the regular sked (at 7:30 p. m.), was given only with the understanding that any profits would be allocated to "cultural purposes."

In other words, German tv being a public service and not allowed to show a profit, the only immediate purpose of roping sponsors is to widen the program appeal of the Bavarian stations. They cannot profit from the shows financially.

Explaining this roundabout way of getting its feet wet in commercial video, Sauer said it was hoped the improvement of the service would be a factor in eventual discussions of a fully authorized commercial sked. Television in Germany comes within the purview of the Postoffice and attempts are under way to centralize it in Bonn, a scheme that is opposed by the individual states.

TV Poison to Press

There is considerable opposition to commercial tv among the German press, the reasoning being that, should sponsored video catch on big, it might affect the paper's ad revenue. However, several of the big papers themselves have ap-

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Brick-Conditioner

Hamburg, July 10.

Hamburg television studios are air-cooled via an ingenious device which circulates the fresh and properly moist air through holes in the bricks that make up the studio walls.

Air is changed 14 to 15 times an hour in this fashion and the procedure is completely noiseless, keeping the studio comfortable at all times. System cost 1,700,000 marks (a little over $400,000) to put in. Studio has been operating since 1954.

'MASQUERADE PARTY' GETS BRIT. EDITION

"Masquerade Party," which appears on ABC-TV, has been sold to London's weekday commercial channel by producer Herb Wolf. Deal was concluded with Britisher Jack Hylton for a July 27 launching.

Wolf hopes to fly the complete U. S. panel—Peter Donald, Ilka Chase, Betsy Palmer, Ogden Nash and Bobby Sherwood—to London to break in the British panel via several dry runs. Wolf thereafter will supply a "mystery guest" from the U. S. each week. Hylton will reciprocate with British celebs every other week.

Show, seen in U. S. at 10 p.m. Saturdays, will appear in England on Fridays.

Spot $2,000,000 In Clorox TV Bow

Clorox Chemical Co., one of the last holdouts on television among detergent makers, is understood to be planning an initial video budget of $2,000,000. Outfit is said to be buying into national spot this fall.

Television Bureau of Advertising has been plugging for increased tv expenditures by detergent makers for the past year, and the promotion bureau has been concentrating particularly hard on Clorox and its agency Honig, Cooper.

Clorox coin is being blueprinted for a spread in 38 tv markets the first time around.

Norman Baer to Ad Agcy.

Norman Baer has joined Lewin, Williams & Saylor as director of the N. Y. agency's radio and tv department. The former partner in Gerry Gross-Norman Baer Productions held the same post with Hilton & Riggio agency.

SAMMY KAYE

Columbia Records-current release, "EVERY SUNDAY MORNING" b/w "ONCE AGAIN."

New album release, "Sammy Kaye Swings and Sways MY FAIR LADY (For Dancing)."

On ABC Radio—"Sunday Serenade"

Telepix Sales Brighten WPIX Picture; Sports And 'Popeye' Near SRO

With eight half-hour syndicated shows already fully sponsored and nine other half-hour telepic shows half-sponsored for the fall season, the sales picture at WPIX, N. Y., indie, looks bright.

In addition, the station's Madison Square Garden fall and winter sports program is already three-quarters sponsored, and its new "Popeye" cartoon series is sold out to participants three days weekly.

The "Popeye" series, a recently purchased package of 234 cartoons, was offered for sale only last week, and 14 of the 20 participations in the Monday-through-Friday shows were quickly sold.

The New York Daily News station plans to showcase its "Popeye" series in the same format as its "Clubhouse Gang Comedies" programmer, utilizing an emcee. The "Popeye" show will be telecast 6 to 6:30 p.m., Monday through Friday, starting Sept. 10; Saturdays, 5:30 to 6 p.m., starting Sept. 8; and Sundays, 5 to 5:30 p.m., starting Sept. 9.

Wanted: A 'Voice' for Radio

Washington, July 10.

A contest to obtain an appropriate audio symbol to be used by radio stations which subscribe to the industry's AM code was started last week by the NARTB.

In a letter to radio members of the association, John F. Meagher, NARTB radio v.p., invited staff personnel of stations and networks to offer suggestions for "a sound or sequence of sounds to precede, background or follow a special identification announcement" not to exceed 10 seconds.

Meagher also solicited ideas for a visual symbol or trademark for use by code subscribers for their letterheads, statements, ads, etc.

NARTB will award a transistorized portable radio for the selected symbols.

TV Passes Driver's Test

NBC-Sponsored Advertest Survey Cites Medium As 'Strongest' in Luring Prospects

Following swiftly on the heels of strong pitches by the Television Bureau of Advertising and ABC-TV to the nation's automakers, NBC-TV this week brought out its new Advertest survey of dealer and consumer reaction to media which demonstrates a strong superiority of television over other methods of advertising new cars. NBC board chairman Pat Weaver, who was in Detroit last week to sew up the General Motors sponsorship of "Wide Wide World," broke the Advertest survey open in a series of presentations there with all the top automakers.

Not only do dealers view television as the strongest medium in attracting prospects to the showroom and preselling the product, but they feel the auto manufacturers should spend more in tv instead of cutting back. Advertest found that 59% of the dealers felt that television should be the choice if the manufacturers concernced "wanted to put most of their national advertising budget into one kind of advertising." Newspapers were second with 38% of the dealers, magazine third with 10% and all others had 4%.

To the question of what kind of national advertising is most effective in "getting people to visit your showroom," 59% of the 128 dealers interviewed replied television, 43% newspapers, 12% magazines and 15% all others. On preselling the prospect, 59% favored television, 36% newspapers, 21% magazines and 9% all others. Final dealer question, whether tv advertising should be increased, cut back or kept at present levels, 51% favored an increase, 42% said keep the same and only 5% said cut it back.

On the consumer level, 335 of these interviewed in showrooms were asked whether they had seen any advertising for the showroom's make recently, and if yes, what kind was it. Of those replying yes, 71% said television, 42% magazines, 40% newspapers and

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CBS-TV TO TRY LUCK WITH PUCK

CBS-TV will move into a new sports area this winter with Saturday afternoon telecasts of the National Hockey League games, the first time hockey will have been carried on a network basis. Game has been carried locally, in New York and elsewhere, but the network schedule marks a "first" for the game and for CBS-TV, which last year had pro basketball in the Saturday afternoon slotting.

Coverage begins in January, after the pro football slate, with Bud Palmer as commentator.

Sully Puts Steve Back in Place (2)

Ed Sullivan restored the Trendex status quo over the weekend by retrieving his Sunday night domination over the 8 to 9 period through the administration of a 20.8 to 14.7 licking to Steve Allen. All of which seems to prove that anyone needing a fast rating hike oughta go out and book Elvis Presley as guest star, since the week before, with Presley headlining, the scorecard read in reverse order, with Allen getting a 20.2 and Sullivan a 14.8. Presley a couple of months earlier had boosted Milton Berle's stock to the point where he outrated Phil Silvers for the first time since Silvers shifted to the Tuesday at 8 slot early in the season.

Sullivan picked up a 57.2% share of audience to match his 20.8 rating, while Allen accounted for a 37.7% share. ABC-TV's "Famous Film Festival" managed a 3.3 rating and 8.2% share.

This was Allen's third outing in his new Sunday spot, and NBC pointed out that even dismissing the second-week victory as a Presley pushover, the latest Trendex represents a gain over the opening show, which pulled a 13.3 rating and 33.7% share.

'Forest Ranger' May Push Out Dunninger on ABC-TV

"The Forest Ranger," a half-hour telefilm series being produced by Hal Roach and Ben Fox for ABC Film Syndication, is a hot prospect to replace the Dunninger stanza Wednesdays at 8:30 on ABC-TV next fall.

American Tobacco, which alternates with Pearson Pharmacal at that hour, is behind the contemplated change. ABC Film operates independent of the netwrok.

BBC's New Guys

London, July 10.

Three new members have been elected to the board of governors of the British Broadcasting Corp. to replace retiring members, and Sir Phillip Morris, 54, has been reappointed governor and vice-chairman.

Newcomers are the Earl of Balfour, 53, to be national governor for Scotland (he'll get $2,800 a year); Thelma Cazalet-Keir, 57, ($1,680 a year) and Florence Hancock, 63, ($1,680).

In the Wake of 'Press Conference'

Washington, July 10.

A volley of newspaper fireworks, unprecedented in the history of a televised news show, marked the July 4 debut of Martha Rountree's "Press Conference." Its bow on the NBC network set off a rash of headlines and editorials equally divided between the big scoop of the show—announcement of the anti-trust suit against General Motors—and a controversy over the propriety of a Cabinet officer reserving a major news story for a commercial tv show. Debate promises to range long after the GM suit has become yesterday's news.

Miss Rountree, founder of "Meet the Press" and its co-producer before she sold out to partner Lawrence Spivak over two years ago, met blast with blast. She immediately dispatched a telegram to Editor and Publisher, trade paper of the newspaper industry, and leader of the criticism against Attorney General Herbert Brownell, as well as against the 16 newsmen participating in show. She also sent copies of her rebuttal to editors of dailies which carried editorial censure of her latest brainchild.

Main points of Miss Rountree's defense, topped by an indignant "What's all the shouting about anyway?" were:

1. Correspondents of all media are invited to sit in on show, provided with working space, and even given privilege of "scooping" show by phoning in their stories during show.

2. Guests are pledged to remain after show for a free and open press conference open to all reporters.

3. A firm denial that prerequisite for guest stint is a news scoop. Guests, however, are invited "to take advantage of our vast network coverage and press on hand—to make an announcement.

Todd Wright, editor of Miss Rountree's "Facts" magazine, went a step further in another wired reply. He pointed out that newspapers, too, are "sponsored" by advertisers, and stressed that tv had succeeded where the entire Washington press corps had failed. It had flushed the attorney general into the open for a press conference.

Newspaper indignation seemed to be confined to the indignity of being scooped by commercially sponsored tv. As far as could be learned, papers voiced no objection to having their own staffers participate in this scooping. In fact, there appears to be general recognition of the value of the publicity attached to labeling newspaper affiliation of participating reporters. Outstanding exception to this is the Associated Press, which has a standing rule barring its reporters from appearing on any show with political overtones. United Press had a rep on show, as did other news services and syndicates.

Editor and Publisher has taken an unequivocal stand on the ethics of both Government officials and reporters appearing on a commercial show. In an editorial, preceding launching of show, E & P urged newsmen to "search their own consciences to see if they are not helping change the whole concept of the release of Government news to the detriment of themselves and those who employ them." Editorializing after the show, same publication said, "Members of the Washington press

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CBS-TV's Party For Both Parties

CBS-TV's closed-circuit demonstrations of its coverage plans for the political conventions will be used to get the National Committee chairmen of both parties on a single hookup with all their national party delegates throughout the country. The two telecasts, July 23 and 25, will feature Paul M. Butler, Democratic chairman, and Leonard Hall, Republican chairman, addressing their assembled delegates on the eve of the conventions.

Some 7,000 delegates of both parties will assemble for the closed-circuits in every state, sitting in at stations or other accommodations arranged by CBS-TV affiliates (Savoy-Plaza Hotel will be used both days in N. Y.). In addition to the two party chieftains, CBS news-pubaffairs v.p. Sig Mickelson and newsmen Walter Cronkite, Bob Trout, Doug Edwards and Charles Collingwood will address the delegates, along with the 48 governors and newspapermen invited to attend. Demos have their innings July 23, GOP the 25th.

2 Boards on Mat To Control KEAR

San Francisco, July 10.

Hearing on a writ of mandamus to determine which board of directors rightfully represents Bay Radio Inc. and its longhair music outlet, KEAR, will be held Thursday (12) before Superior Judge Twain Michelsen. Milton Stern Jr., lawyer for a group of dissident stockholders, served the writ on Stephen A. Cisler, KEAR's manager.

Stern represents stockholders who bought $60,000 worth of stock over two years ago to keep the 10,000-watt independent on the air. At a June 18 stockholders meeting Stern was ousted, but promptly held a meeting of his own and elected a new set of directors.

Meantime, Cisler, who had owned the station, leased it to David M. Segal, president of Mid-American Broadcasting Co., Denver, who paid more than $400,000 in a lease-purchase arrangement. Segal's intervention allowed Cisler to pay off KEAR's debts and return it to the air—U. S. Treasury agents had padlocked it May 31 for nonpayment of back taxes.

If Stern's action is successful, a similar writ may be brought against Segal. The KEAR lease is now pending before the FCC.

RADIO NETWORKS MUSCLING IN

Radio's 'Golden Egghead' Era?

Anent the matter of the radio network function in a tv era, one highly placed executive sees the day not too far off when one or more radio webs will go into the business of programming for 'minority groups"—intellectual minorities, that is—at night. He sees nighttime television as replacing radio as the mass medium designed to reach the broadest number of people with communications and entertainment, and consequently views the next logical step for network radio as hitting a highly selective audience.

Such a radio service might, for example, include a half-hour series on the Dead Sea Scrolls, another hour on jazz (both music and analysis), another on semantics, etc.; while in the category of the lowered-brow might be a photography, a stamp, a gardening, etc., series. Exec believes that this "selective audience" in each area might well duplicate in size the audience levels of current nighttime network programming.

Big problem would be to get sponsors and stations to try it. The sponsorship problem might solve itself if it could be proved that the audience level is high enough. But the big problem would be station clearance. In this respect, the exec points out that a network could make an extra-special appeal for the clearance of one half-hour, and if that works out audience and sponsorwise, could then institute a second half-hour, a third, etc., up to saturation point.

FCC Examiner Gives Greenlight To a Second Com'l VHF in Pitt

Washington, July 10.

Obstacles to establishment of a second commercial VHF station in Pittsburgh, largest city in the country with only one V, appeared to be about cleared last week when an FCC examiner recommended that the Commission's grant, issued almost a year ago to WWSW Inc. of Channel 11, be affirmed. The recommendation becomes final in 40 days unless appealed to the Commission.

Agency's authorization to WWSW Inc. (WIIC), a merger of the William Block (Pittsburgh Post Gazette, Toledo Blade) and H. K. Brennen interests (Pittsburgh Radio Supply House), had been challenged by UHF station WENS and became the subject of further hearings. Last January, the U. S. Court of Appeals ordered the grant stayed pending the outcome of the hearings.

Among the issues on which the case was reconsidered was a question as to whether the merger agreement, under which the Brennen interests withdrew their application and were given the right to acquire 50% of WWSW Inc. at a future time, constituted an unauthorized transfer of control. Another issue concerned a question of premature construction of the station.

Examiner Hugh B. Hutchinson, in affirming the Commissions grant, found "no valid justification" for a determination that the authorization should be set aside. "On the contrary," he ruled, "the evidence fully supports the conclusion that the affirmation of such grant would serve the public interest."

Original hearings on the Channel 11 contest began nearly two years ago. Westinghouse, one of the applicants, withdrew from the contest when it reached an agreement in December, 1954, to pur-

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Tap Sarnoffs On NBC-WBC Swap?

Group of NBC brass, headed by parent RCA board chairman Gen. David Sarnoff and NBC prez Robert W. Sarnoff, were reportedly called before the grand jury investigating the NBC-Westinghouse station swap in Philadelphia Monday (9). They followed to the Federal grand jury stand a quartet of Westinghouse Broadcasting Co. execs who testified last week.

The Westinghouse reps, who gave their version of the events leading up to the swap of WPTZ and KYW in Philadelphia for WNBK and WTAM in Cleveland, plus $3,000,000 in cash, were Donald H. McGannon, WBC prez, Chris J. Witting, now Westinghouse v.p. over consumer products but at the time of the swap WBC prez, and Joseph E. Baudino, WBC v.p. in charge of the Washington office.

1st 'Translator' Bids

Washington, July 10.

First applications for "translator" stations were received by the FCC yesterday (Mon.) Two were filed by radio station KIBS, Bishop, Calif., to rebroadcast programs from established tv outlets to serve the area.

Translators operate on a special group of UHF channels.

FCC Postscript On AB-PT Link: 'We Wuz Right'

Washington, July 10.

Was the FCC right in approving the merger of the ABC network with United Paramount Theatres? When this question was raised before the House Judiciary Committee, Comr. Rosel Hyde said: "I think the public interest was served by a grant of the merger. It was a very significant development for a third network with capital and showmanship to get into television."

Committee inquiry into the merger began with counsel Samuel Pierce asking, "Was not ABC turned over to a chain of theatres?"

Hyde replied, "I prefer to answer that by saying we think a third national network was set up." And subsequent events, since the merger was approved in 1953, which saw the growth of ABC as a competitive force in television, said Hyde, justified the Commission's action.

However, Committee Chairman Emanuel Celler (D.-N.Y.) thought the Department of Justice was "very laggard" in waiting until the FCC had completed proceedings on the merger before raising an anti-trust question.

NBC Spot Sales Taps Execs for Promotions

Series of promotions at NBC Spot Sales, designed to strengthen the radio side of the combined radio-tv operation under John H. Reber, sees George S. Dietrich, currently national manager of radio spot sales, upped to the new post of director of radio spot sales. Also in the radio area, Fred Lyons, a sales staffer, moves up to manager of the central division office of radio spot sales and Larry Surles, currently a television spot salesman, moves up to eastern division of radio spot sales.

Mort Gaffin, manager of new business and promotion for radio and tv, is upped to director of new biz and promotion.

TREADING ON LOCAL GROUND

By BOB CHANDLER

Network radio, already beset by a paradox that sees it athirst in a sea of local-station plenty, is facing still another and even more difficult anomaly—a split in its own ranks with one network making a strong comeback while the others continue their decline.

The powerful daytime thrust by CBS Radio that sees it operating at about 60% of SRO between the hours of 10 a.m. and 4 p.m., when set against the daytime crisis at NBC and the virtual static situations at ABC and Mutual, point up some additional danger signals for network radio. For in the main, the opposite trends in business at the two major networks breaks down to the basic programming philosophy of the webs and their evaluation function in today's tv era.

First off, it's admitted all around that tv has all but usurped radio's function as a pure entertainment medium at night—pure entertainment meaning drama, comedy and variety. But the daytime is entirely another story, with programmers, agencies and above all audience having and showing their reservations about the impact of daytime tv. There's not a network radio exec who isn't bullish about the future of daytime network radio.

Consequently, if radio is still in a strong position as an entertainment medium in the daytime, as opposed, for example, to a music & news medium, how come all the trouble?

It's reasonable to accept the premise that CBS has retained and increased its audience, and hence its sponsors, with a straight-entertainment daytime policy of personality-variety shows and soap-operas. ABC's morning combine of "Breakfast Club" and a string of soaps has remained strong. Mutual has fared well during the day only with its news shows.

The NBC decision, following the scrapping of "Weekday," to install live bands from 10 a.m. to noon again points up the question of the network function. NBC's decision was obviously the implementation of its desire literally to hop aboard the bandwagon of that most successful of all local radio formulas, music and news. But by definition, a network exists to supply program and sale services to stations which they can't duplicate. NBC couldn't use records—any old station can do that—so it had to go live. But basically, isn't it the same music & news formula, dressed up somewhat with a "su-

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Telestudios to Pre-Test Shows and Commercials In 1st Closed Circuit

Telestudios, indie tv studios in N. Y., will conduct its first closed-circuit pretesting of programming and commercials on Monday (16), telecasting the test to a group of 500 families living in a Far Rockaway middle income housing development.

The testing system, called Closed Circuit Audience Research (CCAR), was engineered in cooperation with Amplitel Inc. and will cover more than 3,000 tv homes in the metropolitan area. Programs especially designed for testing audience reaction will be piped directly to the home receivers of this pre-selected audience panel. Their responses will be tabulated and analyzed by a research organization for the use of subscribing advertising agencies and sponsors. Several major advertising agencies are participating in the initial test.

In New York, the programs will be received on Channel 6, unused locally. Conversion to the Channel 6 frequency is accomplished after the signal reaches the viewer's building, obviating any involvement with the FCC.

Westinghouse Raps NBC Price Policy, Audience Dip in Daytime Radio Exit

Westinghouse Broadcasting Co. this week finalized its decision to drop NBC Radio's daytime schedule on its four NBC affiliates. The move was expected, but a surprising element was the strong attack made on NBC's "pricing policies and station compensation" by WBC prez Donald H. McGannon in a statement accompanying the decision.

Avoiding any reference to the network's new "Bandstand" programming in the morning and dramatics in the afternoon, McGannon struck out at the "serious audience situation, coupled with the underpricing of radio and station compensation," which "precipitated this decision." He said that "the almost minimal income received by the stations from the network was not in proportion to the time devoted to network programming" and added that the effect of the web's pricing policies has been and will be to divert national spot business from the stations.

Decision to drop the daytime programming—and ultimately the nighttime schedule—takes effect next Monday (16) and "comes after some 16 months of discussions between Westinghouse and NBC, in which we reviewed the downward trend in audience during network time periods and the upward trend in local time periods," McGannon said. "From these facts springs the conviction that radio must be primarily local. The network obviously disagrees with this position. We also differ with respect to network pricing of radio and station compensation."

Westinghouse was poised to drop the daytime schedule (it will continue to carry parts of the week-end "Monitor") two weeks ago, but held off until NBC's affiliates executive committee meeting and the "Bandstand" decision that came out of the session. While McGannon didn't mention the new programming, it is known that he and other Westinghouse execs are dubious about it, just as they were dubious about the potentialities of "Weekday," which has cued the current crisis.

McGannon said that "radio is a

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Freezing the Bard

London, July 10.

Shakespeare on ice, the subject of many a crack over the past years, became a reality on British commercial tv last Saturday (7) in a show networked between London and the Midlands.

Jocelyn James played Desdemona to Peter Sellers' Othello in an excerpt from the last act of "Othello" by Johnny Speight and Dick Barrie, "based on an idea" by William Shakespeare. Valentine Dyall, who was featured, also commentated this production on ice.

NBC Wants Berle For 'Top Banana'; Silvers Deal Dim

With "Top Banana" now definitely pencilled in as the November entry in NBC-TV's Saturday spec roster, the network is talking to Milton Berle about the possibility of taking the lead. Web had originally approached Phil Silvers to recreate his original Broadway role, but reportedly was unable to set a deal because of Silvers' CBS ties. Nanette Fabray looks set to reprise her Broadway stint as the femme lead.

Dave Tebet, who's riding herd over the project pending the assignment of a producer to the show, planed to the Coast last week for a two-week stopover, during which he'll huddle on the Coast originations and look for additional spec material. But he'll also be busy wooing Berle for the stint.

ROBSON MOVED IN AS 'CBS WORKSHOP' REINER

Hollywood, July 10.

William N. Robson, vet CBS Radio producer-director, has been named producer of the Hollywood end of "CBS Radio Workshop" as replacement for Antony Ellis, who has begged off the assignment because of the pressures of indie motion picture production with actor William Conrad. Ellis, however, will continue to produce and direct "Romance" and "Suspense" for the web.

Robson's already been represented on the current "Workshop" cycle, latest being last week's (6) "Portrait of Paris." He was also active in the earlier "Workshop" outings in New York. Paul Roberts continues to produce the N. Y. end.

A second CBS appointment on the Coast is the promotion of Jack Daley, production coordinator on the "Amos 'n' Andy Music Hall," to the post of script editor for network programs in Hollywood.

RCA Names Kennedy Its Merchandise V.P.

Martin F. Kennedy has been named v.p. in charge of merchandising for RCA. He's been director of RCA regional operations for nearly two years, and in his new post will be responsible for distribution and regional offices of RCA, advertising and sales promotion and economic planning.

Bennett joined RCA in 1946 as a sales staff assistant and subsequently moved into the post of manager of theatre equipment sales, after which he served as assistant director of eastern regional operations and manager of the western region.

Phila. Bulletin Talks 2d TV'er

The Philadelphia Bulletin, which owns WCAU-TV and WCAU in Philadelphia, is dickering for a stake in a second tv'er, WGBI-TV, the CBS-TV affiliate in Scranton. Latter is a UHF'er that's been in business since 1953.

Spokesman for WCAU-TV said there have been "conversations" about purchase of an interest in the station, but "no contracts have been signed yet." Report is that the Bulletin wants to buy a 50% interest in the Scranton outlet, but the spokesman said the talks were "general" and have explored other possibilities as well.

'Bandstand' Simulcast Brings NBC-TV Shifts

NBC, which will install its two-hour live bands series on morning radio starting July 30, will pick up a half-hour of the music series on a simulcast basis starting at that time, with the "Bandstand" tv-er moving in as replacement for Ernie Kovacs in the 10:30-11 NBC-TV strip.

Move will cause a minor reshuffle, since the Barry & Enright "Tic Tac Dough" quizzer was originally slated to fill the 10:30 time. "TTD," however, will shift to the noon to 12:30 strip, replacing the now-sustaining "Feather Your Nest," which gets the axe. "It Could Be You" moves to 12:30 as originally planned.

L. A. Telestations 'Living It Up' Against Encroachment by Flickers and Vidpix

Hollywood, July 10.

Live video seems to holding its own in the local programming of the seven L.A. tv stations, despite the influx of old feature and new telefilm packages.

At least one indie, KCOP, Copley Press outlet, live segs jumped strongly, from 32.2% of the station's 90 hours on-the-air a week in 1955 to 51% this year. However, other local indies, KTTV, L.A. Times station; KHJ-TV, General Teleradio station, and KTLA, Paramount-owned, have either held the same pattern or declined slightly in their live-vs.-film ratios. KHJ-TV, averaging 80 hours weekly on the air, increased its film programming from 55% last year to 60% this year, possibly through use of parent General Teleradio's RKO backlog feature package, and because the station has abandoned its previous extensive baseball coverage.

Largest film user by any standard is KTTV, with 69% of its massive 137¼ weekly hours devoted to celluloid product. However, 29% of KTTV's programming is what the station calls "hosted syndication," in which personalities use almost as much time as the unspoolings for live gabbing sessions.

KTLA, despite station topper Klaus Landsberg's vocal championing of live video, currently uses only 31¾ hours of its 80 hours a week, or 40%, for live tv. This represents a slight increase (1%) over 1955.

In the purely local programming of the three net outlets, KNXT (CBS-TV), KRCA (NBC-TV) and KABC (ABC-TV), no particular pattern exists. KABC-TV tops the film column, with approximately 66% devoted to celluloid offerings. On the other hand, KNXT programs 61% live, a 1% drop from 1955 level. KRCA, according to general manager Tom McCray, is "approximately 50-50."

However, a trend toward more local live is discernible in at least two web outlets. The "50-50" figure quoted by McCray represents a hike of "from 15 to 20%" over 1955 figures, he notes. And while KNXT registered a 1% drop in live programming, "We estimate that with new public service programming coming up in the fall, our live shows will go up 4 or 5%," according to a station spokesman.

NBC-TV DAYTIME BIZ UPPED BY HAIR LINE

NBC-TV has come up with a brand-new network advertiser and sold the newcomer a fat chunk of daytime business. Sponsor is Alberto Culver of Hollywood, with the product being VO-5 Hair Dressing, and the network has fattened up to the tune of two alternate-week quarter-hours of business on the "It Could Be You" and "Modern Romances" segments. Culver, via Geoffrey Wade agency of Chicago, has bought quarter-hour segments on alternate Tuesdays on both shows, starting Oct. 9.

Deal reflects a comeback for "Romances" in its new 4:45-5 p.m. cross-the-board slot. "Romances," when left high and dry by Colgate in the latter's switch to daytime radio, was a blank, but is now 50% sold, due to a big Sterling order and the new Culver business. "Could Be You," the new Ralph Edwards noon entry, is now 40% solid.

Anna Russell TV Films To Be Made in London

Anna Russell departs Manhattan in mid-August for spoof-concert dates in Britain and Sweden and to film television shorts in London. Her manager, Eastman Boomer, will accompany, going on to South Africa where concert satirist is one of the bookings for the elaborate Johannesburg Festival celebrating the 70th anniversary of the city.

Miss Russell is playing the Bucks County Playhouse at New Hope, Pa., and the Berkshire at Stockbridge, Mass., prior to flying. In 1958 she proceeds to Malaya, Australia, Philippines and Hawaii.

BUD ON A BIKE

Palmer Sets Heavy Sked On Sports Segs

Bud Palmer, who currently is handling the pregame telecasts of the New York Giants for Viceroy Cigs on WPIX, N. Y., has his work cut out for him for the rest of the season. He's been signed for the new bowling film series for the Pin Spotter division of the American Machine Foundry Corp. and set for the pro hockey coverage on CBS-TV starting in January; he also will do a one-shot stint for Red Barber on the latter's NBC sport show this Friday (13) and handle the color on the Monmouth Handicap the following day (14) for NBC. Finally, he's set to do the blurbs for Lentheric on ABC-TV's "Masquerade Party."

Lester Lewis agented.

ABC RADIO'S 642G IN NEW & OLD BIZ

Six new sponsors and three renewals gave ABC Radio a net boost of $642,000 last week. All the coin is going into the web's morning schedule.

Admiral Corp. topped the bankroller list with a 52-week pact, starting immediately, for its tv sets, etc. Lipton's Soup begins the first of 15 segs in the fall. Magla Products (ironing board covers) begins an eight-seg run in the fall as well. Late this summer Slenderella takes the 10:40 to 10:45 part of the Monday, Wednesday and Friday "When a Girl Marries" quarter-hour program. Drackett Co., for Drano and Windex, spent in the vicinity of $130,000 to buy Don McNeill's "Breakfast Club" for 39 weeks from October.

The most longrange buy was that of Mishawaka Rubber & Woolen, which bought two McNeill segs weekly starting next April, for a $21,500 order. Two McNeill renewals were Beatrice Foods and General Foods. Dromedary bought into "Girl Marries" again.

Detroit's WWJ Adds Newsmen in Radio-TV

Detroit, July 10.

In an explanation of its news coverage, WWJ and WWJ-TV have added two newscasters and realigned assignments of other members of its news staff.

Added are Dick Westerkamp, former news edntor of WBEN and WBEN-TV, Buffalo, and Ven Marshall, formerly from WFDF, Flint. Westerkamp will report the 11 p. m. news cross-the-board, with Charles Lewis doing film narration. Paul Williams will concentrate on the 6 p. m. tv and 10:30 p. m. radio news programs. Lewis will continue to handle the 6 p. m. radio news show.

WINS' R&R Hypo

The Jock Fernhead management which took over for Bob Leder (now WOR) some months ago is still making program changes at WINS, N. Y., radio indie. Rock 'n' Roll deejay Alan Freed has taken over all the time Monday through Saturday from 6:30 until 11 p.m.

Freed started in his new extended time Monday (9), along with Jerry Warren and Doris Wiss, who will pick up at 11 p.m. and carry on until 6 a.m. nightly. The Warren-Wiss combo ousts Stan Warren, who'd been doing the earlybird show for about two years.

Helen Hall's USSR Fling

Helen Hall, "roving reporter" for NBC-TV's "Home" and "Today," is in Russia to lense a batch of film and to eat up atmosphere and facts to present on the two stanzas when she returns in approximately a fortnight. With an NBC photog along, she's joined the delegation of National Assn. of Home Builders who arrived in the USSR last week.

She'll narrate the films shortly after her return.

Ted Steele's 'Very Warm For Summer' on WOR-TV; 29 Clients Stay With It

There appears to be no summer lull for the "Ted Steele Show and Bandstand" at WOR-TV, N.Y., 3 to 6 p.m., with major clients not taking their usual seasonal hiatus.

The summer renewals include Pepsodent, Flagg Shoes, Sheffield Farms, Family Circle Magazine, Grand Union, Sano Cigarets and Barbizon School Modeling.

All told, Steele currently has 29 different clients for total of 97 spots. This compares with the 17 clients of last summer for the same period. Incidentally, Steele just celebrated his third anniversary on WOR and his 39th birthday.

Name Silverman Exec V.P. Of Southland B'casting

New Orleans, July 10.

Mort Silverman, for the past six years general manager of WMRY here, has been appointed executive v.p. and general manager of Southland Broadcasting Co., in charge of the operation of the company's two properties, WMRY and KCIJ, Shreveport, La.

Silverman also will concentrate on national and regional sales for both stations, headquartering in New Orleans.

At the same time, Bob Shipley, veteran radio and newsman, has been appointed station manager for KCIJ. WMRY will continue its 100% Negro programming, while KCIJ will specialize in country entertainment and news.

FASSETT'S FETES

CBS Music Chief to Europe To Tape 7 of 'Em

James Fassett, CBS Radio director of music, took off last week on his annual trek to Europe to tape seven European music festivals for the 17-week "World Music Festivals" Sunday series, which has already started on the network. Before he left, Fassett had already wrapped up two festivals, the Ojai Festival and the Los Angeles festival, both from California, which take up four shows up to next Sunday (15).

First on the European agenda for Fassett is the Bergen (Norway) International Festival, highlighted by the appearance of Soviet violinist David Oistrakh as soloist. This will cover the programs of July 22 and 29. Next is the Sibelius Festival in elsinki, Aug. 5 and 12, then then Holland Fest, Aug. 19 and 26, featuring the Czech Philharmonic of Prague in its first American broadcast, since the Iron Curtain came down on Czechoslovakia. Ansbach Bach Festival from Germany Sept. 2 and 9 will feature Yehudi Menuhin as violin soloist; Salzburg Festival Sept. 16 and 23 will feature the Vienna Philharmonic with Dmitri Mitropoulos, Bruno Walter and Fritz Reiner conducting; the Bayreuth Wagner Festival on Sept. 30 and the Stagione Sinfonica from Italy Oct. 7 and 14 as the windup.

Brit. TV Eyes $28,000,000 1st Year

London, July 10.

In its first six months British commercial tv netted an advertising revenue of around $11,000,000 and on the full year advertising income is expected to hit a total of over $28,000,000.

The first half-year period includes the full operation of the London station but only a six-week period for the Midlands channel. The full year's total will take into account the Manchester operation, which began last May.

Of 21 major advertisers, Shell topped the list with an advertising allocation of over $256,000. That was $61,000 better than the runner-up, a detergent manufacturing company.

The Daily Mail newspaper, which is partnered in Associated-Radiffusion, spent over $200,000 on advertising time. Top agency in the first six months was J. Walter Thompson, with bookings totaling $1,142,000.

From the Production Centres

IN NEW YORK CITY . . .

RCA prexy **Frank M. Folsom** on a Canadian and northwest merchandising exploratory trip that will take him to Montreal to Vancouver and down into Seatle, Tacoma, Portland, Spokane, San Francisco and L. A. En route he will attend the annual conclave of The Bohemians at the Grove, Monte Rio, Calif.

David Schoenbrun, CBS News correspondent in Paris, in town on his annual vacation, following which he'll take a leave of absence to complete his new book, "As France Goes," due for publication to midwinter by Harper & Bros. **Lou Cioffi** set as Paris replacement during his leave . . . **David Yarnow** moved from CBS Radio Spot Sales to the network's sales staff as an account exec.

Edwin C. Hill and **John B. Kennedy,** combining their newscasting chores as an eight-week summer replacement for **Walter Winchell** on Mutual, Sundays 6 to 6:15 p.m. kicked off their first program (8), Winchell is due back Sept. 9. Mutual's "Lombardoland, U. S. A.," long a feature of the net's Sat. night schedule, now is being aired Sun. afternoons, 5 to 5:30, with its Sat. slot now occupied by the net's "Bandstand, U. S. A."

John B. Kelly Sr., guests on the **Arthur Van Horn** WABC stanza today (Wed.) re the possibility of his daughter **Grace Kelly's** return to Hollywood . . . **Art Ford's** Thursday (5) night guest, **Dr. Benjamin Wolstein** who did psychoanalysis of rock 'n' roll (exonerating it with a "not particularly evil"), will probably be repeated next Sunday (15) . . . **Robert E. Richer** has ankled WABD to join the Adam Young station rep sales force under **Steve Machcinski** . . . WABC-plus-tv flack **Steve Strassberg** away for a week's respite.

Paul Weston conducting in New York for the first time since '49 via a two-week stint on "Woolworth Hour" which he completes Sunday (15). **Martha Wright** is guest star on the show the same day . . . WCBS program director **Sam Slate** and family spending a three-week vacation in Blowing Rock, N. C., his wife's hometown . . . **Marv Camp** of WRCA news & special events staff to Harvard for a Federal Civil Defense conference . . . **Paul McGrath,** who's heard on CBS weekdays in "This Is Nora Drake" and "My Son, Jeep," set for the lead in "FBI in Peace and War" on same web Sunday (15) . . . **James Kirkwood** featured in "Jeep" tomorrow (Thurs.) and Friday (13) . . . WRCA sales manager **George Stevens** and ad-promotion chief **Max Buck** off to Chicago for a week of agency pitches . . . **Vivian Smolen** of "Our Gal Sunday" off to London with **Cathleen Cordell** and **Alastair Duncan,** featured players in the cast, for a holiday and visit to Duncan's home . . . **Nancy Sheridan** into "Second Mrs. Burton" . . . Salt Lake Tabernacle Choir Organ Program, oldest and sustainer on the air, begins its 28th year on CBS Sunday (15) . . . **Johnny Andrews,** WRCA deejay, named chairman of a fund drive for the Jewish Chronic Diseases Hospital in Brooklyn . . . **John Henry Faulk** and family vacation for a week in hometown Austin, Tex. . . . The **Lanny Rosses** commuting weekends to summer home on the Cape . . . **Douglass Parkhirst** of the "Wendy Warren" and "Our Gal Sunday" CBS'ers playing in "The Tender Trap" strawhat version at Long Beach . . . **Dick Stahlberger,** asst. sales promotion mgr, at WCBS, named director of the New Jersey Babe Ruth League and is handling the Middle Atlantic regional tournament . . . WCBS general manager **Carl Ward** and sales manager Buck Hurst in Chicago for agency meetings, after which Hurst takes off for Wisconsin and a vacation.

The "Blue Book of Awards" mentioned in last issue of VARIETY is being published at $8 by the A. N. Marquis Co. of Chicago, who turn out "Who's Who in America." The publisher is **Wheeler Sammons Jr.,** son-in-law of the late vaude-radio entertainer **Ed East** (East & Dumke, also known as "Sisters of the Skillet") . . . **Ralph Dumke** has been playing character roles in Hollywood for the past 10 years . . . Incidentally, **Polly East** is now employed at the Stevens Store, Chicago . . . Preoccupied with the Democratic ad account, **Walter Craig,** of Norman, Craig & Kummel agency, has sold his cruiser and will do no boating this summer . . . **Patrick Hazard,** who has been in Manhattan a year on a fellowship researching broadcast criticism, will teach a summer course at Columbia U. . . . Asst. Dean **Warren Bower** of NYU, under whose jurisdiction the veteran NYU Summer Radio-TV Workshop comes, is abed following a heart attack.

Virginia Ruth Poppele, daughter of **Jack Poppele,** of South Orange, N. J., former chief engineer and veepee of WOR-Mutual, N. Y., now with **Ted Strelbert,** former MBS prexy, as asst. director of the U. S. Information Agency for Radio & Television, was married to **Lieut. William E. Elgres,** USAF, over the weekend.

IN HOLLYWOOD . . .

Clark George, recently transferred from CBS spot sales to Hollywood as general manager of KNXT and Columbia Pacific tv network, says he has no immediate plans for program or personnel changes. "It's so hard to improve on what I inherited from **Jim Aubrey,** I'll just leave well enough alone," said George, who moved up through the ranks from ushering during his collegiate days . . . Both **Bobby** and **Tommy Sarnoff** will add new holidays to their calendar—Father's Day . . . NBC called **Leo Durocher** into New York for briefing on his duties incidental to the telecast of the World Series . . . A new social event has come to tv. It's called "kine time" and networkers convene at Ciro's TV Terrace Room to view the show they put on the air a few hours earlier. They sip and sup while inspecting their handiwork . . . These television fathers! Now it's **Bill Baldwin,** vet announcer, crowing over the fact that his soff was picked as pitcher for the all-star Little Leaguers . . . **Robert Fairbanks** named merchandising manager for CBS Radio Coast network, succeeding **Gordon Mason,** who becomes national sales rep . . . NBC is talking to Metro star **Jane Powell** about a few musical specs . . . **Tony London** will have an original score for his NBC spec, "Life and Loves of Frank Merriwell," by **Julie Styne** . . . A new tv colony has sprung up around Balboa, a couple hours' drive from Hollywood, where the yachts of **Parke Levy, Neil Reagan** and other seagoing veepees are tied up. **Harry Ackerman** and **Guy della Cioppa** are parttime commodores and more tv is talked around **Ken Niles'** Villa Marina than at Dave Chasen's.

IN CHICAGO . . .

Holland Engle, vet WGN newscaster, named operations mgr. at Chicago Trib station reporting to program director **Bruce Dennis.** Spot was formerly filled by **Win Jolly,** who checked out last week . . . NBC-TV has set an Aug. 7 audition for the projected daytimer to originate from atop the Prudential Bldg. with **Don McNeill** hosting . . . **Carter Davidson,** exec director of the Chicago Council on Foreign Relations, is producing and moderating "Forum of the Air," a Sunday night WIND pubservice fixture for the past 11 years. Davidson replaces **Don Fedderson,** who's taking a year's leave from his Northwestern U. radio-tv post for a special assignment with the U. of Michigan . . . Besides pinchhitting for vacationing **Howard Miller** on his CBS radio daily show, Columbia Records' **Mitch Miller** is working the local deejay's Friday two-hour WBBM-TV show for the three-week hiatus . . . **Jack Brickhouse** is doing the "Man on the Street" bit nightly on WGN-TV, now that **Ernie ("Curbstone Cutup") Simon** has switched over to WBKB . . . Cook County Sheriff **Joseph D. Lohman's** "Searchlights on Delinquency" originating on WTTW is being filmed by the Educational TV and Radio Centre for distribution to the educational tv network . . . **Paul Mensing** has transferred from his Chi NBC Radio Spot Sales

(Continued on page 30)

ORCHS FORTISSIMO IN CHI TV

'Outsiders' Have a Real 'In'

Sale this week by CBS-TV of its last available nighttime half-hour to General Mills points up the manner in which "outside" packages have dominated the program-buying scene this year. Of approximately a dozen new programs set for next fall, only three are network-owned properties—Herb Shriner, "The Brothers" and "Playhouse 90." The rest came from independent sources.

More to the point, however, is that CBS-TV has been left sitting on some 20 new properties which it had been grooming for the fall but for one reason or another was unable to sell or get off the ground. At midwinter, it had some 17 new properties on hand, and subsequently added projects like the Desilu "Whirly-birds" series, the Ida Lupino-Howard Duff "Mr. Adam & Eve," the "Probe" medical series and several others. Now, they are in the "wait till next year" file.

Checks Bounce Back

Omaha Station's Giveaway to Stimulate Library Patronage Boomerangs

Omaha, July 10.

KOWH's project "to encourage better patronage" of the Omaha Public Library accomplished its purpose—in fact, to the extent city fathers are mulling the possibility of a lawsuit.

Outlet announced it had secreted six checks in books in another of prexy Todd Storz's giveaway stunts. Library was mobbed. Money-seekers damaged books and bookcases and scrambled index cards, officials declared.

Chaos prevailed, with library finally forced to shut down until KOWH called off the promotion.

Assistant City Attorney Bernard Vinardi, who said station didn't have permission to hide the checks in the books, suggested the library make an inventory of damages and then determine a course of action.

Spot Radio Up For 1st 5 Mos.

National spot radio billings were 17.8% higher for the first five months of 1956 than for the same period last year. According to Station Representatives Assn., which has just released the first spot radio volume figures, the take for the January-through-May period was $54,258,000.

The FCC so far has compiled radio spot figures for 1954, when the income for the year was $120,168,000. SRA says that by comparison this year is running 11.7% ahead of the FCC total.

Spot radio had been in a decline, according to SRA and other sources, for two years prior to 1956. SRA says that the upbeat in radio spot has been going on for about eight months. The gain, however, is not uniform, Adam Young, SRA prexy, reports.

Some stations are reaping heavy profits from spot, while others have made little or no gain.

2 Pubserv Half-Hours Vice WCBS-TV 'Carousel'

WCBS-TV, the CBS-TV New York flagship, is installing two summer replacement pubservices starting July 21 in place of "On the Carousel," which hiatuses for eight weeks while emcee Paul Tripp vacations on the Coast. Two segments, both to be produced by public affairs director Clarence Worden, are "To Build a Nation," a dramatic series for children on American history and folklore, and "Hide and Go Seek," a quizzer on books, with the latter taking up the 8:30 to 9 a.m. half-hour on Saturdays and "Nation" going at 9 to 9:30.

Cameron Andrews will star in "Nation," first show of which will deal with railroads, with Florence Monroe as associate producer. Jerry Solars will produce "Seek," which will use a panel of six youngsters. Both shows, like "Carousel," will be produced in association with the New York City Board of Education.

Opportunity Knocks

Washington, July 10.

Radio station KZUN, which calls itself the "Voice of the Spokane Valley," filed an application with the FCC last week to shift its frequency from 1270 kc to 630 kc—one of the best signals in the AM band.

The station is located in Opportunity, Wash.

Fabulous Giveaways In Mpls. Radio Craze Wind Up Mere $16,500

Minneapolis, July 10.

The recently ended 10-day WCCO and WDGY radio cash giveaway splurge, which could have cost them $355,000 if all of the money had been won, actually resulted in a total $16,500 outlay—$16,000 by WCCO (local CBS outlet) and $500 by Todd Storz's independent WDGY.

WCCO had $250,000 "on the line" and would have paid out that amount if everybody called at random by telehone had answered and been able to repeat a previously announced key word or phrase.

WDGY gave the local public 10 days in which to find a hidden $105,000 bank draft from clues furnished over the air throughout the days and nights. After 10 days, when the finding finally occurred, it was worth only $500.

WCCO's "$250,000 on the line" promotion was day and date with the WDGY $105,000 treasure hunt and was intended to counter it. It supplemented the regular cash giveaway program involving amounts up to $1,500 daily. The treasure hunt also was in addition to the usual WDGY cash giveaways of from $5 to $2,000 to dialers who call the station after their home addresses or auto license numbers, chosen at random, are announced.

Both stations are continuing their cash giveaways and there's no indication they'll halt the warfare's end.

CBS-TV Pulls Clinic On Razzle-Dazzle Grid

Complexities of telecasting 63 regional football games over a 16-week period, with as many as six games being telecast on one day, will get a going-over today (Wed.) at a CBS Sports clinic at the Savoy-Plaza, N.Y., for the full crews covering the network's pro football lineup this fall.

Staffs, including announcers, producers and directors assigned to the 11 National Football League teams, will sit in on the clinic, which is being chaired by Bill MacPhail, director of sports for the web. NFL Commissioner Bert Bell will sit in on the meeting, as will reps from each team and each of the 10 sponsors. Judson Bailey, exec producer of sports for the web, will right-hand MacPhail in the session.

EVERYONE MAKES WITH WELK KICK

By FARRELL DAVISSON

Chicago, July 10.

The programming strategists at the Chi tele stations have suddenly been bitten by the music bug. Cued by Lawrence Welk's hot rating pace as a national entry via ABC-TV, the local outlets have hung out the welcome mat for the batoning "names" working the Windy City territory to the extent that shows built around the dance-band format shape-up as the newest fad.

Although with a different beat, the dancebands are adding to the tv musical crescendo being stirred up by the numerous polka outfits plying their trade on video locally. Then, too, there's the several tooting-warbling entries featuring the stations' respective house orchs.

First to break from the post in the "let's hope the Welk lightning strikes again" sweepstakes is WBKB's hour-long showcasing of the Dan Belloc band which debuted last night (Mon.). It's filling the spot formerly occupied by "It's Polka Time" which Friday night (13) starts an ABC-TV summer ride. Belloc's localer, complete with his full band and regular vocalists Gini Patton and Eddie Allyn, is being partially underwritten by the Holiday ballroom, where the band is currently playing a location stand.

Griff Williams for Fall

WBKB also has a show built around the Griff Williams orch logged in for a September start with an unidentified sponsor ready to sign on after seeing the audition kine cut a couple weeks ago.

Starting Thursday night (12) at 8:30 on WGN-TV is bandleader George Rank and key sideman from his danceband augmented by the station's staff group. Like the Belloc show, Rank will handle the emcee duties. Also on hand will be his regular vocalists, Jonnie Jones and Charles Kray with the Lassies, singing trio, as guests on the firster. Rank's band is currently at the Melody Mill ballroom.

Playing a key role in sparking the tv negotiations for both the Rank and the Williams deal has been Howard Christensen, vet manager-producer and longtime specialist in the danceband field.

The advent of the Rank show will give WGN-TV a total of three and a half hours of live musical shows in its evening stretch. Saturday nights there's the newly incepted "International Cafe," hosted by Rudy Orisek and featuring old country folk music; and Wednesday night there's two hours solid of live windjamming and warbling in both the polka and straight idioms with Frankie Yankovic's 7:30 to 9 Polish bash followed by the "Dial 9 for Music" interlude featuring the Bob Trendler house band and singers Betty Bryan and Kyle Kimbro with Pat McCaffrie hosting.

WNBQ, meanwhile, has been blueprinting an afternoon show with a dance motif to go in the 5 to 5:30 strip. Format is to be auditioned Aug. 8 with Richard Maltby getting a crack at fronting the display which will be targeted at the teenagers and above as a precede to the following "Adults Only," also a music stanza manned by the Joseph Gallicchio staff orch, singers Nancy right and Mike Douglas and host Tob Mercein.

WBBM-TV has yet to succumb to to the danceband craze, getting in its musical licks with the nightly quarter-hour "In Town Tonight" and the Friday night two-hour Howard Miller show, both using the Caesar Petrillo house band.

Carol Channing's Videbut

Hollywood, July 10.

Telefilm debut of Broadway star Carol Channing will be in a Screen Gems "Ford Theatre" stanza, "The Menace of Hasty Heights," to roll next Monday (16).

Joseph Hoffman produces the Fred Brady teleplay.

AFTRA's McCue Hits SAG, Suggests 'Single Bargaining Agent' for TV

Hollywood, July 10.

It's regrettable that the American Federation of TV & Radio Artists and the Screen Actors Guild can't sit down and settle their differences among themselves, stated Claude McCue, exec secretary of the Hollywood AFTRA local, over the weekend.

McCue emphasized that he is speaking only for himself, not as official spokesman for AFTRA. However, he commented, "We understand that this (SAG exec secretary John L. Dales' letter to the Associated Actors & Artistes of America, issued last week and proposing that the org be "strengthened and revitalized") is a suggestion that the AAAA handle jurisdictional disputes only. In my opinion, this begs the basic question.

"The basic question is that AFTRA and SAG should get together to present a single collective bargaining agent, to represent performers in the single industry of tv. However, we would welcome any suggestion from SAG which would accomplish this result.

"We do have a further question of why does the Guild propose that the AAAA decide jurisdictional matters, when in the past the SAG has walked out of the AAAA over the same basic issue. However, I repeat that AFTRA would undoubtedly welcome any constructive suggestion to bring this about."

Meanwhile, 23 Hollywood delegates to the AFTRA national convention, to be held in Chi starting Thursday (12) left over the weekend to attend pre-convention meetings of wages and working condition committees Wednesday. Committees will submit recommendations for provisions in new national pact, to be submitted to the nets this year.

In the Hollywood delegation are national prexy Frank Nelson, local prexy Olen Soule, McCue and assistant Hollywood exec secretary Dave Tytherleigh.

'Breakfast' for 2

Chicago, July 10.

To keep its political "equal time" record balanced, the Don McNeill-fronted ABC "Breakfast Club" is to air from San Francisco and Oakland next month during the week of the Republican national convention in Frisco's Cow Palace.

Per custom, the radio interview show will host delegates and their spouses during the Windy City Democratic conclave the week before, thus the junket to the Coast to give the GOP a like shake.

Politicos Clash on Airing Criminal Trials in Texas; Lawyers Urge Clampdown

Houston, July 10.

A sweeping ban on broadcasting or televising of criminal court trials in Texas was recommended last Thursday (5) by the State Bar Convention's Resolution Committee.

It came after one hour and 40 minutes of sharp debate by attorneys meeting at the Rice Hotel in a session highlighted by an "honest disagreement" between a candidate for Texas attorney general and his campaign manager.

Candidate Tom Moore, McLennan County district attorney, argued before the 65-member committee that many lawyers oppose courtroom picture coverage "simply because they don't know what happens when a trial is televised." He said the tv coverage of last fall's Waco trial of accused bombkiller Harry L. Washburn "revived the interest of our people in the operation of justice . . . it brought the courthouse back to the people of McLennan County." Moore prosecuted the Washburn case.

It was Moore's campaign manager, Atty. Woodrow Seals of Houston, who introduced the resolution for the ban. It charged that "the televising and broadcasting of criminal trials in the county and district courts are calculated to detract from the essential dignity of the proceedings, distract some witnesses in attending court, and giving their testimony, degrade the court, and to create misconceptions with respect thereto in the minds of the public and should not be permitted."

Seals said that the radio-tv court ban, as he interprets it, would also apply to preventing newspapers' still and motion picture news coverage of courtroom trials.

A number of Texas judges currently allow freedom of court coverage to all news media so long as it does not interfere with the dignity of the court or the conduct of the trial.

The matter will come before the body for a vote and it would have to be "promulgated by the State Supreme Court before it could be considered as binding on Texas courts."

CBC Plots Bilingualer On Hudson's Bay Founder

Toronto, July 10.

A 39 weeks' series based on Pierre Radisson, founder-explorer of the Hudson's Bay Company, will be undertaken immediately by the Canadian Broadcasting Corp. This is being written by John Lucarotti, who says that any fiction isn't necessary because Radisson's adventures were "so exciting." Most of the writer's research is from Hadison's journals. Lucarotti is also supplying the lyrics for the series' theme song, with music by Toronto's Johnny Cowell, composer of "Walk Hand in Hand."

Double shooting will be done in French and English, for trans-Canada coverage of all CBC stations to start in September.

Pillsbury Picks ABC's 'Mickey'

Pillsbury has inked for 26 weeks, beginning in October, on ABC-TV's afternoon "Mickey Mouse Club." Purchase of alternate Thursdays was made through Leo Burnett agency, thus bringing the 5 to 6 slot to 10½ quarter-hours sold for the fall out of a possible 20.

Minnesota Mining is understood eyeing a seg, possibly the alternate to Pillsbury. Another "Mickey" possibility is said to be Miles Labs.

Plus Pillsbury, accounts signed on the juve offering for fall are: Coca-Cola, one quarter-hour; Armour, one; Carnation, one; General Mills, four; Mattel and SOS splitting a quarter-hour, 26 weeks each; Bristol Myers, two.

Greenspun Seeks Control Of KLAC-TV, Las Vegas

Washington, July 10.

Control of WLAC-TV in Las Vegas, Nev., would be acquired by Herman M. Greenspun, publisher of the Las Vegas Sun, under an application filed with FCC last week.

Application calls for purchase by Greenspun of part of the holdings of R. G. Jolley, 50% owner of the station. Greenspun now owns 23% of the stock.

WRAL Wins in Raleigh

Raleigh, N. C., July 10.

The FCC has announced a grant to Capitol Broadcasting Co. (WRAL) for a Channel 5 tv station here.

The commission denied the competing application of WPTF Radio Co. The action followed recommendations of a hearing examiner and a long and bitter fight for the channel allocation.

SNEAK PREVIEW
(Just Plain Folks)
With Cy Howard, Zsa Zsa Gabor, Nelson Case, others
Producer: Cy Howard
Writers: Howard, Andrew Sold
30 Mins., Tues., 9 p.m.
PROCTER & GAMBLE
NBC-TV, from New York (film)
(Compton)

There are a number of good laughs in this spoof at Hollywood, the initial telepix in this anthology series composed of pilots which, to date, have not blossomed into a series on their own.

"Sneak Preview," packaged by the William Morris Agency and sold to Compton, is the summer replacement for "Jane Wyman's Fireside Theatre." Judging from the preem show, the summer replacement should prove interesting, if uneven in entertainment qualities.

It seems apparent why the "Just Plain Folks" pilot may not have made it, despite the chuckles in the initialer. There doesn't seem to be enough running story material and character involvements to carry a long series with sustained interest. The pilot, too, would have been better if it had not muffled its satirical thrusts.

As mapped out and played by Cy Howard, aided by Zsa Zsa Gabor as his wife, the story could have made some incisive and enjoyable comments about the mores of the "just plain folks" of Hollywood's millionaire row. But in a lack of competent overall direction, the story loses itself time and again in obvious buffoonery. Another weakness is that the scripters appeared uncertain whether they were writing a situation comedy or a satire.

Production values are good, the setting being a lavish home of the plain folks of the successful celluloid world. Howard, playing a very successful writer, does well in his role, while Miss Gabor looks fetching, although weak in the acting department. The supporting cast is okay.

Story revolves around Howard's attempt to sell an unfinished script, complicated by an ambitious, posturing Hungarian butler, an insecure producer and the acting ambitions of Howard's wife.

Host and narrator is Nelson Case, who greets tv viewers in what appears to be a theatre lobby, a good framework for the series. *Horo.*

PACIFIC THIRTEEN
With Clair Klein, Jack Downs, Lee Butcher, Ron Hancock, others
Producer: Gene Lawrence
Writer: Kurt Weill
Conductor: John Avison
30 Mins.; Mon., 9 p.m.
CBS-TV, from Vancouver

First of a series of feature items for summer airing out of the Vancouver studios of the Canadian Broadcasting Corp. video setup, Kurt Weill's folk opera, "Down In the Valley," was dominated by its strong, effective score. Under the baton of John Avison, veteran west coast conductor, the music was based on the tune of the same name as the stanza, and was delightful throughout. Biggest fault of the show was the telefilming which brought it to web watchers in poor quality, but the overall impact was pleasant in spite of weak picture.

Principal chanters exhibited clicko piping ability but only so-so acting. The plot was tough, clinging to the "Way Down East" type of story and drawing its characters almost as caricatures—hero, heroine, villain and heroine's pa—so stilted as to be almost unreal. Spoken lines and the voices that spoke them were studied and stiff. Story teed off in a jail with the hero awaiting noose time. He broke out and headed for the heroine who had been standing in the moonlight at home singing to him. As the law neared, a flashback showed why he got behind bars in the first place, villain forcing gal to go to a dance with him where he got stinko, started to knife the hero and got himself killed. In one place, with gal's pa urging her to go along with the badman, script had her cringe and say, "Yo' caint make me do it, pa!"—fairly typical line.

A stronger acting cast would have made more of the script but might have meant less chanting quality. CBC has tried similar efforts previously out of Toronto but this item showed better integration and production. Camera work, suitably unobtrusive, was good and sets (by Rolf Blakstad) were adequate.

Future items in the "Pacific Thirteen" (referring to the number of items in the series) slot will include documentaries on British Columbia, a stint on the Golden Age of English music, several dramas and a telefilm on Henry Moore's sculpture. *Gorm.*

INA RAY HUTTON SHOW
With Orchestra, guests; Diane Brewster, announcer
Exec Producer: Harold Jovien
Producer-Director: Bob Lehman
30 Mins.; Wed., 10:30 p.m.
PUREX
NBC-TV, from H'wood
(Foote, Cone & Belding)

In the time spot of "Midwestern Hayride," Ina Ray Hutton has come up with a show that overcomes at least one of the afflictions of the straight danceband format. Where maestros like the Lombardos and the Dorseys only have good music in their corner, Miss Hutton is an attractive looker as well. The all-femme band angle, of course, is another definite plus for the visual angles, even if their brand of music isn't the greatest.

Miss Hutton's show, subtitled "For Women Only," is actually a modest layout with a fair degree of entertainment. No question but that Miss Hutton's bounce and looks are the best things on the show. Each of her band's members also is a featured specialist on her instrument, but on the preem stanza (4), a couple of vocals and instrumental solos failed to register with much effectiveness. Miss Hutton managed to enliven matters with a couple of vocals.

Judy Canova, who came on with a mink cape and tramp shoes, turned in a couple of numbers in her familiar comedy style. Actually, this didn't fit in at all with the mood of the show. Kay Brown, with a rock 'n' roll number, had an okay spot.

Diane Brewster is excellent in her pitches for the bankroller's products. *Herm.*

THIS IS OTTAWA
With Robert McKeown, guests
Producer: Michael Hind-Smith
30 Mins.; Tues., 10 p.m.
CBC-TV, from Ottawa

Preeming a summer documentary series on Canada's capital city, the Canadian Broadcasting Corp. seems to have the idea that Canadians should know about their capital as a matter of patriotism or ethics or something, so why dress up a vidio show on the subject? Opener (3), tracing Ottawa's rise from a hamlet of lumber shacks to the city of the future according to the National Capital Plan, was more in the line of an address to a Rotary Club luncheon, except that most Rotary luncheons are more interesting. There was a complete and prodding lack of fanfare, action, drama excitement. It was an okay schoolroom show but not for the 10 p.m. spot on a Tuesday.

Commentator Robert McKeown, parliamentary correspondent for Weekend magazine; veteran tv panelist, appeared hampered by a confining, dull script and uncertain direction. Guests were Dr. W. Kaye Lamb, national archivist; Major Gen. Howard Kennedy, chairman of the Federal District Commission, and Hon. J. W. Pickersgill, federal cabinet minister, all authentic gabbers chosen, clearly, for their positions and, like most authentic gabbers, dull ones. Show was produced from the ornate lobby of the Supreme Court of Canada building, one of the capital's finest interior settings, but not once did the camera leave the small corner where McKeown was stationed. Film inserts were aired via rear projection resulting in out-of-focus, poor quality pictures.

People living in Ottawa might be interested in seeing the city of the future as exhibited in a large scale-model of the Plan if they hadn't already seen it, on video and otherwise, several times before. "This Is Ottawa" will have to get a fast injection of showmanship to keep network screens lighted on coming stanzas. *Gorm.*

HIGHWAY GUIDE
With Richard Hartman, Mac Edwards
Producer: Herbert B. Cahan
Director: Kennard Calfee
15 Mins.; Thurs., 6:15 p.m.
WAAM-TV, Baltimore

Back for a fourth summer season, "Highway Guide" is useful public service. Richard Hartman, public relations director for the Automobile Club of Maryland, offers vacationing Marylanders a look at the many tourist spots in their home state.

Audio visuals make this 15 minutes quick moving and interesting. On a recent show caught, a trip to Fort Frederick in Washington county was documented with some authentic Indian relics and a specially made film tracing the route from Baltimore to the pre-Revolutionary War fort. Tips to motorists and useful info about picnic grounds are added bonuses for the motor-minded.

Hartman does an adequate job setting up the visual aides and Mac Edwards handles the intros competently. *Burm.*

PANTOMIME QUIZ
With Mike Stokey, Spring Mitchell, Rocky Graziano, Carol Haney, Robert Strauss, Dorothy Hart, Hans Conreid, Robert Alda, Billy DeWolfe, Judy Tyler, Julia Meade
Producer: Stokey
Director: Alan Dinehart
30 Mins., Fri., 10:30 p.m.
LIFE, AMOCO
CBS-TV, from N. Y.
(Y&R, Campbell-Mithun)

Mike Stokey seems to be one of the sure signs of summer. His "Pantomime Quiz" comes on regularly as hot weather entertainment, this time for "Person to Person." It's a good candidate to hold on to the audience built up through the rest of the year by Edward R. Murrow.

Quizzer has two four-person teams of attractive and animated contestants, who appear most eager to get with the old-fashioned game of charades. The modus operandi has Stokey conferenciering, with the various contestants pulling numbers out of a hat and then enacting the indicated charade.

Stokey has lined up an extremely good panel of guests, most of whom currently have a vehicle to plug. The contestants generate a lot of enthusiasm that manages to make itself felt in the livingrooms. The show gives the impression of being a lot of fun for the participants.

The questions are generally in the gag category, although an occasional serioso problem comes up. One of the surprises of the occasion was Rocky Graziano, whose biopic ("Somebody Up There Likes Me") is in circulation. He enacted his problem in the shortest time of all the contestants. He's making good on this show even if he didn't get a summa cum laude in his class. *Jose.*

RUSS MORGAN SHOW
With Russ Morgan Orch, Helen O'Connell, Hoagy Carmichael, Betty Luster
Producer: Bob Bach
Director: Kirk Alexander
Writer: Walter Urban
30 Mins., Sat., 9:30 p.m.
PROCTER & GAMBLE
CBS-TV, from N. Y.
(Compton; Benton & Bowles)

Vet bandleader Russ Morgan is fronting a musical series that doesn't try to pretend to be anything more than it is—a modest and pleasant summer show. Morgan gets a solid assist from Helen good looker, and will have various goodlooker, and will have various names appearing as guests on each show. Beyond that, it's a simple, relaxed studio layout.

Preem stanza (7) had Hoagy Carmichael as guestar. That, of course, called for a rundown of the composer's hits. Miss O'Connell duetted with Carmichael on "Two Sleepy People," and that segued into a Carmichael piano medley of his hits and some children's songs he's now working on. Morgan handled "Star Dust" on the trombone, also doing "Small Fry" and "Cool, Cool, Cool of the Evening." Miss O'Connell pleased on a couple of ballad solos. Some hoofing stints were turned in by Betty Luster, but this was background stuff for the music.

Plugs for the soap products were okay for length and frequency. *Herm.*

HECK HARPER JAMBOREE
With Heck Harper, Judy Sands, Lee Knight, Ranch Hands (3), Harley Hess, guests; Gene Brendler, announcer
Producer: George Wasch, Red Ohnsted
60 Mins.; Mon.-thru-Fri., 4:30 p.m.
PARTICIPATING
KPTV, Portland, Ore.

Heck Harper's "Jamboree" is designed to grab the ears of young and old every weekday with special emphasis on the youngsters. Heck was a radio personality with a tremendous following. He appears at parades, rodeos, and celeb at many attractions. He is a cowboy who has a voice, personality, and rides his own horse in real cowboy style.

"Jamboree" is divided into two parts. First half was Harper making with the songs, guitar, spinning yarns, showing short western film, and spotlighting kid talent. Kid viewers join his Bar 27 and get special privileges. Membership exceeds 20,000. Youngsters in the audience get interviewed.

Initial half is fast, interesting and gets plenty of results for the participating sponsors. Deuce portion has a western variety show layout. Harper sings accompanied by his Ranch Hands (3). Judy Sands is on for some nifty chirping and guitar work; Lee Knight displays plenty of talent in tonsil stuff and steel guitar; while Harley Hess slams out the accordion tunes with vocals. Outfit is top-drawer all the way. *Feve.*

Tele Follow-Up Comment

Steve Allen Show

Deprecating his Trendex victory over Ed Sullivan the week before, Steve Allen told his NBC-TV audience Sunday (8) that the show is the important thing. Why he chose to couple a demeaning of the rating with this aphorism, only Allen can tell. He's a modest man, and that might have something to do with it. It might even have been a slap at the freak popularity of Elvis Presley, to which many tradesters credit Allen's win over CBS-TV's Sullivan. Nonetheless, his latest outing in the 8 to 9 slot indicated that the network, if not Allen, is preoccupied by the rating.

The use of name talent has proved itself of certain value in garnering a high audience response. Sullivan invariably gets the names when he wants to top strong competition. And Allen's show is following the same route. More attention was given to acquiring a guest roster than in giving them material. So what's with this "the show's the thing?"

Vic Damone in a couple of straight songs, "Let There Be Love" and "The Street Where You Live," gave the straightest and best example of entertainment. Though there were some humorous moments in the Jack Palance-Allen skit on crime without mayhem, the actor was sadly misued in slapstick. Point holds more so for Margaret Truman as a nurse in a meaningless skit on the medical profession. It was supposedly a satire on Hollywood treatments a la Sid Caesar, but the satire was absent. Gogi Grant was okay in a couple of tunes and the Don Adams monolog was funny, though there were as many low spots as high ones. Sammy Davis made a brief surprise appearance as introducer of the program. *Art.*

WEATHER-NEWS-SPORTS ROUNDUP
With Fahey Flynn, P. J. Hoff
Director: Phil Ruskin
Writer: Arnie Matanky
30 Mins.; Sun., 10 p.m.
STANDARD OIL OF INDIANA
WBBM-TV, Chicago
(D'Arcy)

Standard Oil, which has sponsored WBBM-TV's quarter-hour Fahey Flynn-P. J. Hoff news and weather roundup weeknights ever since the Columbia station went on the air in '53, has extended the show to Sunday nights in an expanded half-hour dimension. It stacks up as a smart move.

In its 30-minute form, the session is the most comprehensive current events wrap-up obtainable locally. Staffed by newscaster Flynn and weatherman Hoff, who both have individual followings, and backstopped by the station's freewheeling newsreel staff, it's a slick job that should bring credit to all involved.

Period opens with Hoff doing a solid runthrough on the weather picture. Guy has a nice light touch. Flyn then picks up the news ball in his authoratative manner, dishing up a well-rounded assortment of film footage to augment the copy. Midpoint, there's a rundown of the sports happenings, supplemented on debut stanza (8) with some special shots of the local ballplayers who made the All Star team. Latter, and the filmed interviews with Gov. William Stratton and Mayor Richard Daley on the road building situation hereabouts, is the kind of exclusive stuff that gives the WBBM-TV news shows that unique flavor.

Windup was an interview with a water expert who spelled out the supply problems faced by Chicago's fast-growing suburbs. As is usually the case with such video chats, it was too brief and sketchy to amount to much. *Dave.*

SATURDAY NIGHT HOP
With Norm Prescott and Alan Dary, emcees, and guests
Producers: Doug Leonard, Ed Jancewicz
Director: Dick Villard
60 Mins., Sat., 6 p.m.
WBZ-TV, Boston

This Saturday night hour is WBZ-TV's preem of new format transferring disk jocks Norm Prescott and Alan Dary into tv. It's a pleasantly paced, easy-to-take variety show with live talent beamed toward the whole family. Prescott and Dary handle the emceeing in slick fashion.

As a change of pace, the show offers a film clip from the "Eddy Duchin Story" and local tie-in with the late Duchin's sister as guest. The show, a mixture of live talent, teenagers, song publishers and chatter, scores on all counts. Format is to bring in names, playing around the area, and preem had Betty O'Neil, current in the touring "Pajama Game," who sang "Hey There" and "It's Alright" from the show; Pat Boone, who got off a boff version of his "I Almost Lost My Mind," and localite "Teddy King," nitery chirp and darling of the jazz set, who did "I Can Honestly Say."

As a gimmick, a group of teenagers, dubbed the "Snoopers," were brought on and asked by the emcees what disks they like and why. Tying all the ingredients together were Prescott and Dary, who were easy and relaxed in weaving the segments together.

Director Dick Villard has aimed for a show to afford all members of the family group a truly entertaining hour of good clean fun and has succeeded admirably. Freddie Guerra handled the musical end in nice style with four pieces. Music publisher A. A. Porgie was interviewed on the standard question, "How can I get a song published," and answers were highly informative. *Guy.*

American Forum

Ted Granik's "American Forum of the Air," now in its 28th year as an NBC radio and tv discussion program, dwelt on tranquilizing drugs in a compelling half-hour Sunday (8) afternoon but, for its direct-to-the-masses purposes, literally missed a Sunday punch. It was informative and interesting but segued into academic discussions on psychiatry, mental institutions, lack of sufficient medical assistance in mental rehabilitation establishments, and only skirted the "happy pills" phase.

Considering the many millions of these tranquilizors being sold to the masses, even Mike Gorman, a lucid and persuasive panelist, brushed it off with references to "Milltown" and "Hollywood." Yet these are the mass-produced drugs which have greatest grip on vox pop. The discussions about psychiatric shortcomings in institutions are relatively removed from the mass understanding.

Gorman, as head of the National Mental Health Committee, and Dr. Herman Denber, director of psychiatric research of Manhattan State Hospital, more or less opposed Dr. Smiley Blanton, author of "Love or Perish," who was the antagonist on the discussion of tranquilizing drugs. The two, at least, had the commonsense approach that, in light of the general newness of these experiments, the fundamental values offset the peripheral shortcomings. Gorman accented that, as a former reporter, he could objectively see that the constructive effects more than offset the side ill effects. He cited that, carried to the nth degree, even aspirin or penicillin might be interpreted as having negative effects on some but that, in the main, the tranquilizing drugs were beneficial in psychiatric and psychological treatment, including drug addiction, and even juvenile delinquency.

It's no secret that, as a bloc, show people have been prime exponents of what the medical profession broadly deprecates as "happy pills." This is above and beyond the recognition we are all living in and are being born into an unusually "anxious age," replete with social problems of unusual weight. By and large the protagonists of the tranquilizing drugs hailed them as a great advance, even in face of the knowledge that, in certain instances, there are depressive aftermaths. Dr. Denber was particularly partial to the strides made in Europe, where he seemingly is a frequent visitor and consultant, and wondered why greater funds from American research foundations weren't expended in this direction. Steve McCormick was an expert moderator, letting the panelists have their say without intrusion. *Abel.*

Youth Wants to Know

NBC-TV's "Youth Wants to Know" is laying off politics, at least for the time being. That was evident last Sunday (8) when the entire half-hour was devoted to Life mag photographer Margaret Bourke-White. It indicated a switch from politicians to other personalities of interest to teenagers.

Miss Bourke-White, whose colorful career has taken her into statesmen's homes and battlefield zones, was a good subject for the interviewing youngsters on the program. Questions asked were of stock calibre, but paved the way for what amounted to an interesting thumbnail biog of the lenser, with some anecdotes and views tossed in. *Jess.*

G. E. SUMMER ORIGINALS
(It's Sunny Again)
With Vivian Blaine, Jules Munshin, Shirley Mitchell, Casey Adams, others
Producers: Norman and Irving Pincus
Director: Don Weis
Writer: William Bowers
30 Mins.; Tues., 9 p.m.
GENERAL ELECTRIC
ABC-TV, from N. Y. (film)
(Young & Rubicam)

The first of the "G. E. Summer Originals" was discouraging. The half-hour last Tuesday (3), starring Vivian Blaine, was one of the 10 pilot films that make up "Originals," preparatory to the beginning of "Broken Arrow" in the 9 p.m. slot on ABC-TV next fall. Since different producers worked on most of the 10, the chance may be held forth that the other telefilms in this series will not be as unappetizing as the initialer.

In this yarn about a showgirl Miss Blaine is misused by a weak script and some badly employed canned laughter. The only worthwhile points of the 26 minutes of story time are the star's opening and closing songs, "New York, New York" and "Singing In The Rain." Jules Munshin is the slapstick theatrical agent unable to find Miss Blaine work. And Casey Adams is the leering lothario who promises domestic bliss in order to work the case-hardened femme around to accepting a proposition. Shirley Mitchell is sweet and uncomplicated as the sister who gives up show biz for marriage. *Art.*

CECIL BROWN AND THE NEWS
Director: Allan Pottasch
10 Mins., Mon.-thru-Fri., 11 p.m.
CARTER PRODUCTS
WABC-TV, New York
(SSC&B)

Veteran radio newsman Cecil Brown gets his first crack at television in this sponsored 10-minute strip. In one respect, it's unfortunate that his preem comes on WABC-TV, for the station did virtually nothing to enhance the show caught, either with film or visual aids. To boot, there were some directing fluffs.

If those were the only handicaps Brown had to face, he might get by. But there's the matter of his own style, a deadpan physical and vocal delivery of news items in which a top national story and a baseball score are delivered with the same monotonous intonations. It's a rather uncomfortable show to watch because of this, and the feeling is heightened by the absence of any film clips or visual aids other than some stills during the straight-news delivery.

However, Brown makes amends with the latter portion of the program—the last four minutes or so—which he devotes entirely to one story, spicing it with film and commentary. On the night caught, he had news film of Defense Secretary Charles Wilson's dogfight with Senator Jackson, and he did a bang-up job of setting forth the issues with wry but pertinent observations. It's this latter portion in which Brown stands out, and if he's to make the tv grade, he'll need some help for that first-half, straight-news segment. This help ought to come in the form of more visual material plus some coaching on a more natural and varied approach to his delivery of the news items. *Chan.*

THE BIG BEAR HUNT
With Jimmy Crum
Producer-Director: Jack Anthony
15 Mins., Thurs., 7 p.m.
BIG BEAR STORES, SMITH & LEE SPORTING GOODS
WLW-C, Columbus

This program, to run 13 weeks, consists of the film that was taken during a recent four-week excursion to Kodiak Island, Alaska, by three Columbus men, one of them Jimmy Crum, WLW-C's sports director.

The initial episode took place in Columbus and showed how the idea was born and how the trip got underway. There were also a liberal sprinkling of plugs for the two sponsors and those who participated in trade deals with the station (e.g., airlines).

Crum provided a mellifluous commentary for the film which will, after its tv run, be released for use by local organizations. Some of the film, especially that part showing the skinning of one of the two bears bagged by the men, probably will not be shown on tv, especially since the program is on during the "children's hour."

There is one very good nature study—bears salmon fishing—coming up in the series and several others nearly as oustanding.
Conn.

GISELE MACKENZIE SHOW
With Phil Harris, Cornel Wilde, Bobby Van, Double Daters, others
Producer-Director: Robert S. Finkel
Writer: Herbert Baker
60 Mins., Tues. 8 p.m.
CHEVROLET
NBC-TV, from N.Y.
(Campbell-Ewald)

Gisele MacKenzie has been on the verge of a network building for some time. The singer, a mainstay of "Hit Parade," has been given a turn at a dramatic show, and has guested several times on various major programs, including Jack Benny's.

In NBC-TV's comedy full-hour on Tuesday (3), Miss MacKenzie was spotted as the lead of a variety show, and came off with her usual charm. She scored with her singing ability, and provided deftness and versality during her turn.

Miss MacKenzie, however, at this stage of development, is still a lightweight. She is yet to capture that air of authority and assuredness that marks some of the more experienced hands in the field. Miss MacKenzie does her chores well, her voice is easy to take and her mannerisms are pleasant. Her rendition of "Le Fiacre" and a medley which included the theme from "Picnic," plus a pair from "My Fair Lady," provided entertaining interludes. "Song of Songs" didn't take too well to the syncopated treatment.

Miss MacKenzie was aided by a bright script by Herbert Baker which utilized a couple of gimmicks which worked out well. Her guest roster was good, comprising Phil Harris, Bobby Van and Cornel Wilde. Harris' major contribution was "Let a Woman in Your Life," also from "Fair Lady," which was a patent carbon of the Rex Harrison recitative even unto the orchestration. Still a good model to follow and it did well for him.

Van is an ingratiating performer. Youthful terper has a vivid personality and a line of impressions which he toyed with for a brief instant. Wilde, aided by a trio of fencers, gave a demonstration on the various weapons used in practice duellos. It was only slightly enlightening and mildly entertaining.

Double Daters, a mixed foursome, are a bright quartet who aided in backgrounding several tunes and impress as being quite okay on their own. *Jose.*

JAZZ SESSION
With Bonnie Kever, Bob Scobey's Band, Clancy Hayes, Lizzie Miles
Producer: Ben Draper
Director: Vern Louden
30 Mins.; Wed., 7 p.m.
BURGERMEISTER BEER
KRON, San Francisco

This is a show that originated in a fine idea. Wouldn't it be dandy, someone obviously said, to get a different musician up in front of the camera every week, get him to perform a bit, talk to him a little, and back him with a handful of our own slick Frisco jazzmen?

Presto-chango, it was done, and the only trouble is that the show simply doesn't sparkle.

Andre Previn, with a world of classical and progressive piano experience crammed into his young life, appeared as guest at this session and proved that he is a talented piano player but not a tv personality. Show opened with Bonnie Kever's brief rundown on Previn's life, and Previn then played "Moonlight in Vermont" for five or six minutes. Miss Kever chatted for a couple of minutes with pianist and developed the facts that (1) Previn is a Metro musical director and (2) there are three different ways of making film music: before, concurrent with or after film is shot.

Rest of show was supposed to demonstrate these three techniques, so viewers got Lizzie Miles singing "I Ain't Got Nobody" with drop slid in place behind her, Previn playing some of his own music from "Invitation to the Dance" with Gene Kelly stills, and Clancy Hayes banjoing and singing "I Know What It Means to Miss New Orleans." Bob Scobey's topnotch Dixieland band backed Hayes and Miss Miles.

Show's prime difficulty seems to be that Miss Kever, a plump, pleasant morsel, knows little or nothing about jazz. As result, her questions were as incisive as tapioca pudding. Scobey is supposed to help her out a little but, as a tv interviewer, he is a terrific trumpet man. And Previn, on this particular show, was fairly bland, even languid.

What "Jazz Session" needs, apparently, is a peppy, knowing personality who will keep the show moving. Show's idea is fine, but unfortunately is still mostly idea. Vern Louden's direction was good and camerawork excellent. *Stef.*

HIGH FINANCE
With Dennis James, guests; Jack Gregson, Jay Simms, announcers
Producer: Peter Arnell
Director: Lou Sposa
30 Mins.; Sat., 10:30 p.m.
MENNEN CO.
CBS-TV, from New York
(McCann-Erickson)

Could be that Dennis James is going to make the big-bigtime as an emcee after all these years. Having been relegated to the minor leagues (networks, that is), and poor time slots all these many years, James is now in a position to break through the rating barriers via his new CBS-TV exposure and a better-than-average quizzer.

There's little question that he's one of the real pros of the audience-participation business — he pales his colleagues with a smoothness and low-keyed effectiveness in handling contestants and guests. He's glib without being superficial, smooth without being condescending. On the first show, he didn't miss a line or cue, yet retained a comfortable naturalness that was nearly unnatural in its near-perfection. As an emcee, he's topflight.

As to the program itself, however, there are some reservations. The first outing was far too slow-moving, but this may cure itself because of the rather complicated explanations that had to do with the formula. It's a quizzer based on the contestants' reading of a set of newspapers the previous week, and consists of rounds of "levels" that are reached at the rate of one a week. Contestant must "reinvest" earlier winnings to be eligible to try the next level, with prizes consisting of cash and goods and the final prize something the contestant wants (like a golf course, a nursery school) in the neighborhood of a $35,000 cash value. After achieving his objective, the contestant can go on for $75,000 in cash.

With all that explaining to do, the show was necessarily slow in the first part. In the second half, a girl who had demonstrated the game a week earlier in a quickie plug on the outgoing "Damon Runyon Theatre" in the same time slot returned for her second level, and the pace picked up noticeably. Questions themselves are interesting, based as they are on news, and the formula, despite its apparent complexity, nonetheless has the potential to self-generate lots of publicity.

James, who's the packager of the show with Bob Jennings, shared the blurbs with Jack Gregson, both doing nicely with the Mennen line. Peter Arnell's production and Lou Sposa's direction maintain a pro level. *Chan.*

WORDS AND MUSIC
With Bill Pickett, Jimmy Clishem, Johnny Schrader, Jean Haas & Bill Webber.
Producer-Director: Ed Turner
30 Mins.; Sun., 10 p.m.
WHAS-TV, Louisville

Taking over the 10 p.m. spot vacated by Herbie Koch, organist, is Bill Pickett, staff baritone, who turned in a nice musical show, sans the big WHAS organ, which station claims is one of the largest studio pipe organs in the country. Background is furnished at twin pianos by Jimmy Clishem, nitery keyboarder, and Johnny Schrader, station staffer and likewise a night spot performer in his own right. Lads certainly turn in a smooth job on the keys, and are at ease at all times before the cameras.

Pickett, who has the vocal equipment and know-how to put over a song, did right well by "I Feel A Song Coming On," a Rodgers & Hart medley, and "I've Grown Accustomed To Her Face," from "My Fair Lady." Registered well also with "With A Song In My Heart" and "Wish I Were In Love Again." While his intros were adequate, the singer appeared slightly stiff, but may relax during the spoken portions of his stint as times goes on.

Duo-pianists Clishem and Schrader teed off with "Port-au-Prince," then "Mountain Greenery," Then, with Schrader at the electric organ and Clishem at the piano, boys gave a showy playing of "Body and Soul."

Local mixed dance team, Jean Haas & Billy Webber, made pair of appearances, one with piano background, and a well-choreographed effort to "In Still of the Night." This was done to recorded background, with music fuzzy and indistinct. Producer could throw out the recorded backgrounds and stick to the two pianos. Ed Turner, producer, came up with a listenable and lookable show, and rought spots will no doubt be smoothed out in subsequent showings. *Wied.*

KAISER ALUMINUM HOUR
(The Army Game)
With Paul Newman, Edward Andrews, Patrick McVey, George Grizzard, Haila Stoddard, others
Exec Producer: Worthington Miner
Producer-Director: Franklin Schaffner (rotating with Fielder Cook, George Roy Hill)
Writers: Loring Mandel, Mayo Simon
90 Mins.; Tues., 9:30 p.m.
KAISER ALUMINUM
NBC-TV, from N.Y.
(Young & Rubicam)

With Pontiac having quit after the 1955-56 maiden voyage of "Playwrights 56," Kaiser Aluminum & Chemical has stepped into the Tuesday fractional time to continue the rotation with the actuality "Circle Theatre" series out of Armstrong Cork. There's a twofold significance attaching to the new setup. First and foremost, the new hour is masterminded by a corps known as Unit 4—presumably because it consists of a foursome headed by Worthington Miner as exec producer, with a trio of rotating producer-director teams in Franklin Schaffner, Fielder Cook and George Roy Hill.

Miner himself is a pioneer in the medium, a Broadway craftsman who made his big dent in tv with "Studio One" and latterly has been associated with the newsmaking "Medic" and the pace-changing "Frontier" skein of middlebrow westerns. Schaffner for a number of years has directed "Studio One" and "Person to Person." He also brought in "Caine Mutiny." The other two have aroused considerable attention via one-shotters, Cook with "Patterns" and Hill with the titanic "A Night to Remember"—both on Kraft's "TV Theatre" and both earning quick repeats (by kine in the case of the technically gigantic and "cast of hundreds" documentary covering the sinking of the Titanic). The "Patterns" stager got himself a further Cook's tour through handling of the picture version.

This is a formidable array of reining talent and its preem production gave evidence that here's a quartet to be watched, regardless of the fact that the play itself was not a crackerjack as a starter-offer. "The Army Game," by Loring Mandel and Mayo Simon, starred Paul Newman ("Somebody Up There Likes Me") as a malingering wiseguy draftee and deft scene-stealer Edwards Andrews as the psychiatrist who went to the heart of the matter in spotting such fakery as mental illness in itself. Newman's quickies with Andrews marked the high point in the playout, done with depth and clarity.

Newman, in a solid performance as the malingerer, was hindered by an overlong series of sequences aimed at establishing the changing relationships between him and his barracks buddies. Placing most of the blame on Newman's mother, played by smart Haila Stoddard, seemed too pat in view of the superficial attention given to this end of the story. Schaffner was particularly successful in deploying the soldier groupings, achieving some of his best effects therein. Other roles were played by Patrick McVey and George Grizzard.

There was another star—Henry J. Kaiser himself in a quasi-institutional for his company, shown on film at the halfway point. That is significance No. 2 since Miner & Co. feel that a one-hour drama should be limited to two acts. With the sponsor going along with this idea, a viewer can only say "Amen." *Trau.*

JACK DREES, SPORTS
Producer: Con O'Dea
Director: Carl Tubbs
15 Mins.; Mon.-thru-Fri., 6 p.m. (CDT)
CO-OP
ABC-TV, from Chicago

Jack Drees, who has hit his stride as a sportscaster the past couple of seasons and is now the regular voice on ABC-TV's Wednesday night fight telecasts, is fronting this nightly muscle capsule as a hiatus filler for the web's co-oped "Kukla, Fran & Ollie" strip. From the segments seen, it stacks up as a standard sport show with little to distinguish it from others of like ilk, aside from the frontman's amiable personality.

Drees leads off with a sports "column" which on the show viewed (6) was an okay ribbing of the longhair horse enthusiasts who apparently are fearful that the popular short races for the two-buck window clientele are weakening the breed. He then segued into an interview with Kennith (Tug) Wilson, Big 10 conference commissioner and currently the prexy of the U. S. Olympic committee. Quickie chat produced little other than the official explanation as to why sprinter Dave Sime's injury cost him an Olympic berth.

Session finaled with a fast wrap-up of the day's sports happenings. *Dave.*

PRESS CONFERENCE
With Martha Rountree, moderator; Herbert Brownell Jr., guest
Producers: Miss Rountree, Oliver Presbrey
Director: Victor Guidice
30 Mins., Wed., 8 p.m.
CORN PRODUCTS
NBC-TV, from Washington
(C. L. Miller)

Martha Rountree looks to have set off a July 4 firecracker with her new "Press Conference" tv'er. For the kickoff show, she had Attorney General Herbert Brownell tell 16 newsmen, representing the country's top newspapers, newsmags and wire services, that the Dept. of Justice will prosecute General Motors for alleged antitrust violations in the manufacture of buses. It was a top news break and consequently the televised press conference was a legitimate one in every sense of the word.

That's where the fireworks, which are going to last far beyond the July 4 preem, come in. The New York Times, for example, made no bones about its distaste for breaking hot news on television. Anthony Lewis, the young Washington correspondent who appeared on the show and who presumably wrote the non-bylined page 1 story, kept referring to Brownell's announcement on a "commercially sponsored television program." Story stressed that Brownell had been asked afterward why he chose to break the yarn on the show, and during the program itself Lewis asked how come Brownell hadn't been holding press conferences in his office, with the intimation that "if we can't get to you regularly, how come you're here on television?"

Nonetheless, controversy like this is the lifeblood of a tv show, and anyway, it's good to see the Government giving television a break in news dissemination. The key to the future of the show, of course, is whether Miss Rountree and hubby-co-producer Oliver Presbrey can get other Government officials to break top stories on the show. They've been working on this particular package for a good deal more than two years, in fact since Miss Rountree sold her interest in "Meet the Press," and consequently must have a good number of guests lined up. One wonders, though, whether the antagonism of the press towards the project won't scare future guests off.

As to the show itself, it can stand some improvement, mainly more discipline of the press gang. The questioning of Brownell hopped all over the point, from subversion to graft to why-no-press-conferences to the election to when-is-Ike-announcing-his-intentions. Which is perfectly all right, but what about the main announcement? Reporters by and large glossed over the antitrust story, either because they had been given more detailed handouts or because they hadn't seen Brownell for so long that they wanted to get their innings in. Nonetheless, Miss Rountree ought to install some rule devoting at least five, 10 or 15 minutes to the topic on hand, and once that's properly covered, let the newsmen off the string with other topics.

That's about the main difficulty—the need for some kind of logically ordered procedure. Another minor problem is the camera coverage, with the newsmen having hopped up in front of the lenses and obscured the view of Brownell. Either more cameras are needed or some better placement must be used. One other point — Miss Rountree may have been understandably excited, but that's no reason for talking as if she had a month full of marbles. She'll either have to simmer down and speak a little more deliberately and coherently or bow off the moderator's stand.

"Press Conference" is in for a 13-week summer run, to be succeeded in the fall by the new Wally Cox comedy. But it's far too valuable a property, on first glance, to restrict to the hot spell. If Miss Rountree can accomplish the allied purposes of getting hot news breaks for the show and holding the fort among Government execs against the antagonism of the dailies, show's a shoo-in as a top television entry that will outdistance any of the other news-category programs with ease. *Chan.*

Morris' New KABC Post

Hollywood, July 10.

Frank Morris has been named to newly-created post of program supervisor of KABC, ABC Radio outlet here. He was formerly a staff director.

New post was created to give program director Dresser Dahlstead and production manager Jack Meyer assistance in developing local programming activities, according to station manager John Hansen.

BANDSTAND, U.S.A.
With Guy Wallace, Duke Ellington, George Shearing, Teddy Wilson, Bud Shank, Count Basie, others
Producer-director: Tommy Reynolds
120 Mins.; Sat., 8 p.m.
MBS, from N. Y.

Kudos goes to Mutual for bringing back live on radio some of the top bands and musical talent in the country for a regular Saturday night two-hour stanza of swing, pop and rock 'n' roll. It is the only such program on radio today, although NBC is offering a similar programming plan to its affiliates for morning weekday airing.

The preem show hit its high-point with a live pickup from the American Jazz Festival at Newport, R. I., airing Duke Ellington and his band, the Bud Shank Quartet and pianist Teddy Williams. The live quality of the entire format adds excitement and intimacy, qualities which radio can use in its bid to retain and expand its audience. Enhancing the flavor of live music with American audiences also could be of economic advantage to U.S. musicians, probably one factor why the programmer won the endorsement of the American Federation of Musicians, a facet which was mentioned on the program.

Initial show was strictly jazz, although future Saturday nights promise to include pop music and rock 'n' roll.

Despite its overall appeal, the show is not without its weaknesses. One, there is no regular introduction of the numbers to be played, or a recapitulation of tunes already aired. Two, on the remote pickups, an announcer could be utilized to advantage for local color and intros. But these are weaknesses which could easily be corrected.

As is, the show offers socko musical entertainment. Guy Wallace functions ably as emcee, telling a little of the background and style of each band. The lineup of orchs, etc., is being handled by former maestro Tommy Reynolds, now Mutual's music coordinator.

On the preem, pianist George Shearing opened with a half-hour of individualized jazz improvising on a number of tunes. The show then switched to the Jazz Festival, where Rev. Father Norman O'Connor, an instructor of jazz at Boston U., was on hand to tell of festival activities. Duke Ellington, after introducing members of his band, swung into "Black and Tan Fantasy" and "Tea for Two." The Budd Shank Quartet and pianist Teddy Wilson also did some heady performing. In fitting style, the program closed with Count Basie, picking him up at his Broadway Birdland stand for the last half-hour. *Horo.*

OUT OF YOUR MIND
With Hal Stark
Producer: Pat Weaver
Writer: Laurence Alexander
30 Mins.; Sun., 4:30 p.m.
LOCAL LOAN
WBBM, Chicago

Leave it to the WBBM programming braintrust to come up with something unique in the prowl for offbeat material that'll titilate the apathetic radio audience. At least a few ears ought to prick up at the sound on local radio of Dylan Thomas and Archibald MacLeish reading a couple of their poems, as was the case on session checked (8).

Transcribed voices of the two poets were part of the unusual programming scheme whereby the words and/or writing of famous authors are used to dramatize the emotions common to everyone. For instance, narrator Hal Stark gave a polished reading to excerpts from Poe's "The Cask Of Amontillado" as a classical delineation of revenge. One of Thomas' "Recollections of Childhood" was used to delightfully recall the daily adventures of kiddom and MacLeish read his definition of beauty — "Not Marble Nor the Gilded Monuments."

Stark handles the live gabbing with professional polish. It was good, if specialized, listening, and certainly different. Local Loan, with its discreet institutional plugs, is apparently using the rather erudite vehicle to avoid the "loan shark" onus. *Dave.*

'64G' Now in Canada

Canadian distributor for Revlon, the Thomas Sales Agency Ltd., has set Revlon's "$64,000 Question" on Canadian television via a spot-booked lineup of 18 indie Canadian outlets. Series started on the stations this week.

Harold F. Stanfield Ltd., agency for Thomas, handled the deal.

Chi's Alex Dreier Gets 'Monitor' Slot to Sound Off on His USSR Visit

Alex Dreier, in an unusually terse, sharp commentary from Chicago on NBC's Saturday (7) "Monitor," said on his recent visit to Russia: there are no night clubs in Moscow and only a few motion picture houses (including one for 3-D); the only place he observed laughter was at a one-ring circus in the heart of the city; opera and ballet are the "rage" and rightly so, because they are "excellent"; a dinner at Praga Restaurant, which in the U. S. would cost $25 for several persons, brought a check for $122; it took "a week" to obtain a drink of vodka; people line up to buy any type of soft drink, even though it contains "coal tar" (Dreier's words so sounded); chocolate costs $5, oranges $3, and lemons, 75c.

Dreier added that he and an Illinois photographer had shot almost 4,000 feet of color film, and many still pictures, which were not censored, even inspected, because Krushchev and Bulganin wish to prove conditions in the Soviet are much different now. Moscow, whose streets are washed down each morning by women, is the "cleanest" city Dreier ever visited. Body soap, he continued, is "bad, and there are no deodorants"; Russian women wear no makeup. Dreier did not notice a single new suit in Russia, except some worn by Army men and high officials. B & K are giving the Russian people a slight bit more or different each week, although neither the latter nor newspapermen "know for sure what is going on."

Observing that he had principally seen Moscow, which is used "as a showcase" and therefore may not be typical of Russia as a whole, the NBC commentator reported a Soviet air show witnessed was far inferior to American ones he had caught. This comment came at the end. Morgan Beatty, a "Monitor" communicator, called attention to the fact it was a layman's impression, and not that of "our military experts." *Jaco.*

JUST ENTERTAINMENT
With Pat Buttram, Betty Martin, Jack Halloran, Singers (4), Buttram Band
Producer: Jerry Sperling
Director: Lee Armentrout
Writer: Dale Harrison
15 Mins., Mon.-thru-Fri., 1:45 p.m. (CDT)
WRIGLEY
CBS, from Chicago
(Ruthrauff & Ryan)

When Wrigley dropped Gene Autry recently, the gum maker latched on to this Ruthrauff & Ryan package. It's a pleasantly diverting quarter-hour mixture of cornball humor, homespun philosophy, music and low-pressure commercials.

Pat Buttram delivered well with a straight countryboy accent, a welcome change from the cracked voice he used on the Autry radio and tv entries. Musical segments of the show fitted the format well. Vocalist Betty Martin did okay on her two numbers on the opener (she'll alternate with singer Garry Wells), the Buttram Band beat out "South of the Border," and Jack Halloran's quartet ended the show with "When Shadows Fall."

The hausfrau should find this an agreeable change from the daytime soapers. It should sell gum, too, with the commercials cleverly woven into Buttram's gabbing. *Don.*

CAPITOL SHOWCASE
With Pete Dreyer
150 Mins.; Mon.-thru-Fri., 3:15 p.m.
PARTICIPATING
WROW, Albany

A wide variety of music is turntabled on this afternoon marathon paced by Pete Dreyer. During 4 to 5 p.m. segment, Dreyer features a rate-the-records contest in which he plays four new platters and requests dialers to postcard their evaluations. Each day's winner receives a chosen album.

On a show of this length, some drag is almost inevitable, allowing for that, "Capitol Showcase" is listenable. Dreyer has a deep, rather pleasant voice and a good knowledge of music. He might strive for more tonal color and delivery flexibility. The personality phase is not pressed. Spot announcements are capably handled. There are timeouts for news roundups. *Jaco.*

Memphis — Dick Covington, Memphis disk jockey, has been upped to program director of WCAO, Baltimore.

EDDY ARNOLD SHOW
With Marvin Hughes, Joan Hager, Anita Kerr Vocal Quartet, Dotty Dillard; Bill Allen, announcer
Producer: Clifford Thomas
30 Mins., Mon.-thru-Fri., 8 p.m.
PARTICIPATING
CBS, from Nashville (transcribed)

"Eddy Arnold Show," which began last week vice the Jack Carson presentation as CBS' 8 p.m. cross-the-boarder, was trying to offer a little bit to satisfy everybody along the radio network's hookup. But despite Joan Hager's rich rendition of "It Only Hurts for a Little While" and her theatrical "I'm In Love With a Wonderful Guy," and despite the offbeat jazzism of "In the Good Old Summer Time," the program's broad appeal was for lovers of the country & western approach.

Arnold's small range was wide enough for him to punch home a couple of songs, the hillbilly "But You Don't Know Me" to the inspirational "He." But his manner of speech was forced and insincere; the hammy yocks and amiable chatter were penned for a host better used to delivering in the casual style of an ad liber. Marvin Hughes, who does musical arrangements on the radio half-hour, also sang on Thursday's (5) program. Though not endowed with a voice of distinction, he made a go of it with "I Got Nothing to Sing the Blues About Blues." Best of the chirping on this particular stanza was done by the Anita Kerr Quartet—very professional in "Standing on the Corner" and in support of Arnold in "Summertime." Dotty Dillard strained at a couple of bad jokes. Bill Allen, the announcer, was much more successful in lending his deep voice vis-a-vis Arnold.

This Nashville production went in for all the corny "gang" response (hoots, laughter and atmosphere of confusion) that typifies country & western shows. Some listeners might call it "folksy." *Art.*

SYMPHONY FUND SHOW
360 Mins.; Sat. 6 p.m.
KHON, Honolulu

Hawaii's longhair and medium-longhair disk jocks got together last week for a six-hour sustainer on behalf of the Honolulu Symphony orchestra's annual fund drive. Show emerged as a neat example of the sort of cooperation that's being fostered by Honolulu's radio stations these days. It also ran entirely too long for maximum effect.

Spinning disks during the marathon were Ben Hyams, Ed Sheehan and Ned Will, of KGMB; Owen Cunningham, KGU; Gene Taylor, KIKI; Bob Miller, KAHU; Tad Eto, KHON; Tom Lonergan, KAIM-FM. The lads deserve an E for effort, though not necessarily an A for achievement. One of the participating jocks showed signs of wanting to turn the program into a talkathon rather than a musical marathon.

Ben Hyams and Ed Sheehan seemed most at home, Hyams having prepared a competent script just as he does for his weekly "American Factors Music Hour" and Sheehan making with the ad libs and occasional chuckles in his role as host. Gene Taylor, seldom at a loss for words on his own KIKI programs, held his voicing to a minimum and let the music carry the load.

Each jock picked music representative of his own type of show but it's doubtful if many listeners held on for all six hours. Tighter packaging would have made the cooperative effort more effective. *Walt.*

ROCK 'N' ROLL CALL
With Pee Wee Harris, Marty Ross
30 Mins.; Mon.-thru-Sat., 7:30 p.m.
PARTICIPATING
WABY, Albany

Program, said to be the first of its kind aired here six nights a week with sponsors, is announced by Pee Wee Harris, who has brought many Negro bands to Albany, and Marty Ross, a regular deejay at the station. Although titled as "Rock 'n' Roll," half-hour is equivalent to a rhythm-and-blues stanza. Audience targeted is wider and older than teenagers, based on two blocks heard.

Show should please the group liking the styles of recorded music presented. The orchs and vocalists featured do not seem to be primarily of the mass appeal type, which is perhaps as expected. Harris, who knows this particular field of jazz and who speaks on the basis of personal contacts with some of its artists, might sharpen his diction, watch mike stance and check difficult pronunciations. A relative newcomer to radio, he teams well with Ross. The latter registers surely, if sometimes in kidding fashion and a bit verbose; punches the commercials authoritatively. There are six sponsors. Events for particular areas and groups are tabbed. *Jaco.*

From the Production Centres

Continued from page 26

post to head up the web's Detroit office, replacing **Bud Swats**, who has joined Life mag . . . WBKB exec producer **Grover J. Allen**, producer-directors **Richy Victor** and **Carl Tubbs** and director **Herb Cuniff** has drawn assignments for ABC-TV's coverage of the Demo nominating convention here next month . . . **Andy Murphy**, former CBS publicitor, now with the Quaker Oats public relations department . . . NBC central division news chief **Chet Hagen**, who'll direct the web's radio coverage of the GOP Frisco convention, flies to the Coast next week to check up on the Cow Palace broadcasting layout.

IN BOSTON . . .

Big switch in radio format upcoming at WBZ following new WBZ-TV programming start which came Saturday (7) night with preem of new tv show, "Saturday Night Hop," with disk jocks **Norm Prescott** and **Allan Dary** co-hosting, live singers **Pat Boone, Johnnie Ray, Teddi King and Steve Lawrence**, songwriters and publishers and film clips . . . Special films of N. E. vacation spots set for WBZ-TV's "Victor Best" news program at 6:30 p.m. . . . WBZ-WBZA signed this frame to broadcast Harvard football games next fall with **Leo Egan** and **Lindy Miller** broadcasting the entire eight-game sked . . . **Carl Desuze**, WBZ personality, back from vacash . . . **W. C. Swartley**, veep of Westinghouse and formerly gen. mgr. of WBZ-WBZ-TV, retired as prexy of the Rotary Club of Boston and was appointed a director . . . **Dave Rodman** from WEIM, Fitchburg, to WNAC this week . . . WEEI's traveling reporter **Priscilla Fortesque**, back from Hollywood, taping interviews with summer theatre circuit stars . . . **Marie Houlihan**, WEEI pressagent, readying for west coast vacash . . . **Louise Morgan**, WNAC-TV hostess of "Dear Homemaker," will be feted at Foxboro Racetrack with feature race named in her honor, "Louise Morgan" Trophy Race, with Miss Morgan presenting the trophy to the winning sulky rider on Saturday, July 21. She joined other broadcasters in New York Monday and Tuesday (9-10) for the annual New York Fashion Show at the New York Dress Institute.

IN PHILADELPHIA . . .

Lloyd E. Yoder, v.p. and general manager for NBC's Philadelphia station's, WRCV and WRCV-TV, was named to two civic posts during the past week, to the board of corporators of the Women's Medical College and to the board of directors of the World Affairs Council of Philadelphia . . . **Charles Vanda**, v.p. in charge of tv for WCAU, is having circus talent of Europe scouted by **Leo Grund** for future appearances on "Big Top," the weekly circus show he produced for the CBS network . . . Radio Station WIP has been presented with the Poor Richard Club Almanack Medal and Certificate in recognition of its cooperation in promoting the Benjamin Franklin 250th anniversary celebration. Benedict Gimbel Jr., prexy and general manager of WIP, accepted the medal . . . WDAS' **Mitch Thomas** and WHAT's **Kae Williams** have formed a partnership in a record firm of their own— K & M Records . . . WRCV announced three appointments this week. **John P. Wiley** was named director of advertising and promotion for WRCV-TV; **Robert Fillmore**, director of advertising and promotion for WRCV, and **Gene E. Stout** director of publicity for both stations . . . Rumors to the contrary there will be no return teamup for WIP's former gagbuster, **Jerry Williams** and **Harry Smith**. Smith is working at a Wilmington station and summer fill-in at WIP.

IN MINNEAPOLIS . . .

Harry Zimmerman's KSTP Sunday all-night disk jockey show switched from "country style" to "sweet and low, soft and slow" music . . . WLOL brought in singer **Russ Miller** for its sponsored dance at Excelsior Amusement Park . . . WTCN and **Dick** and **Don Maw** orch combining to turn local Hotel Park Plaza ballroom into a teenager night club . . . **J. E. McNaughton**, Effingham, Ill., Daily News president and **F. F.** and **W. D. McNaughton**, Pekin, Ill., Daily Times publishers, launching tv station at Aberdeen, S. D. It'll be the 18th in the Minneapolis territory . . . **Sherm Booen**, WCCO-TV aviation expert and star of "World of Aviation" show, flies once a week to American Legion School Patrol Camp at Brainerd, Minn., to conduct an "aviation night," a combination of films, panel session and question and answer period . . . **Johnny Morris'** KSTP radio daytime musical show being extended two hours . . . KEYD-TV launching weekly show that reveals history and achievements of 50 prominent Minneapolis area industries . . . KSTP-TV introducing "The Whistler" series to area . . . With **Halsey Hall**, vet newspaper sports writer and radio announcer at the mike, WCCO Radio broadcast the U. of Minnesota's final two games in the college world series at Omaha, won by the Gophers.

IN SAN FRANCISCO . . .

The first week of July was **Arthur Godfrey** Week in Frisco, with Godfrey grabbing plenty of newspaper space—favorable, for a change—with six shows in Frisco, and one at Castle Air Base from nearby Merced. Godfrey did only one show, from the Frisco Opera House, publicly, but he brought 3,000 persons out for that one at 5 o'clock in the afternoon. Among the 3,000 was **George Rosen**, vacationing radio-tv editor of VARIETY. Happy publicity breaks were due in large part to **Henry Untermeyer**, new KCBS boss, KCBS flack **Bill Cullenward** and KPIX flack Don Mills . . . Replacing **Don Sherwood** in KYA's early afternoon deejay slot is **Bruce Vanderhoof**, ex-Seattle and Salt Lake City platter-spinner . . . Channel 8, Salinas, got the FCC's go-ahead to increase power, install color equipment, will move its transmitter . . . New directors of KQED are **Paul Bissinger, W. P. Fuller Brawner, Mrs. Stuart Rawlings Jr.** and **Harold Spears** . . . Frisco supervisors commended KNBC's **Marjorie King** for her "Careers Unlimited for Women" . . . a Stamford graduate student, William Wente, is spending a six-week "internship" at KRON in preparation for writing a thesis on tv . . . **Dave Baxter**, out as a KSFO deejay, picked up with KYA . . . new KFRC salesman is **Ben Munson**, late of Omaha . . . **Joseph L. Canlan** has left KCCC-TV, Sacramento, to join H-R Representatives, Frisco . . . KYA's general manager, **Irv Phillips**, signed up with Nilsen's Broadcasting Service, Melbourne, for a half-hour daily relay during the Olympic Games—Aussies' **Fred Tupper** will air the shortwave reports.

IN CLEVELAND . . .

WJW radio and tv signed NABET contract with maximums ranging from $119 in radio to $145 in tv . . . **Bob Evans** moving out of WDOK spots directorship . . . **Virgil Wolff** joined KYW-TV sales . . . KYW dropped NBC afternoon radio network . . . **Joe Mulvihill's** new all-night KYW radio disk show picked up Hillside Dairy spot campaign and Shell Oil pacted 12 five-minute weekend newscasts on KYW's "Open Road Ohio" . . . **Alleen Green** named promotion-publicity director for Office Gal mag . . . **Joe Gilmore** of Lorain Journal named editor of Cleveland TV Guide, and **Vic Smigel**, promotion manager . . . **Jack Silverthorne**, Hippodrome, and **Maurice Condon**, TV Guide, named editors of "Page One" book of Newspaper Guild and Press Club . . . WSRS launched $5,000 contest on "Why I Listen to WSRS" . . . **Don McGannon**, Westinghouse B'casting president, in town for visit . . . **Phil McLean** did ship-to-shore jockey stint and **Louise Winslow** acted as hostess in WERE's opening night promotional with sailing of Aquarama.

ABC-TV SRO ON OVERFLOW?

'Captain Kangaroo' Grows Up

Growing reluctance of sponsors to toss their eggs in the kidshow basket has cued a new sales approach on at least one such segment, CBS-TV's "Captain Kangaroo." Network is now boasting that for every 100 moppets who watch the Keeshan-Miller package, there are 65 adults also looking on. It's something of a necessary paradox to aim a show at children but pitch it on the basis of the percentage of adults watching.

This pitch stems from a growing conviction that sponsors are no longer willing to trust the kiddies to get their sales message across. The day of the "mommy, buy that brand" routine in the supermarket is over as parents have gotten hardened to the "sell through the kids" approach. Result, even for advertisers who sell children's products, is a greater emphasis on selling the adult.

Consequently, the "Captain Kangaroo" pitch, based on a survey of 1,855 youngsters in nine key cities by the Eugene Gilbert & Co. youth research outfit, takes the line that since the show has a high percentage of adult viewership, it's a better advertising medium than other kidshows. Survey shows 16 adults for every 100 children watching "Mickey Mouse Club," 13 adults to every 100 moppets on "Ding Dong School" and three adults for every 100 kids on "Howdy Doody" and "Pinky Lee," with the latter case academic now since it's off the air.

Bob Keeshan, who stars and packages the program together with producer Jack Miller, takes the tack that the "quiet" approach to the kiddies is responsible for the higher adult viewership. They figure that by avoiding slapstick, noise and violence, they can keep the adult watching. Survey, incidentally, revealed that 110 adults to every 100 children are in the room when the show is on, with 65 actually watching. Of the 65, the majority are women—the shoppers.

WHDH's Boston Beachhead

McGrath Radio Station Shelling Out $75,000 to Bally Portable Sets

Boston, July 10.

Behind the slogan "You Can Take It With You," WHDH, the Bill McGrath radio indie here, in undertaking a promotion to push portable sales and out-of-home listening simultaneously. McGrath says it will cost him $75,000.

Station has recruited a number of bathing-suit models to hit the beaches with the WHDH call letters and the "With You" slogan tattooed on their shoulders. Beantown juves are jushing giant beachballs bearing the same info. The capper is the "skin diver portables," spotted at various pools and beaches—and encased in plastic—to play WHDH programs underwater. Another remainder will be a WHDH mobile unit roving the beaches to phone in bathers' disk requests.

In addition to regular on-the-air plugolas—90 times a week—McGrath is investing in a 13-week campaign (1,000 lines weekly) in two major dailies.

Raab Steps In As AM-TV 'Czar'

Vienna, July 10.

A long political feud ended when the new government, headed again by Chancellor Julius Raab, announced that the Austrian radio and tv systems will be under direct state control beginning Jan. 1, 1957.

Though broadcasting was resumed one week after occupation in 1945, there never was actually a legal administration operating the various stations. The Russians declared the system "former German property," the Americans, British and French built up their own service and the Austrians had to keep quiet. In 1950 the first steps to organize the system began, but the plans never reached the parliament, the only institution to make it legal.

Chancellor Raab will head the new organization assisted by the ministry of education and state controlled enterprises. It was promised that "politics" will disappear entirely from the program.

Mutual's King Moves Up

Charles (Chuck) King has been named director of station relations of the Mutual network.

The title formerly had been held by Bob Carpenter, now v.p. in charge of station relations. King, previously an MBS station relations exec, will report to Carpenter.

Considine to NBC-AM

Mutual of Omaha is moving its Sunday "On the Line With Bob Considine" from Mutual over to NBC Radio come July 22. Columnist will go into the 6:15-6:30 Sabbath slot, just 15 minutes earlier than that he occupied on MBS.

Deal was set via Bozell & Jacobs.

Paging Steinbeck, Odets for TV'ers

With several properties already set for the CBS-TV "Playhouse 90" series, producer Martin Manulis is shooting for higher stakes via dickers with John Steinbeck and Clifford Odets to write originals for the program. Steinbeck and Odets have been represented before on tv, but via adaptations of their previous works rather than originals for video.

Already set for the kickoff show on Oct. 11 is Pat Frank's "Forbidden Areas." Other properties set are Justice David W. Peck's "The Greer Case," John Cheever's "The Country Husband" (being filmed by Screen Gems), an adaptation of John P. Marquand's "Sincerely, Wyllis Wade" and Maxwell Anderson's "Star Wagon." Telescripters already set to do other shows include A. J. Russell and Tad Mosel.

KFGT SOLD FOR $36,000

Omaha, July 10.

Walker Radio Inc. has sold the license and physical assets of KFGT, Fremont, Neb., to Snyder Enterprises for $36,000.

New owner, which has received FCC authorization, is a partnership comprised of Harry C. Snyder of Fremont and his father, Leroy L. Snyder of Blair, Neb.

NEXT FEW WEEKS WILL TELL TALE

Things oughta start popping around the ABC-TV sales operation within the next couple of weeks. It's now become almost traditional for the network to get a rush of business once CBS-TV and NBC-TV post the SRO signs on prime nighttime hours for the fall, and that point has been virtually reached.

Columbia is a little bit ahead of NBC-TV right now, with all half-hour availabilities closed out and only one-third of "Playhouse 90" remaining to be sold in the nighttime sphere. NBC-TV has its Tuesday at 10:30 half-hour still open, plus the 20 Ray Bolger "Washington Square" shows on Tuesday at 8, half of the Friday specs, half "Producers' Showcase" and one-third of the Monday night "Impact."

In consequence, with a number of advertisers still uncommitted for time slots but prepared to be represented come fall, the trek to ABC-TV will be getting underway.

Though the network had looked to this year to break through the "NBC-CBS-first" barrier by selling out nighttime at the same time as the others, the old pattern held. ABC-TV is somewhat further advanced at this time than it was last year, but still has plenty of wide-open spaces in its evening schedule, all or most of which should be filled within the next few weeks.

Top DJs Dick Gilbert And Saxie Dowell Head New Ariz. Radio Station

Phoenix, July 10.

Saxie Dowell, top-rated deejay at WGN, Chicago 50,000-watter joins KPOK, Scottsdale (Phoenix), Arizona, on Jan. 1 for a three-hour daily platter session.

A former mainstay of the Hal Kemp orch and an ASCAPer with such perennial credits as "Playmates" and "Three Little Fishes," Dowell moves into his new situation as a major stockholder, director, and executive vice-president.

Dick Gilbert, currently in his ninth year at nearby KTYL (Mesa), is president of KPOK and likewise will put in three hours a day over the turntables. Ten years ago Gilbert, like Dowell, ankled a metropolitan 50,000-watter (New York's WMGM) for the cactus country.

Policy of KPOK, 1,000 watter on 1440kc, now under construction, will be top deejays and news, natch.

P&G JOINS SHEAFFER ON CBS-TV 'BROTHERS'

CBS-TV's own filmed half-hour, "Brothers," earmarked for the Tuesday niche following Phil Silvers, now has a second sponsor. Companion to Sheaffer Pen will be one of the Procter & Gamble brands.

Kinescope pitch to the Cincy cleanser was made late last week by Lewis Titterton of Compton agency; but P&G has assigned the billing to Leo Burnett agency.

It Looks More & More Like Merger As CBS Keeps Mum on Mfg. Arm

Barker's Skelton Reprise

Hollywood, July 10.

Cecil Barker has re-signed with CBS-TV to produce the "Red Skelton Show" for a second year.

It's expected that the web will also repact Nat Perrin as exec producer on the Skelton show, which resumes Oct. 2.

Barry-Enright's 'Look at Us Now'

If anybody has any doubts about the precariousness of the existence of the average tv package house, he has only to look at the "comeback" made in the past three weeks by the Barry & Enright outfit, which has bounced back from a single-show, down-at-the-heels outfit to a thriving four-program operation in just that short a span.

Following the cancellation of its "Life Begins at 80" in midseason, partners Jack Barry and Dan Enright were just about ready to give up the ghost, held back only by the fact that their "Winky Dink & You" segment was still once-a-week on CBS-TV (and even that had been cut back from twice weekly).

Then, in three short weeks, came an order for "Twenty-One," a new quizzer, with Pharmaceuticals Inc. taking it for NBC-TV placement, followed the next week by a deal with NBC for a morning half-hour strip called "Tic Tac Dough." Now, a fourth order is in the house, pending time clearance on one of the webs.

All of which leads Barry & Enright to shake their heads with happy bewilderment and admit that "you never know" about this business. Provided the fourth order is cleared, it will match their all-time tv high for the number of sohws under their wing, and Enright points out that "a couple of years ago, if a show was good, you could sell it, but now that's not enough." The increased competition, the vast amount of coin spent by the webs in development of their own properties, the lack of time availabilities all make it tough. "And today, hitting an agency just a half-hour too late can mean the difference between selling a show and not."

And just to top things off, about the time the "Twenty-One" order came in, Barry & Enright tried an experiment on "Winky" by doubling the mauont of time given to cartoonsand found that the experiment had doubled the ratings.

'Presents' Pacts Kay, Kern

Hollywood, July 10.

First two hour-long telepix for Warner Bros. "Conflict" anthology series for ABC-TV, part of the "Warner Bros. Presents" format, will be directed by Roger Kay and James Kern.

Kay and Kern were pacted over the weekend, with Kay to direct "The Queen's Corsair" and Kern "Shock Wave."

While CBS Inc. is keeping all information about the status of its CBS-Columbia setmaking operation close to its chest, it's figured in the trade that the future of the subsidiary has narrowed down to two alternatives, either a shutdown or a merger. Odds are that it's the latter.

Facts as they stand now are that CBS has laid off the sales staff and closed down distributorships. Its factory personnel are off on two-week vacations (as of July 1), but apparently haven't been given notice. Since a complete shutdown would have involved serving notice on factory employees before their return to work, particularly since CBS prez Dr. Frank Stanton had intimated that a decision would be reached around July 1, it's figured that CBS is working on a merger possibility.

It's pointed out that such a merger would naturally involve the laying off of salesmen because of possible duplication, and certainly would involve a shutdown of distributorships. At the same time, because CBS-Columbia has its own factories, these would probably be retained in the event of a merger. It's also known that in the last few weeks before the vacation shutdown, CBS-Columbia's Long Island City plant used up all its component parts, thus also pointing to either of the two possibilities.

Most important is the time element, however. In his initial announcement that CBS was considering six alternatives, Stanton said no decision would be reached before July 1, but an announcement was anticipated by that date because of the factory vacations. Reached this week, Stanton said no decision had yet been made, but when asked when one might be expected, stated that this was "a fair question, but I'm afraid I can't make any comment at this time." If a shutdown were contemplated, there would be less reason to refuse comment than if negotiations were in the works for a merger which might be upset because of a premature announcement.

'Lone Ranger's' Adult Lasso

Because General Mills and producer Jack Wrather have found the adult share of audience on "Lone Ranger," ABC-TV Thursdays at 7:30, to be much larger than expected on the veteran juve showcasing, they have decided to turn the program into an "adult western," following the "Gunsmoke," "Wyatt Earp," "Frontier" tradition. Contention of Dancer-Fitzgerald-Sample agency is that "adults eat cereal too."

GM owns the 30-minute film show, and is seeking an alternate sponsor for the fall when the new format goes into effect. Two alternate bankrollers are reported on the hook, and both of them are said to be manufacturers of adult-slanted merchandise.

TV Networks' New 'Spoticipation' Biz

(Month of June as Compiled by Broadcast Advertisers Reports Inc.)

Anson, Inc.	Men's Jewelry	ABC	Stop the Music	Thurs.	
Asco Electronic Co.	Flea Card	NBC	Today	Wed.	
Beltone Hearing Aid Co.	Hearing Aids	NBC	Tonight	Tues.	
Block Drug Co.	Py-Co-Pay Toothbrush	NBC	Today	Wed.	
Canvas Awning Institute	Awnings	NBC	Today	Thurs.	
Curtis Publishing Co.	Ladies Home Journal	NBC	Home	Tues.	
Insurance Co. of N. America	Insurance	NBC	Today	Mon., Wed., Fri.	
Lau Blower Co.	Electric Fans	NBC	Tonight	Mon.	
Miller Brewing Co.	Beer	NBC	Tonight	Wed., Thurs., Fri.	
Quality Courts Motel Ass'n	Motels	NBC	Today	Tues.	
Seven Up Co.	Soft Drinks	NBC	Tonight	Wed., Fri.	
Simplicity Pattern Co.	Patterns	NBC	Today	Thurs.	
Sloane, W. & J.	Floor Covering	NBC	Home	Tues.	
Squirt Co.	Soft Drink	NBC	Today	Thurs.	
Sterns Nurseries	Flowers, Seeds, Plants	NBC	Today	Fri.	
B. Willlams Co.	Lectric Shave	NBC	Tonight	Wed., Thurs.	

ZIV PROUDLY PRESENTS... America's

"DR. CHR

PULSATING WITH NEW EXCITEMENT!

PACKED WITH NEW ADVENTURE!

SPARKLING WITH NEW ENTERTAINMENT!

His office a CROSSROAD OF ADVENTURE!

People from all walks of life SEEK HIS HELP!

★ SUPERIOR SHOWMANSHIP!

★ ALL-HOLLYWOOD CAST!

★ ELABORATE STAGING!

Truly a series to quicken the heart-beat of your community, increase SALES of your product! Wire or phone for an early audition. Markets are closing fast... yours may still be open! HURRY!

Favorite Family Show!

Produced in ZIV'S LAVISH BIG-TIME WAY!

ISTIAN"

With a VITAL NEW HERO!

So true-to-life YOU'LL LIVE EVERY MOMENT!

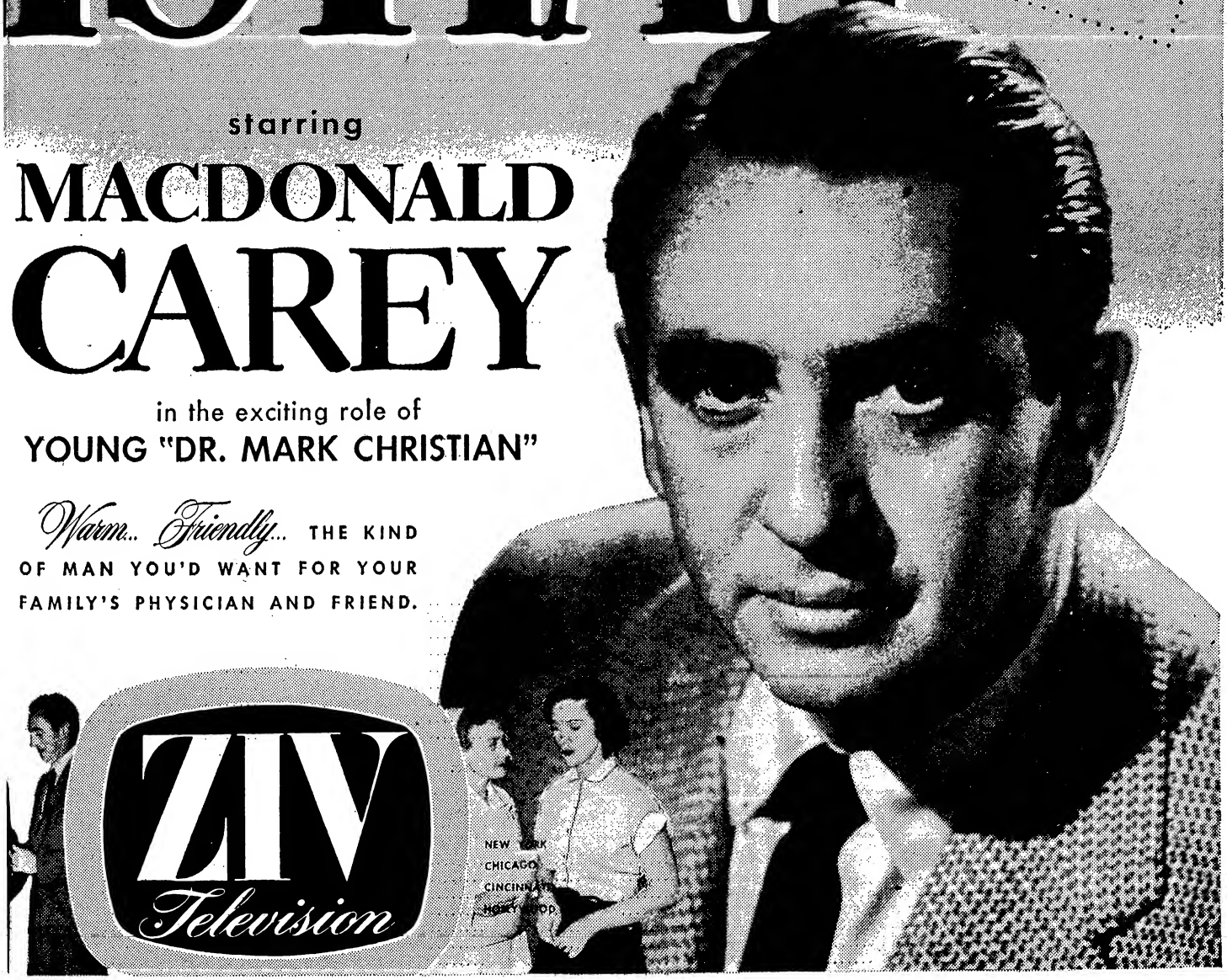
starring

MACDONALD CAREY

in the exciting role of

YOUNG "DR. MARK CHRISTIAN"

Warm... Friendly... THE KIND OF MAN YOU'D WANT FOR YOUR FAMILY'S PHYSICIAN AND FRIEND.



ZIV Television

NEW YORK
CHICAGO
CINCINNATI
HOLLYWOOD

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
DETROIT	*Approx. Set Count*—1,610,000		*Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9), Windsor						
1. Highway Patrol (Adv)	WJBK	Ziv	Tues. 9:30-10:00	34.2	65.0	52.6	Mystery Theatre	CKLW	7.5
2. Waterfront (Adv)	WWJ	MCA	Mon. 9:30-10:00	23.2	48.0	48.4	Studio One	WJBK	19.1
3. Secret Journal (Dr)	WWJ	MCA	Mon. 10:00-10:30	21.8	60.1	36.3	Passport to Danger	WJBK	10.9
4. Racket Squad (Myst)	WJBK	ABC	Fri. 10:00-10:30	20.2	48.7	41.5	Realm of the Wild	WXYZ	12.1
5. Amos 'n' Andy (Co)	WWJ	CBS	Wed. 10:00-10:30	19.4	49.0	39.6	Mobil Theatre	WJBK	10.8
6. Badge 714 (Myst)	WWJ	NBC	Sun. 10:00-10:30	18.2	54.7	33.3	Studio 2	WJBK	9.9
7. Studio 57 (Dr)	WWJ	MCA	Wed. 9:30-10:00	17.6	30.1	58.5	U. S. Steel Hour	WJBK	23.5
8. I Led 3 Lives (Dr)	WJBK	Ziv	Fri. 9:30-10:00	17.2	33.6	51.3	Person to Person	CKLW	15.2
9. Man Called X (Myst)	WJBK	Ziv	Tues. 10:00-10:30	15.2	38.6	39.4	Celebrity Playhouse	WWJ	14.2
10. Celebrity Playhouse (Dr)	WWJ	Screen Gems	Tues. 10:00-10:30	14.2	36.1	39.4	Man Called X	WJBK	15.2
SAN FRANCISCO	*Approx. Set Count*—1,350,000		*Stations*—KRON (4), KPIX (5), KGO (7), KOVR (13), Stockton						
1. I Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	28.8	49.7	58.0	Lone Ranger	KGO	18.4
2. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	20.6	33.0	62.4	Kraft Tv Theatre	KRON	30.2
3. Crunch & Des (Adv)	KRON	NBC	Thurs. 7:00-7:30	18.4	39.0	47.2	Life of Riley	KPIX	17.0
4. Highway Patrol Adv)	KRON	Ziv	Tues. 6:30-7:00	17.8	60.0	29.7	Western Marshal	KPIX	7.3
5. Life of Riley (Co)	KPIX	NBC	Thurs. 7:00-7:30	17.0	36.0	47.2	Crunch & Des	KRON	18.4
6. Confidential File (Doc)	KGO	Guild	Tues. 10:00-10:30	15.9	46.1	34.5	Circle Theatre	KRON	12.1
7. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	13.9	39.4	35.3	Name That Tune	KPIX	12.1
8. Science Fiction Theatre (Adv)	KRON	Ziv	Sat. 7:00-7:30	12.9	35.2	36.6	Ford Star Jubilee	KPIX	18.0
9. Mr. District Attorney (Myst)	KRON	Ziv	Fri. 10:30-11:00	12.7	41.6	30.5	Public Defender	KPIX	9.1
10. Waterfront (Adv)	KPIX	MCA	Sat. 10:00-10:30	12.1	24.6	49.1	George Gobel	KRON	28.1
BALTIMORE	*Approx. Set Count*—664,000		*Stations*—WMAR (2), WBAL (11), WAAM (13)						
1. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	29.6	66.5	44.5	Film Funnies	WAAM	8.2
							News—John Daly	WAAM	7.9
2. Man Called X (Myst)	WBAL	Ziv	Sat. 10:30-11:00	22.3	51.5	43.3	Ford Star Jubilee	WMAR	14.6
3. Studio 57 (Dr)	WAAM	MCA	Tues. 10:30-11:00	20.6	42.5	48.5	Duckpins and Dollars	WBAL	15.4
4. Wild Bill Hickok (W)	WBAL	Flamingo	Fri. 7:00-7:30	17.7	57.0	31.1	Film Funnies	WAAM	8.2
							News—John Daly	WAAM	5.8
5. Ramar of the Jungle (Adv)	WBAL	TPA	Mon. 7:00-7:30	16.2	50.5	32.1	Film Funnies	WAAM	7.6
							Election Returns	WMAR	7.0
6. Crunch & Des (Adv)	WBAL	NBC	Wed. 10:30-11:00	15.3	33.9	45.2	20th Century Fox	WMAR	18.4
7. Little Rascals (Ch)	WBAL	Interstate	M.,W., 6-6:45; F., 6-6:15	13.8	64.0	21.6	Early Show	WMAR	6.4
			Tues., Thurs., 6:15-6:45	13.8			Patti Page, Tu. Th. (6:30)	WMAR	2.4
8. Science Fiction Theatre (Adv)	WBAL	Ziv	Sun. 10:30-11:00	12.7	27.6	46.0	What's My Line	WMAR	30.2
9. Confidential File (Doc)	WMAR	Guild	Sun. 11:00-11:30	11.7	51.4	22.8	News; Forecasts; Sports	WBAL	14.9
							Mahoney for Senator	WBAL	3.8
10. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	11.1	39.7	28.0	7 O'Clock Final; Sports	WMAR	7.9
							CBS News	WMAR	11.4
COLUMBUS	*Approx. Set Count*—350,000		*Stations*—WLW-C (4), WTVN (6), WBNS (10)						
1. Highway Patrol (Adv)	WBNS	Ziv	Tues. 9:30-10:00	42.1	76.8	54.9	Science Fiction Theatre	WLW-C	8.4
2. Passport to Danger (Adv)	WBNS	ABC	Sun. 8:30-9:00	22.4	50.2	44.6	Amateur Hour	WTVN	11.6
3. Man Called X (Myst)	WBNS	Ziv	Fri. 8:30-9:00	20.1	42.5	47.3	Baseball	WLW-C	17.8
4. Studio 57 (Dr)	WLW-C	MCA	Mon. 9:30-10:00	17.2	30.6	56.3	Studio One	WBNS	33.7
5. Public Defender (Dr)	WBNS	Interstate	Mon. 10:15-10:45	16.8	47.6	35.3	Caesar's Hour	WLW-C	11.5
6. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	13.6	51.1	26.6	Range Rider	WTVN	9.6
7. Jungle Jim (Adv)	WBNS	Screen Gems	Mon. 6:00-6:30	13.0	48.0	27.1	Hopalong Cassidy	WTVN	10.6
7. Judge Roy Bean (W)	WTVN	Screen Craft	Sun. 5:00-5:30	13.0	63.4	20.5	Meet the Press	WLW-C	5.1
8. Favorite Story (Dr)	WBNS	Ziv	Sun. 10:15-10:45	10.8	37.2	29.1	Big Town	WLW-C	13.5
							Champ. Bowling	WLW-C	8.4
9. Hopalong Cassidy (W)	WTVN	NBC	Mon. 6:00-6:30	10.6	39.1	27.1	Jungle Jim	WBNS	13.0
BATON ROUGE	*Approx. Set Count*—185,000		*Stations*—WBRZ (2), WAFB (28), WDSU (6), New Orl'ns						
1. Jungle Jim (Adv)	WBRZ	Screen Gems	Tues. 7:30-8:00	40.0	60.6	66.0	Badge 714	WAFB	24.0
2. Man Called X (Myst)	WBRZ	Ziv	Wed. 9:00-9:30	30.0	66.3	45.3	Godfrey & Friends	WAFB	13.8
3. Crunch & Des (Adv)	WBRZ	NBC	Fri. 7:30-8:00	27.5	51.9	53.0	Secret Journal	WAFB	24.0
4. Tales of Texas Rangers (W)	WBRZ	Screen Gems	Wed. 7:30-8:00	27.0	43.2	62.5	I've Got a Secret	WAFB	34.0
5. Highway Patrol (Adv)	WAFB	Ziv	Mon. 9:30-10:00	26.3	61.1	43.0	Plank Road Spectacular	WBRZ	15.5
6. Range Rider (W)	WAFB	CBS	Fri. 7:00-7:30	25.8	62.9	41.0	Count of Monte Cristo	WBRZ	12.3
7. Sheena of the Jungle (Adv)	WAFB	ABC	Sun. 6:00-6:30	25.5	54.8	46.5	Comedy Hour	WBRZ	19.5
8. Biff Baker, USA (Adv)	WBRZ	MCA	Sun. 8:30-9:00	25.3	46.2	54.8	Science Fiction Theatre	WAFB	24.8
9. Science Fiction Theatre (Adv)	WAFB	Ziv	Sun. 8:30-9:00	24.8	45.3	54.8	Biff Baker, USA	WBRZ	25.3
9. Cisco Kid (W)	WAFB	Ziv	Thurs. 7:00-7:30	24.8	48.6	51.0	People's Choice	WBRZ	26.3

VIDPIX ECONOMICS VS. WEBS

AFTRA Powwow & Rerun Coin

This being a year of contract renegotiation, shaping as the most important items on the agenda of the national meeting of the American Federation of Television & Radio Artists will be wages and pricing on reruns. The possibility of friction exists, since observers characterize the N. Y. local as "probably," being more opposed to lowering rerun payments than the "Screen Actors Guild-oriented" Hollywood local of AFTRA.

The New Yorkers attending the opening of the seven-day powwow in Chicago tomorrow (Thurs.) have been prepping themselves for an explosion over the Communist issue. Certain out-of-town members are reportedly still displeased with the defiance of some N. Y. members to the presence of the House Un-American Activities Committee in N. Y. to investigate alleged Communist-infiltration of the federation. Some of the solons were wary about the existence of blacklisting, while certain New Yorkers maintained that the very presence of the investigating body was instigated by AWARE Inc. to "intimate" the anti-blacklisters.

Hygo Buys 31 Universal Cliffhangers For $1,000,000-Plus; Sets Sales Plan

In a new move to diversify its film library, Hygo Television Films has acquired 31 serials from Universal Pictures Co. for a reported $1,200,000 to $1,500,000.

The 31 serials, averaging 13 episodes each and totaling 403 episodes, were produced and released by Universal during 1936 and 1947, and constitute the largest single package of its type ever made available for tv.

Hygo stated that it already is in discussion with two national accounts for the possible network programming of a half-hour show built around two serial episodes per show. In the event a national sale is not affected, the Universal serial package will be made available for immediate distribution to all stations.

Hygo v.p. and sales manager, Bob Seildelman, has scheduled a sales meet in N. Y. for next week, when a flexible merchandising plan will be outlined. With 403 episodes of various adventure material, it was pointed out that a station can strip the serials across-the-board with no repeats for at least 18 months. This factor is seen as an incentive to both sponsors and stations as the supply of serials up to now has been comparatively scarce.

Among the titles and featured players in the properties are: "Junle Queen," with Lois Collier and Ruth Roman; "Great Alaskan Mystery," with Ralph Morgan and Fuzzy Knight; "Royal Mounted Rides Again," with Milburn Stone and Robert Armstrong; "Gangbusters," with Kent Taylor; "Scouts to the Rescue," with Jackie Cooper; and "Winners of the West," with Dick Foran and Anne Nagel. The group runs the gamut from mystery

(Continued on page 38)

Universal Mulls Telepix Return

Universal Pictures is thinking of reentering the tv programming field with telefilm series. Its nontheatrical department now busily engaged in production of tv commercials and industrial films, Universal feels it only natural to get into telefilm production. However, no definite target date has been set.

Universal execs state that the company has the studio space and facilities to branch out into telefilm production, a step already taken by such motion picture companies as Columbia's Screen Gems and 20th-Fox. Back in 1952, U got burned with "The Fighting Man," a series of 13 which failed to catch on, and gave up activities in that field.

It's reported that if and when Universal decides to sell its old features to tv, the company may take on the distribution job. U's deal with Hygo on 31 serials was not considered indicative of the motion picture company's future plans.

Utilizing Universal's production facilities for commercials are such national clients as De Soto, DuPont, PepsiCola, Budweiser Beer, Eastman Kodak and Lux.

Milt Gordon to Europe

Milton A. Gordon, Television Programs of America prez, planed to Europe last week for a three-week tour covering production and sales. First stop was London, then to Paris for talks with TPA board chairman Ed Small.

Also on the slate is a looksee at the Pisorno Studios in Italy, which Harry Saltzman recently leased for shooting of TPA's "Captain Gallant."

No 'Panic' Deals On RKO's 'Finest' Despite Web Void

There will be no "fireside deal" on RKO Teleradio's "Finest 52," RKO execs aver despite their apparent failure to date to get network exposure for their deluxe package.

With six months gone and a deadline of December, 1957 to meet, RKO execs feel they have a number of outs if the network time bottleneck is not cleared. There is the factor of six RKO Teleradio o&o tv stations, which are said to give a national advertiser 25 to 30% of the potential U. S. audience. The national advertiser, or group of national sponsors, could utilize RKO's o&o six in building its own tv net for the package.

Another possibility is to renegotiate a deal with Matty Fox, extending the deadline. The Fox pact under which the latter acquired RKO Radio Pictures film library with the exception of 150 pictures, provides that the 150 will revert back to Fox after tv exposure by a national sponsor or by December of 1957, whichever is earliest. It was from these 150 that RKO culled its "Finest 52."

Of the negotiations currently underway on the package, the ABC network talks appear the hottest, although no deal for Thursday night, considered the best possibility, looks.

STILL FLICKERING

'Movie Museum' Selling All Over World

Mary Pickford and D. W. Griffith are getting a substantial break overseas these days. "Movie Museum," the quarter-hour tv film series utilizing much pre-talker footage, is now slotted for tv in five foreign countries and Canada, with sales pending in the Philippines and Baghdad.

Paul Killiam pic (which Sterling has distributed in over 60 U. S. markets) has been sold by Fremantle Overseas Radio & Television in six Canadian markets, to the Australian Broadcasting Commission for Sydney and Melbourne, to British Broadcasting Corp., and in Argentina and Mexico.

'GOTTA COMPETE,' SEZ GUILD'S COLE

By ART WOODSTONE

Economics of telefilm production are changing. Consensus a year ago was to maintain the lowest costs possible for filming half-hour stanzas. Now the trend is toward spending heavily in order to achieve quality to compete for a demanding video audience's time against spectaculars and other high-budgeted programs, John Cole, Guild veep and sales topper, believes.

To spend $25,000 per 30-minute vidfilm in 1955 was considered high, the average half-hour cost being nearer $20,000. Today, Cole, whose company reports spending $49,000 per pic for an upcoming series, fixes the lowest price a producer can pay and expect results from at about $30,000. Increase has less to do with upped union scales, which jack telefilm costs only $3,000 to $4,000 on lower-priced stanzas, than the belief that a film show has to be of quality "comparable to, or better than, other network programs."

When the $20,000 telefilm show was in vogue, producers were still thinking of recapturing their coin through station syndication. In 1956, the common attitude is that a producer must first look to network or large regional sales in order to get off the production hook.

Public tastes being higher, according to Cole, "anybody making a low-cost show is courting disaster." Besides, he notes, "a quality program will always be sold, I've found."

Guild announced several days ago that it was spending a total of $1,912,000 for a "Captain Grief" half-hour skein of 39 pix. Originally, Cole says, Guild intended to set the budget of the Jack London story at "half" that figure, with production in Mexico instead of Hawaii, where it starts shooting this week.

Telefilm programs with proved track records have already started extending budgets to keep up with the faster pace of network video. Desilu has upped the "Lucy" payout several grand and so has "Dragnet," Cole has been informed.

Realizing that syndicated rerun of network programs is still a vital facet in making a telefilm buck, Cole has said that the need for increasing budgets encompasses tint production. By the time the telefilms finish network runs in black & white, a number of stations, Cole predicts, will be equipped for multichrome. And being able to offer a series for first color showings will be an inducement to stations. Stations are currently playing havoc with telefilm prices, getting them for next to nothing, in

(Continued on page 38)

Ziv's 'Cisco Kid' No. 1 Globally

"Cisco Kid" now ranks as the American tv show most widely distributed internationally, currently in over 20 countries including the U.S. and carried in virtually every active tv area on the globe.

The Ziv telefilm series is aired over BBC's tv net in England, while dubbed versions are seen in France, Italy, Switzerland, Luxembourg and Belgium. In the Western Hemisphere, dubbed in Spanish, it is seen in Mexico, Puerto Rico, Cuba, Dominican Republic, Argentina and elsewhere. Additionally, it has Far Eastern exposure.

"Cisco" first went on the air in 1950 as Ziv's pioneering telefilm series, and has been in regular production cycles since.

More TV Film News On Page 36

Precedental 'Mohican' Deal With TPA Gives Canada Major Vidpix Stake; 3-Way Production Set at $1,500,000

First major telefilm coproduction deal between a U. S. vidpix outfit and an agency of a foreign governmnet has been set by Television Programs of America, which will coproduce with the Canadian Broadcasting Corp. a series of 39 "Last of the Mohicans" pix, to be filmed in and around Toronto.

Deal is the first of its kind for Canada as well, and presages a financing-production technique whereby the country will be enabled to set up a largescale telefilm industry and at the same time begin to recoup much of the cost of its government-sponsored CBC programming through the world telefilm market.

Specifically, the series is a three-way effort among the CBC, the newly formed Normandie Productions, Ltd. Canadian company, and TPA. Each of the three companies will put up coin for the series, budgeted above what a similar show would cost in the U. S., at $1,500,000. CBC would, of course, play the show on its web, at the same time turning it over to TPA for U. S. distribution as well as foreign. Since CBC would own a piece, it would recoup on its investment out of the world distribution returns. Moreover, this investment, while higher than what the CBC would ordinarily pay to license a U. S.-made series, is nonetheless substantially lower than its costs for similar live shows.

It's this economic phase of the operation that leads the CBC and others to the belief that the "Mohicans" project is the forerunner to the establishment of a thriving Canadian industry. In the past, the CBC has sponsored live half-hour shows at costs nearly equal to similar ventures on the U. S. networks, but with neither the number of markets nor the exposure to amortize these costs. With film, and with a U. S. distributor as coproducer, its initial investment is lower and at the same time it can amortize on the world market and even recoup to the point of a profit.

With such a subsidization—but a

(Continued on page 40)

Melzac's TPA Chevrons

Vince Melzac, assistant to the president at Television Programs of America and head of TPA International, has been upped to a v.p. at the company. He'll operate in a general administrative capacity under prez Milton A. Gordon and on sales coordination and expansion with exec v.p. Michael M. Sillerman.

Melzac is virtually a newcomer to show biz, having joined TPA as a sales staffer only two years ago after a stint as management consultant to the Atomic Energy Commission. Prior to that, he was an art critic for the Ft. Wayne Journal-Gazette and director of merchandising planning and control for the Wolf & Dessauer department store in Ft. Wayne.

'Little UNESCO' Formed in Paris For 'Class' Vidpix

Paris, July 10.

As a followup of the Tangier meeting of 30 film and video experts in September, UNESCO is to serve as headquarters for an International Center of Educational, Scientific and Cultural Films for tv. Reps from North and Central America, Western and Eastern Europe and India suggested that this org be financed by the video industry itself. Many indicated the support of their own setups and also promised to lay the groundwork for national committees to look into the work of the proposed ICESCF which would be to give freer access to tv, of the member nations, of the world's production of educational films and kinescopes.

Main purpose of the org is to promote cooperation between cinema and tv. It is envisaged, in its initial stages, as a clearing house for information on the sources of supply and on the film requirements of video. It will also organize international festivals and meetings, stimulate the production of vidpix, seek to facilitate the circulation of such films, including free films offered by member countries, disseminate info about practical experiences gained in the world tv setup and give special assistance to any johnny-come-lately in the tv field.

The meeting of the 30 members here reaffirmed the importance of tv in contributing to international understanding, and urged that the new org immediately try to overcome the difficulties which hamper free circulation of worthy vidpix. This project is to be submitted to the New Delhi meeting next November. After approval, which is expected, an interim committee will set up to begin the work of the ICESCF.

Main reps were chairman Henri Storck, head of the Belgian Ass'n of Film Writers; Maurice B. Mitchell, prexy of U.S. Encyclopedia Britannica Films; Ivan Andreev, assistant director of Soviet radio and tv, and Paul Rotha, film producer and author of Great Britain.

GRIMAE PREPS PILOT

Hollywood, July 10.

Grimae Artists Management, new talent agency, plans to film a teleseries, "Where There's Life, There's Hope," starring client Hope Howard. Pilot is currently being prepped.

Outfit is headed by Jack Welch and Ken Rich, which formerly operated in Frisco as Hope Howard Enterprises.

TPA's 1st Latino Deals on 'Cristo'

Television Programs of America has set its first Latin-American deals on "The Count of Monte Cristo," which it recently finished dubbing in Mexico City. TPA has racked up four such sales, setting two of them with American sponsors.

Ritz Crackers, via McCann-Erickson, will bankroll the Spanish version on XEW-TV in Mexico City starting July 30. Campbell Soups, via the Robert Otto agency, has set the show on WKAQ-TV, San Juan, P. R., starting Aug. 4. Radio-TV Guatemala and Radio Belgrana-TV in Buenos Aires have bought the show directly for summer starts.

REGIONAL BEER BUNCH TAKES NBC'S 'CRUNCH'

NBC Television Films has signed on two more breweries to regional deals on i's "Crunch & Des" series, bringing the market total on the show up to 145, with most of them holding down beer sponsors. New deals are with Utica Club Beer and Burger Brewing Co.

Utica Club, already sponsoring the show in Albany, is picking it up in Binghamton, Utica, Plattsburg and Watertown in N. Y. and Altoona, Pa. Deal set via the Harry B. Cohen agency. Burger, which also bought "Badge 714" for Wheeling, Dayton and Evansville, has set "Crunch" for Cincinnati, Huntington and Lexington.

RKO Teleradio Poised for Move Into Syndicated Vidpix Sphere

After quiet preparation for the past several months, RKO Teleradio now feels itself geared for major syndication selling.

With the groundwork laid, RKO Teleradio has taken over the syndication of "The Big Idea," a Don Bennett half-hour telefilm series which has been seen live the past six years over Philadelphia's WCAU. It also is negotiating for four other series, three of which are owned by networks.

During the last several months, branch managers and district managers of RKO Pictures Co., the theatrical motion picture subsidiary, have been briefed on tv feature film and syndication selling. In addition, 40 salesmen have been hired for syndication selling, as well as possible tv feature film merchandising. Also the physical facilities of RKO branch and district offices have been lined up for syndication selling, a plan adopted by Republic Pictures long ago in connection with Republic's Hollywood Television Services subsidiary. Although the use of theatrical film salesmen for tv selling is not planned, district and branch managers are said to be ready now, after months of education, to close tv syndication deals and oversee tv selling in general.

RKO Teleradio has had two series in syndication, "Gang Busters" and "Uncommon Valor," but its main accent has been in tv feature film selling heretofore. Its Bank of America package, originally 30 films but now 28, has grossed about $2,500,000 in about 150 markets in the past two and a half years. The package is now being sold as reruns in most markets. RKO's second group of 17 features, in circulation the past year and a half, has grossed nearly $1,000,000.

"Uncommon Valor" now is in 36 markets and "Gang Busters" in 34 markets.

The new series, "Big Idea," which features interviews with inventors, previously had been handled by producer Don Bennett himself as a syndicated show. He had sold it in from 16 to 18 markets. Bennett has completed 30 out of the 39 films contemplated for his series.

Meridian Mulls 'Iron' As Theatrical Film

Hollywood, July 10.

Meridian Productions, which filmed a 90-minute vidpic titled "Ride the High Iron" for ABC-TV's yet unsold "Command Performance" series, is considering revamping the pic for theatrical release.

John Gibbs, Meridian packager-producer of the 90-minuter, is understood to be discussing the possibility of theatrical release with various releasing orgs. "Iron," lensed a couple of months ago at Samuel Goldwyn studios, stars Don Taylor, Sally Forrest and Raymond Burr. It was the first expanded telefilm undertaken by Meridian, which shoots half-hour segments for the CBC-TV "Schlitz Playhouse of Stars,"

Court Studying 900G 'Patrol' Suit

Los Angeles, July 10.

Calif. Highway patrolman G. R. Heckenkamp's $900,000 suit against KTTV (TV) here, Ziv TV Programs and Highway Patrol publicist Guy Daniels over the Ziv "Highway Patrol" series, was taken under advisement by Superior Judge Leon T. David last week. Besides the $900,000 damages, Heckenkamp is asking an accounting of the series' profit to date.

Heckenkamp, through attorneys Arthur Katz and Thomas Jeffers, charges that his idea for a telepix series was misappropriated by the defendants, after he submitted the material through official channels for approval.

Both sides requested Judge David to view at least two stanzas of the Ziv series personally, but he hasn't yet ruled on that pitch, either.

Meanwhile, production on the second batch of "Patrols" resumed yesterday, with Broderick Crawford again starring. John Sinn, Ziv prexy, reported a total production investment of $1,600,000 in the first 39, currently sponsored in 211 markets by 142 sponsors.

CBS Film Sales Dubbing Five Series in Spanish

CBS Television Film Sales has gotten into the Spanish dubbing act with both feet, having set no less than five series to undergo the soundtrack treatment. Henri Grundman, who operates a dubbing studio in Madrid, is handling dubbing on 39 "The Whistler" pix, 13 "You Are There" episodes, 26 "San Francisco Beat" films and an indefinite number of "Range Rider" and "Gunsmoke" pix.

First three series have already been completed, with "Range Rider" and "Gunsmoke" still to be wrapped up.

Ziv Gets 91% Renewals From 'Patrol' Sponsors

Renewals have been pacted with 91% of the first-year clients on Ziv's "Highway Patrol" telefilm series, including contracts with seven multi-market advertisers who have been airing the series in 64 major markets.

Contracts were signed by Ballantine Brewing for 24 eastern markets, Lion Oil for 10 markets, Kroger Stores for six markets and Pfeiffer Brewing for 10 cities. Others signed include Morning Milk Co, and Wiedman Brewing.

Station renewals so far total 40. Second-year production on the series began Monday (9).

ABC Films Adds Korda's 'Fire' to 'Anni Package'; 3 Pix Available in Tint

Sir Alexander Korda's "Fire Over England" has been added to ABC Film Syndication's "Anniversary Package," bringing the number of features in the package to 16.

In addition, three features in the package, "Christopher Columbus," "Jassy" and "Black Narcissus," will be made available in color at a special price to current clients and hereafter will be included in the overall package if desired by clients. Current users of the package may add "Fire Over England," which stars Sir Laurence Olivier, Vivien Leigh, Flora Robson and Raymond Massey, under the same terms as their original contract.

Other films in the package include "Great Expectations," "Man in the White Suit," "Seventh Veil," "Quartet" and "Kind Hearts and Coronets."

SCREENCRAFT GETS 'ROONEY' DISTRIB

Screencraft Pictures has acquired distribution rights to "The Mickey Rooney Show," which it is now selling. Deal was made between BPM Associates Inc., which has common officers with Screencraft, and Mickey Rooney Enterprises via the William Morris Agency.

Since last week's sealing of the deal, the comedy package has been sold in 12 major markets. Mickey Rooney series was originally produced for NBC and ran one season opposite CBS-TV's Jackie Gleason in 1954-55. In New York, the series was recently wrapped up by WABD and will be aired this fall.

Screencraft also reported new sales in five markets of its "Judge Roy Bean" series.

Odeal Joins WRCA-TV As Director of Film

Albert Odeal has joined WRCA-TV, the NBC-TV flagship in New York, as director of film, in which post he'll supervise all film purchases for the station and serve as adviser to other NBC o&o stations and NBC-represented outlets.

Odeal has been film director of KYW-TV (ex-WNBK), Cleveland, since 1948, prior to which he headed his own production firm in Cleveland.

Zivideo's 'Christian' Charities

Packager Sets 4 Public Service Series to Merchandise Latest Telefilm

Ziv, as part of its promotion and merchandising for "Dr. Christian," has launched four public service telefilmed series, linked to major medical, charitable and health campaigns.

Additionally, filming has been completed on a spot series representing a plug for top national charities, with Macdonald Carey, star of Ziv's latest show, delivering the "message." Groups include Red Cross, Heart Fund, Cancer Fund.

Spots, available free to sponsors, can be used at their discretion in place of one of three standard endings. They also are tailored to be used as pubservice station breaks with low-pressure plug for that type series. Charities were picked, in addition to being topflight causes, because they offer sponsors a chance for major seasonal pubservice drives on year-round basis.

The four announcement series are titled "Local Health Foundation Drive," "Your City's Public Health Services," "Play Your Way to Health" and "Your Personal Health Is Up to You."

The "Dr. Christian" promotion represents a sizable slice of the $800,000 budget for Ziv's 1956 promotion activities.

ABC Films Ups Greene To Asst. to V.P. Kearney

Joseph F. Greene has been promoted to the post of assistant to Don L. Kearney, v.p. in charge of sales for ABC Film Syndication. Greene formerly held the title of client service manager. Additionally, Norma Lanterman, formerly exec secretary in the Chicago sales office, has been upped to office manager of the central division, headquartering in the Windy City.

Greene, as assistant to Kearney, will maintain many of his former duties, although relinquishing the servicing of promotional material to clients and the supervision of the film traffic operation. These will be assumed by Lee Francis, ad-promotion manager, and Paul E. Wigand, assistant business manager.

UA Yens Distrib Of Oldies to TV

United Artists is exploring the possibility of tv distribution of some of its feature film backlog.

Included in the features under study are many made by independent producers abroad for UA release, in addition to a number foreclosed by banks and purchased by UA. Company execs say the study has been going on for some time now, but no decision has been made as yet.

UA's move into tv feature sales would be more complicated than that of other major motion picture companies, UA not being a production company but solely engaged in distribution. However, since the takeover of UA in 1951 by the new management group, UA is understood to have worked out deals granting it tv distribution rights as well as theatrical rights on certain pictures.

RKO Pathe Eases Path For N.Y. and Coast Co-op

Integration of facilities of RKO Pathe-TV studios in New York and in Hollywood has been effected in preparation for expanded tv film activities. The production staff in New York now will have access to the optical and camera effects department of the Coast studio, as well as other facilities.

Integration was worked out at a series of meetings in N. Y. of Fred Ahern, supervisor of tv operations; Daniel T. O'Shea, RKO Radio Pictures prexy; Jay Bonafield, head of RKO Pathe-TV in the east; and Douglas Travers, production executive.

In addition to its own contemplated productions, the studio facilities of the RKO Teleradio subsidiary will be available to outside film producers when not being used by RKO.

No Nix on Dix Pix

London, July 10.

BBC-TV is to screen the Richard Dix classic western, "The Kansan," this Friday (13) on its national network.

This is the second top oldie acquired by the state web in recent weeks. Just over a month back, BBC-TV's screening of "Stagecoach" on a peak Sunday night viewing time hit picture theatre audiences throughout the country and led to an industry demand for the controlled supply of motion pictures to video.

KETV'S NEW CHIEF ENGINEER

Omaha, July 10.

Jack S. Petrik, chief engineer of the 1,000,000-watt WJMR-TV, New Orleans, has been named chief engineer of Omaha's new outlet, KETV, which will operate on Channel 7.

Petrik, son of the prexy of the Omaha Production Credit Corp., supervised construction of WORA-TV at Mayaguez, Puerto Rico, and designed color and black & white tv equipment at the General Electric Labs in Syracuse, N. Y.

Henry Kesler in Control

Hollywood, July 10.

Henry Kesler has been inked to a 52-week producer-director pact on Ziv TV's "The Young Dr. Chrstian" series. He'll primarily produce, but pact calls for him to direct, "as time permits." First seven "Dr. Christian" scripts have been finished.

Deal is only exclusive for telefilms and permits Kesler to work on feature pix.

NTA's $1,500,000 On 20th-Fox Pix

National Telefilm Associates has sold its 20th-Fox package of 52 features in an additional nine markets, bringing the total markets sold to 21 and the total billings thus far to the neighborhood of $1,500,000.

New purchasers of the package are: WTVJ, Miami; CKLW-TV, Detroit; WISH-TV, Indianapolis; WBEN-TV, Buffalo; WTAR-TV, Norfolk; KOB-TV, Albuquerque; KKTV, Colorado Sprihgs; WKNB-TV, West Hartford, Conn., and KHQA-TV, Quincy, Ill.

At the same time, NTA has gotten the ball rolling on the Englishmade "Theatre With Lilli Palmer" series with sales to DuMont's WABD, N. Y., and WTTG, Washington, plus WCPO-TV, Cincinnati, KSD-TV, St. Louis, and WHTI, Terre Haute.

Lotsa Copper for KUTV's All-H'wood 'Nabe Theatre'

Salt Lake City, July 10.

The Utah Copper division of Kennecott Copper Corp. will sponsor a program of feature films over KUTV.

The new program, to be aired Fridays at 9 p.m. as "Kennecott Neighborhood Theatre," will utilize the station's purchases of films from the RKO, Warner Bros., Columbia, Selznick and Republic packages. Kennecott Copper formerly sponsored "Celebrity Playhouse" on KUTV.

Guild Taps Art Gross As Aide to Kaufman

When John Cole came to Guild Films a few weeks ago as v.p. in charge of all sales, Art Gross was left on the books as general manager of sales and his area of concentration was to be syndication. But Gross has been upped to prexy Reub Kaufman's administrative assistant.

In addition to assuming overall command when both Kaufman and Cole are out of town, it's understood he'll function in the development of new telefilm properties for Guild.

New Vidpix Wave From South Seas

Hollywood, July 10.

Cycle of South Seas vidpix continues. James Michener, Pulitzer-prize winning novelist-playwright, will host a new telefilm series labeled "James Michener Presents a South Pacific Adventure."

Series will be lensed by a new outfit, South Seas Productions Ltd., with prexy Orville Hampton as producer-director. Lyle Bettger will star in the teleplays by Hampton, Robert Leslie Bellem and Samuel Newman.

Hampton left yesterday (Mon.) for Honolulu to set filming of first 13 segments with Clark Paylow, associate producer and production manager. Bettger and other crew members leave for the islands July 18.

Among South Seas series up for next season sale are "Hart of Honolulu," Jon Hall's "Knight of the South Seas" and Guild Films' Jack London-based series, "Captain Grief."

WBZ-TV's 'Morning' Hour

Boston, July 10.

Continuing its switch in format, WBZ-TV preems a new 60-minute show to replace "Swanboat" Monday (6), a film show with live emcees dubbed "Morning Playhouse," from 8.55 to 9.55 a.m. Signed as emcees are Sue Bennett, who formerly had a program on the station and has chirped on "Hit Parade," and Rex Trailer.

The duo will intro vidpix including "Susie," with Ann Suthern, and Christie Comedies and cartoons. A new modernistic set has been constructed for "Morning Playhouse." George Moynihan is the producer.

1st Sale on U.S.-to-Aussie Oldie Pix; 83 From ATC Go for Under $300 Per

The first Australian commercial tv deal for American feature films was consummated by Atlantic Television Corp., which leased 31 westerns and 52 other pix for about $24,000 to TCN, Sydney.

The deal runs for three years and grants TCN, owned by Television Corp. Ltd., unlimited runs. Representing TCN in the negotiations was Charles Michelson, buying agent for the Australian station headquartering in N. Y., while David Bader, v.p., signed for Atlantic.

Michelson said he felt that the Australian market initially will not be able to pay more than about $300 per feature. He saw the average price per feature for the Australian market running from $150 to $300. In this connection, he pointed out that the most tv sets Australian manufacturers can turn out the first year will be 30,000. With the government limiting set consumption only to locally-made tv receivers, this automatically limits the number of sets to the 30,000. The cost of sets are estimated to be about $300 each, with a $10 per-year use tax also tacked on.

As the number sets increase Michelson sees the price for product in the Australian market going up. TCN will bow in September, while the other commercial station, HSV, Melbourne, will debut in November. Michelson also represents HSV, for which station he also held talks with Atlantic for features, but nothing has been finalized yet.

FIRST

to report the all-important "commercial" angle

IN RADIO

VARIETY FRIDAY, FEBRUARY 24, 1922

WIRELESS TELEPHONY MAY REPLACE THEATRE ORCHESTRAS

Kansas City "Star's" Experiment Listened To by Theatre Audience—Heard 2,000 Miles Away—Theatre Management Interested

Kansas City, Feb. 21. Should the tests with wireless telephony, now being tried by several theatre managers, prove successful, it may mean the abolishing ...rchestras in some of th...

SOCIETY BACKE... 'JUST ...

and

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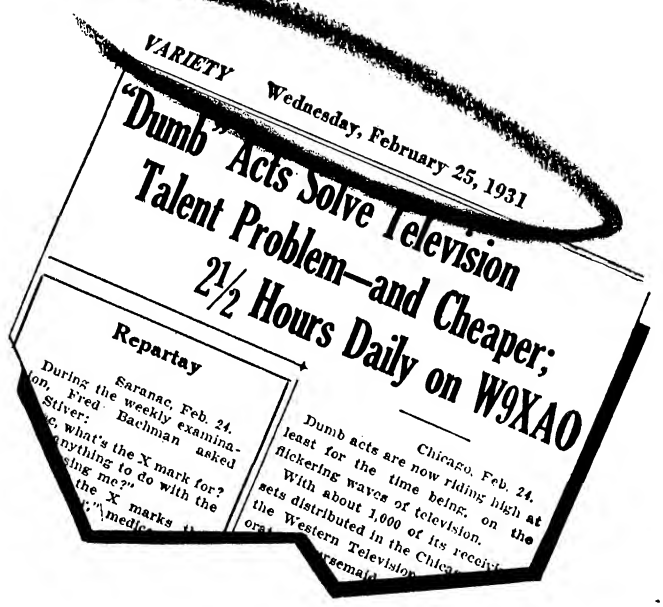
TELEVISION


VARIETY Wednesday, February 25, 1931

"Dumb" Acts Solve Television Talent Problem—and Cheaper; 2½ Hours Daily on W9XAO

Repartay

Saranac, Feb. 24. During the weekly examination, Fred Bachman asked Stiver: ...c, what's the X mark for? ...anything to do with the ...sing me?" ...the X marks ...

Chicago, Feb. 24. Dumb acts are now riding high at least for the time being, on the flickering waves of television. With about 1,000 of its receiv... sets distributed in the Chica... the Western Television ...

VARIETY's 11th ANNUAL RADIO-TELEVISION-TV FILMS REVIEW and PREVIEW NUMBER

VARIETY's 11th Annual 'RADIO - TELEVISION AND TV FILM REVIEW AND PREVIEW' will be materially and physically designed to make it simple for the personnel of Radio and Television to buy and sell time, talent, equipment and all its component parts.

In TV Films, too, VARIETY's week-to-week appraisal is custom-made for the advertiser, the agency and the producer, highlighting the new developments in an exciting new branch of show business.

It's a "must" for the seller because it's a "must" for the buyer.

It's the perfect medium for your advertisement. Buyer or seller.

Rates remain the same for this issue. Write to any of the offices listed for further information.

Editorial Features By Top Showmen

VARIETY

NEW YORK, 36 154 W. 46th St. | CHICAGO, 11 612 N. Michigan Ave. | HOLLYWOOD, 28 6311 Yucca St.

Television Chatter

New York

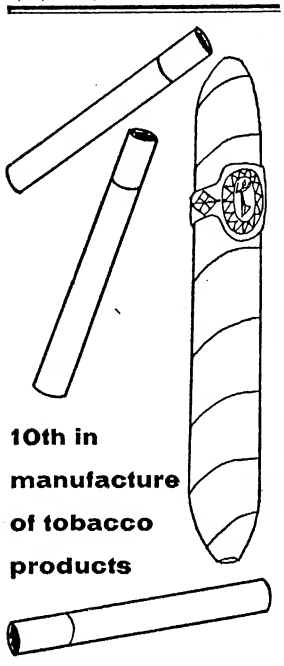
Edith Barstow set to handle staging and choreography for the **Frankie Laine** summer replacement for **Arthur Godfrey**, which starts Aug. 1 . . . **Don Morrow** tapped by General Foods as announcer for the Vic Damone summer stint that has replaced "December Bride" on CBS-TV . . . **Tony Kraemer** of the WRCA-TV ad-promotion staff took the "Top Banana Award" in the United Fruit Co.'s contest to guess which one ad out of four possibilities is slated to run in Life and the New Yorker . . . **Mort Fallick** moves from Academy Films to George Blake Enterprises as head of the animation dept. . . . **John Fengler**, producer of "One Is for Sheldon" on WRCA-TV, off on a week's vacation, as is **John O'Keefe**, publicity mgr. for the station . . . **Max Liebman** summering at his Westhampton Beach (L. I.) house . . . **Hal March**, who hasn't sung onstage since he was playing the President Theatre, San Francisco burley house, back in 1940, is slated to sing seven songs in "The Bachelor" on the NBC "Sunday Spectacular." **Joe Cates** is set to produce and direct the show while on a two-week vacation from his "$64,000 Question" - "Challenge" chores . . . **John Cassin** of the WRCA-TV sales staff, off to the Jersey shore for two weeks . . . **Harris Katleman** named a v.p. at Godson-Todman Enterprises . . . **Philip Truex**, son of actor **Ernest Truex**, set to handle the weather chores on Chock Full O' Nuts' WRCA-TV Sunday night capsule . . . **Laraine Day** subs for **Henry Morgan** on "I've Got a Secret" tonight (Wed.), while **Pier Angeli** is guest star . . . **Lee Polk**, who handled writing and direction on WOR-TV's "The Merry Mailman" out of the **Ray Heartherton-Sandy Howard** office, signed with the **Bud Getschal** agency to script and direct the new "Freddie the Fireman" kidseries which bows on WABD Monday (16) . . . NBC Television Films upped three sales staffers, **Seymour (Hap) Eaton, Richard A. Baldwin** and **Robert B. Bersbach**, to posts as regional sales supervisors.

Doris Cooper ("I Spy," off-B'way's "The Boor," etc.) continues parttime photog modeling—appears on cover of **Coleman Hawkins'** new RCA Victor album . . . **Mel Allen** to narrate short vidfilm for Muscular Dystrophy, "Time Out" . . . **Fedor and Pino Bontempi**, WABC-TV's gourmets, celebrate fifth anni on the flag Saturday (14).

Aline (Pat) Rhonie guesting on **Wendy Barris** WABD stanza today (Wed.) . . . **Ray Rossi** boosted at Dancer-Fitzgerald-Sample from film traffic supervisor to commercial production asst. . . . **Shirley Fischer, Jan Murray's** "Dollar A Second" assistant, back from three weeks in Europe . . . Guild Films hired **Nox Lempert** as production manager of the commercial division, **Wally Gould's** baby . . . NYU "University" 30-minuter on WATV, an alternate week stanza for the past eight months, goes weekly (Tuesdays) from here on in; school's **Nazaret Cherkezian** produces.

Ralph Stantley into the **Ernie Kovacs** show Monday (16) on NBC-TV . . . **Evelyn Patrick** renewed for another 13 weeks as the Revlon gal on "$64,000 Question" . . . **Merv Griffin**, singer on **Robert Q. Lewis'** radio show, set to emcee and vocalize in ABC-TV's "Going Places" summer entry out of Miami . . . **Treva Frazee** hiatusing from tv to take on a role in the Sea Cliff, L. I., strawhat version of "Anniversary Waltz," in which **Ray Heatherton** has the lead . . . Combined luncheon of the radio-tv-stage artists and the musicians-bandleaders divisions of the United Jewish Appeal will honor **Phil Silvers** at a luncheon next Thursday (19) at the Hotel Pierre . . . **Arthur Singer** becomes new script editor on "Kraft Theatre," moving over from the same post at the Theatre Guild and "U.S. Steel Hour" . . . **Luther Adler** stars on "The Partners" on "U.S. Steel Hour" next Wednesday (18), with **Miriam Phillips, Robinson Hayes** and **Tom Hatcher** featured . . . **Gerry Matthews** featured on "Kaiser Aluminum Hour" next Tuesday (17).

Diane Brewster set for the **Ina Ray Hutton** show on NBC . . . **Loretta Leversee** guests on "Star Tonight" tomorrow (Thurs.) on ABC . . . **Vonne Godfrey**, starring at the New Hampshire Playhouse, has a role in today's (Wed.) "Matinee Theatre" . . . **Lynn Dollar**, currently on the road for Revlon and "$64,000 Question," returns to N. Y. after appearances in Cincinnati and Atlanta tomorrow (12) and Saturday (14) to warm up for her WCBS-TV "Weather Girl" stint as replacement for vacationing **Carol Reed** starting July 23 . . . **Roger Price** set for three appearances on the **Garry Moore** show on July 27 and Aug. 14 and 29, and is also collabing with **Leonard Stern** of the **Phil Silvers** scripting staff on a new tv package, "Poor Roger's Almanac."



wgal-tv

LANCASTER, PENNA.

NBC and CBS

Among the television markets foremost in the manufacture of tobacco products, the Channel 8 Multi-City Market ranks tenth, based on production figures for America's top 100 counties (*SALES MANAGEMENT "Survey of Buying Power" —May 10, 1956*).

Channel 8 Multi-City Market

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Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

316,000 WATTS

STEINMAN STATION

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Chicago · San Francisco

'Press Conference'

Continued from page 24

corps and their newspaper employers who allow themselves to be 'used' on such a program are as responsible for this as any Government official who participates."

'Corn of Election Year'

Criticism of Brownell ranged all the way from the scathing indictment of the New York Times' Arthur Krock and dozens of editorials from coast to coast, to the tongue-in-cheek comment of the Demmy Philadelphia Daily News. Latter, making political hay of the AG's stint, defended Brownell's behavior as "appropriate," because the sponsor is Corn Products Refining Co., and this was typical "corn of an election year."

Show even rated attention in the U.S. Senate. Two solons, Republican Sen. Arthur Watkins of Utah and Democratic Sen. Joseph O'Mahoney of Wyoming, sang its praises in words printed in the Congressional Record.

Bellef here is that the wave of publicity—even scathing criticism—will lose neither guests nor quizzers for show. Several high-ranking officials queried by VARIETY joined the AG in defending "equal rights" for all media. A few seemed pleased by format of show, pointing out that, whereas panel shows frequently turned into inquisitions, this one enabled the guest to maintain control. One administration spokesman cautiously predicted that Cabinet members and White House staffers would be hard to come by in succeeding shows. But another admitted the lure of national publicity, plus a 125-station web, would be hard to resist.

As for newsmen, they appear to be lining up for the double bait of $125 per appearance plus the advantage to themselves and their papers of the dazzingly large tv audience.

Hygo Buys

Continued from page 35

and adventure to western subjects and includes other stars such as the Dead End Kids, Buck Jones and Charles Bickford.

The outright negative purchase deal, which also gives Hygo possible theatrical re-release rights, was signed between Serials Inc., a Hygo subsidiary, and Universal. Immediately following its signing, Hygo prez Jerry Hyams left for the Coast last week on a combined business and vacation trip. Hygo is known to be on the lookout for a new package of quality features for late fall programming.

The Universal serial buyout brings to 53 the number of such packages now owned by Hygo and Unity, its associate company. The previous 22 serials, on the tv listings for several years, is currently in 44 markets, 90% of which are reruns.

The new serials also further diversify the film libraries of Hygo and Unity. The libraries now consist of 400 features, the latest being "The New 22," recently sold to WRCA, N. Y., 136 westerns and 280 cartoons, in addition to miscellaneous product and one half-hour syndicated show, "Crusade in Europe.".

CBS' St. Louis

Continued from page 23

around with the whirling disk and that sort of thing." He referred to the network's color system.

Questioned by FCC Chairman George C. McConnaughey, Segal said CBS' practices in dealing with affiliates are different from other nets only in degree but that they have given the network dominance. "I think they're all inviting an antitrust suit," he said.

Vernon Wilkinson, counsel for Broadcast House Inc., argued that his client should get the channel because of its proposal to serve East St. Louis, Ill., which, he said, comprises one-fourth of the population of the St. Louis metropolitan area.

Samuel Rosenman, counsel for CBS and former White House aide, defended the examiner's report as being in comformity with FCC policies. The attacks on CBS programming by competing applicants, he said, ignore the numerour awards to CBS for local programming. "On every factor but one," he said, "the CBS proposal is superior."

The one factor is diversification of the media of mass communications and the Commission, he argued, has held that this issue becomes subordinate when there is substantial competition, which there will be in St. Louis.

The attacks on network practices should not be made against CBS, Rosenman said, but against the FCC network rules which either the Commission or Congress can change. As for the failure of the network to get five stations, Rosenman said it should not be singled out, considering that it spent $43,000,000 in the early days of tv to develop programs and color.

Rosenman said that the examiner "generously overlooked" the program proposals of competing applicants which were "artificial and specious" and contained "devices of promise" for hearing purposes. The proposal of 220 Television to carry 70 hours of local live programming a week, he said, was "farcical" and could not be achieved when "the commercial facts of life" are faced.

Indications were that the Commisison will approve the examiner's report.

German TV

Continued from page 24

plied for channels, and this application is under consideration, with no immediate decision likely.

Sauer stressed that, in producing the commercial shows, the Bayrischer Rundfunk (that takes in transmitters in Munich, Nuremberg, Wuerzburg and two more to come) would put on whatever shows it deemed best, with no reference to the wishes of the bankrollers. "That much we've learned from America," he said.

The "public rights" status of German tv prevents the commercial coin from being used to improve the overall broadcast service. "The only way we can get more money is by getting more people to buy sets," Sauer said. He estimated that, by April, 1957, West Germany should have about 1,000,000 sets.

The first German sponsors won't pay for airtime. They'll only be asked to foot the bill for the actual commercials and the time they take up. However, the proceeds from the weeky 36 minutes of commercials "should be sufficient to cover our extra costs," Sauer said. There are currently 32,000 sets in the area served by Bavarian tv.

While Bavaria in is a distinctly experimental mood, the other big broadcast combine in the north—the North West German Broadcast Service (Nordwest Deutscher Rundfunk Verband)—which provides 48% of the total network service against 18% from Bavaria, is dead set against commercialism on the air and refuses to consider the idea. The NW web is based on the Hamburg and Cologne studios, which are new and modern.

At the end of this year, Western Germany should be completely covered, with cables slowly being put in to replace air relays. Apart from Bavaria and the northwest, individual tv nets include the Suedeutscher Rundfunk (Stuttgart), Suedwest Rundfunk (Baden-Baden) and the Sender Freies Berlin. The East Germans also have a tv service, operating mostly with British equipment and partly staffed by British technical pesonnel.

Network programming content is determined at a monthly huddle of program chiefs from the various regions. Locally, a good deal of the still limited programming is on film. Hamburg, for instance, offers 29% film made in Hamburg and Cologne, 22.5% borrowed and leased pix, 8.1% live shows, 12.6% pickups and 7.8% news and commentary.

Increasingly, as their financial resources improve, German telecasters are looking for tv series made in the U. S. or for American webs. Munich, for instance, is negotiating with Douglas Fairbanks for his series. Pix would be delivered to the Germans dubbed.

German webs participate in the occasional Eurovision projects and have picked up events from Britain, France, Italy and Austria.

Westinghouse Exit

Continued from page 25

more vigorous medium than ever, particularly in the new, more local, even more personal form it has taken," and that the stations would provide "a more intensified 'home town' radio service" favoring "local personalities, music, news and service."

Westinghouse move serves to heighten the NBC Radio crisis, since the web will start its new programming July 30 without benefit of clearance in the four key WBC markets, Pittsburgh, Boston-Springfield, Cleveland and Ft. Wayne. Stations going local are KDKA (Pitt), WBZ-WBZA (Boston), KYW (Cleveland) and WOWO in Ft. Wayne. Westinghouse's fifth radio station, KEX, Portland, Ore., is an ABC affiliate and is not affected by the decision.

Vidpix Economics

Continued from page 35

far too many instances, to suit distribs.

Cole doesn't necessarily equate quality with hiked production expenditures, but he feels that the wise producer has better insurance in the added coin. Cole says he could only understand spending less than $30,000 a picture, "if the series were unusual or never done before."

Competition on networks is so strong that before a producer can get away at $23,500 per stanza "he'd better make sure that he's got a firm 52-week contract." Sponsorship status on web offerings is "iffy" enough, he believes, without the added danger of poor quality standards to prompt a cancellation —plus the fact that the 52 week contract is virtually nonexistent.

Radio Muscling In

Continued from page 25

per disk jockey" (still unselected) and some guest stars doing the same interviews that the grassroots deejays have with visiting celebs?

All of which raises the question of why it's necessary for a web to move into the music & news area. If tv has not, unlike the nighttime, usurped the daytime function of radio as an entertainment medium, why can't the webs provide entertainment? Why abdicate the throne when the threat doesn't exist?

Could be that NBC feels that trying to buck the CBS soap-personality formula may be too much of a toughie, that there isn't enough of that coin to go 'round. But to get off the hook, it is possible that NBC is just tightening it in its own mouth?

TALENTLESS TELEVISION ATTACKED

George Jean Nathan, dean of drama critics, says that the competition offered the stage by television is about as fierce as that offered the New York Philharmonic by a Trinidad Calypso band. But he doesn't stop at this. Writing in the current issue of Esquire, Nathan claws through the guts of TV and bares its very soul. His outspoken report on talentless television, its "gook" and its writers will draw nods of appreciation from some quarters and stern condemnation from others. No matter which side of the fence you stand on, don't be unprepared for an explosion from Video Land. Be sure to get your copy of

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Milton Berle
Blackstone the Magician
Pat Boone
Richard Boone
Connee Boswell
Lou Brown
Ray Brown
Billy Butterworth
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Mona Carroll
Jack Carter
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Bill Chatham
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Doreen Davis
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Milton de Lugg
Dante de Paulo
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Krackajacks
Richard la Cicero
Jack Lacey
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Jack E. Leonard
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Marilyn Lovell
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Jack Mattis
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Pat Meikle
Jaye P. Morgan & Morgan Bros.
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Bob Olin
Patti Page
Betsy Palmer
Brad Philips
Johnny Puleo & Harmonica Gang
Vincent Price
George Raft
John Raitt
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Gene Rayburn
Elise Rhodes
Jackie Robinson
Bob Rollins
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No Percentage

Continued from page 23

the prints of being footloose with Nielsen in order to pretty up the "Matinee Theatre" tv audience returns. NBC provided data showing that the hour-long dramatic cross-the-board program was climbing the audience scale—to the detriment of ABC's "Afternoon Film Festival." ABC countered that NBC had compared a Nielsen 14-city (multi-network) report, taken before "AFF's" start, with a full Nielsen study made after the ABC show preemed. ABC intoned that a fair comparison cannot be made by using two reports that don't measure the same thing.

Right now, the same two networks are waging a rating war over another pair of competing shows. NBC has Trendex studies to show how the Joan Davis afternoon telefilm strip is beating out "Mickey Mouse Club," a finding which leads to the assumption that the kid audience isn't all it's cracked up to be. Depending on how Trendex is used, either side can prove itself on the side of "right and justice."

Said to be one of the most important motivations for Nielsen to start listing Average Audience ratings side by side with Total Audience was pressure against the practice of some network producers using total audience (all the viewers who saw part of a whole stanza) to connote the popularity of hour-and-a-half productions. Contention was that a 90-minute show would naturally draw a larger total audience than a halfhour, but merely listing all the viewers who saw any part of a given show wasn't proof that they stuck with it through its entire playing time. The average audience figure acknowledged the importance of the tuneout factor. Until that point, though, some industryites reportedly had a misconception that specs, etc., were mightier than they are.

One of the most commonplace local tv audience hypos is the station plan to jam its very best feature films into the rating week. Knowing this is not a fair indication of the station's average feature film popularity, the agency simply chops off a few percentage points to get an idea of the natural audience level.

That gimmick is so widely used that it is considered in the legitimate province of station management, but there are tricks that, when discovered, elicit no passive okay. A situation exists in foreign-language radio that keynotes the kind of devious machinery some local stations use to con timebuyers. They buy special rating surveys from legit companies, often asking the researcher to quiz listeners in a specific area where the station has predetermined its strength. The research company invariably indicates in its finished report the limitations and boundaries of the listening area where interviews were sought. But in reprinting the results for mass circulation, the station deletes that info, thereby giving industryites generally the impression that the station is all-powerful in its language specialty throughout an entire market.

Doing contortions with the coverage area, for rating reports or otherwise, has never been considered the exclusive gimmick of specialized stations. That's only one of the many sleight-of-hand formulae stations are said to use to implant phony impressions with Madison Ave. Some reportedly go so far as to "influence" the interviewers proper.

Pitt's VHF

Continued from page 25

chase the DuMont station in Pittsburgh. The merger between the Block and Brennen interests followed.

The new station will be affiliated wtih CBS. Evidence taken at the hearings brought out that discussions between the Block and Brennan interests regarding the desirability of a CBS affiliation accelerated the merger. The contract with CBS was signed June 14, 1955.

Pittsburgh has two commercial stations (Westinghouse KDKA-TV and WENS) and an educational outlet (WQED) on the air. A second UHF station has suspended operations and a third U has not exercised its permit.

An examiner's decision was issued three months ago on the five-way contest for Channel 4 which will give the Pittsburgh area its third VHF station.

McCadden Series

Continued from page 23

created and produced both, is sharing in the profits.

In other series, all situation comedies, "B & A" is wholly owned by Burns, while "People's Choice" is co-produced by Irving Brecher and "Bob Cummings" by Paul Henning.

Two new properties being prepped are "The Marie Wilson Show," and "The Delightful Imposter." If finalized, the former would go for CBS-TV, which has Miss Wilson under exclusive contract. She'd portray herself in a situation comedy format, with a show biz background much like "B & A" or "Make Room For Daddy." Pilot is slated to roll in August, after she finishes her current Las Vegas stint with "Ken Murray's Blackouts."

Al Simon is developing "Imposter," described as a "modern-day Scarlet Pimpernel, in a comedy vein." No castings are set yet.

New veepee Morton points out that McCadden's greatest growth has occurred within the past two years. Also, of four new series (besides "B & A") developed during that period, three—"Cummings," "People's Choice" and "Impact"—have been sold and fourth, "Courage," is almost certain of sale. "This gives us a 1,000 batting average," Morton boasts.

CBC-'Mohican'

Continued from page 35

necessary and logical one to the subsidizer—the fledgling Canadian film industry finds its best opportunity to date to break into the telefilm field. The accent in operation "Mohican" is on Canadian technicians and talent. TPA is furnishing the property and two of the stars, John Hart and Lon Chaney Jr. Canada will furnish the rest fo the cast, including the femme lead. TPA will supply Sam Newfield as director, but the technicians will all be Canadian, and in cases where Yanks fill key creative spots, they will be replaced by Canadians as soon as they get the hang of the jobs. About 40% of the footage will be locationed, while interiors will be filmed at Audio Studios in Toronto, which have been leased for the project. Production starts July 23.

In many respects, the setup is similar to that used by Official Films and the English commercial programmers, incorporated Television Program Co., which jointly turned out "Robin Hood" and others. The fundamental difference, however, is that in the current Canadian deal an official government agency is one of the partners in the venture. E. L. Bushnell, assistant general manager of the CBC, who set the deal, will ride herd over the entire project, even to the point of using CBC personnel as liaison on the series. Normandie, formed for this production and subsequent ones among the three companies, is headed by Toronto lawyer-businessman Don McTaggart, who will be in charge of production.

For TPA, the advantages are obvious. It has world distribution rights (less Canada) to a series for which it's put up only part of the dough. It has far less coin to recoup than it normally would, since the Canadina sponsorship is already written off. And it's pioneering in a venture that can only mean strong advantages accruing to itself for the future north of the border.

TV Passes Test

Continued from page 24

29% all others. As to which type of advertising "stands out most strongly in your mind," 61% of the consumers said television, 22% magazines, 17% newspapers and 10% all others. Final consumer question, dealing with arousal value, asked which media "did the most to get you interested in looking at a (make solid)", to which 50% replied television, 16% newspapers, 13% magazines, 7% all others, and interestingly, 18% none.

Dealers said they also personally notice tv advertising more than print advertising for their makes, and 72% of the dealers said that the kind of national advertising that seems to cause more word-of-mouth among customers is television. Dealers interviewed were those of the "Big Three" makes, sampled in proportion to their shares of recent auto sales, and customers were those in their showrooms. Cities covered were Atlanta, Baltimore, Boston, Chicago, Cleveland, Columbus, Minneapolis, Nashville, New York and St. Louis. Project was handled by Advertest under the supervision of NBC research manager Dr. Thomas E. Coffin.

Seattle — Joann Bower, copy writer and traffic assistant for KING here, won honors as "Outstanding Radio Writer" at a recent awards banquet of the School of Communications at the U. of Washington.

Inside Stuff—Radio-TV

Westinghouse Broadcasting Co. held a two-day session on promotion and publicity for its local station directors, with 13 local promotion and publicity chiefs in New York last Thursday and Friday (5-6) attending the meetings. Sessions heard WBC prez Don McGannon, program v.p. Dick Pack, sales v.p. A. W. (Bink) Dannenbaum Jr., research director Mel Goldberg and C&C Television publicity chief Gene Cogen (latter on the RKO films), with Hal Davis, Kenyon & Eckhardt v.p. over publicity, promotion and merchandising, addressing the Friday luncheon session. WBC ad-promotion chief David E. Partridge hosted the meetings.

Petry has become the second N. Y. rep house in the past couple of months to employ an outside public relations outfit to drumbeat for itself and its stations. Dine & Kalmus flackery has been put on a fee basis to work for the reppery, following Katz agency's retention of the Bud Brandt p.r. firm. Petry move is another indication that the reps are moving more and more into the "extra service" (promotion, research, flack, merchandising, consultation) areas to attract station clients. Move was initiated by Tom Knode, Petry's veep in charge of video, who worked with both Jo Dine and Allan Kalmus some years ago at NBC.

"Cameo" technique of live video, which utilizes simple props against backdrops instead of full sets, is being utilized in an experimental telefilm segment of "Jane Wyman's Fireside Theatre," currently before the Revue cameras on the Coast. Miss Wyman, starring in the segment entitled "No More Tears," portrays an amnesia victim, and the cameo technique will be used to establish the viewpoint of a mentally-disturbed person. Only final scene, when Miss Wyman's memory is restored, will use full set. Sidney Lanfield is directing the Kathleen Hite teleplay, from an Alice Jones American mag story.

French-born Mrs. Anne Slack, who has clicked for three years in "Fun With French" on "TV Schooltime" over WRGB, Schenectady, N. Y., will discuss the teaching of foreign languages via video at the Harvard U. Conference on Educational Television at Cambridge, Mass., July 16-18. Robert E. Murray, Schenectady superintendent of schools, will talk on the use of closed-circuit tv in education. Incidentally Donald E. Schein, executive producer of "Schooltime," has been appointed to the faculty of Russell Sage College evening division in Albany. Schein, who recently advanced from associate to exec producer for the 10 hours of weekly programming presented under the auspices of Mohawk-Hudson Council on Educational Television, was succeeded in the former position by Thomas J. Dolan Jr.

What WCCO-TV, Minneapolis, calls "a new wrinkle in employee communications" has its newsman Chick McCuen each Monday morning doing a live five-minute newscast exclusively for employees of Pako Corp., a local manufactury. The newscast is piped directly via closed-circuit wire from the WCCO-TV studio to Pako. It covers employee news, the same as a company publication would, as well as local, national and foreign developments and weather reports.

Three new members have been elected to the nine-man board of the CBS Radio Affiliates Assn. for three-year terms. They are H. J. Chandler of KFLW, Klamath Falls, Ore.; J. C. Kellam of KTBC, Austin, and Robert Tincher of WNAX, Yankton, S. D. Trio takes offices Sept. 10, when delegates-at-large are also due to be elected.

Coverage of the July 4 party at the American Embassy in Moscow by tv cameras was a Moscow "first," but it wasn't a CBS-TV exclusive, as indicated last week. In fact, NBC-TV, which had Moscow correspondent Irving R. Levine covering, got its film in ahead of everybody else, putting it on the "Today" show Friday morning (6), just two days after the event.

KEX's 'Five'

Continued from page 23

marily "different," it's because each of the "Big Five" differs from the other as distinctive personalities over and above their deejay contribs, each conveying to the listener that he was meant for KEX and KEX was meant for him. Where Keep has a humorous, satirical touch, Conrad has the knack for that intimate beeper-telephone exchange with the housewife; Bob Atkins (still a theological student at Lewis & Clark college, where he's president of the student body) gets in his brash kicks with his cross-the-board potshots; the all-night Priddy is the friendly type who enjoys nothing more than an on-the-air give-and-take with telephone callers from Canada and as far south as San Diego who have picked up the show.

As KEX's "Big Five," they each alternate on the beeper bit, as well, not so much to cover the standout Portland attractions but to ferret out the smaller events in order to give the station that real "community touch." As KEX's "five guys on a beep" they're establishing, each in his own way, a rapport with the townsfolk that's gradually converting the 50,000-watter into a real savvy operation.

The station also has been making considerable strides on the public service front, thanks primarily to the know-how of program manager Mel Bailey (and taking a leaf from the public service-consciousness of the parent WBC program factotum Dick Pack). Bailey's "Oregon Teacher" education series, designed to "sell" education as a product on a saturation basis (as an integrated feature on the news and deejay shows as well as half-hour programming) has already earned him an award from the Oregon Education Assn., and his projected series on "part-time alcoholics" looms as one of broadcasting's more provocative airers in the area of mental health programming.

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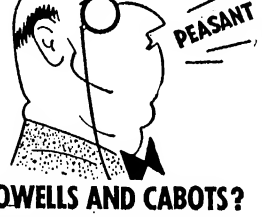

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Basic NBC Affiliate "The Northwest's Leading Station"
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TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.
PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.
SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.
ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.
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TV PLUGS ON GRIND BASIS

Harry Link, Colorful Plugger From Tin Pan Alley's Heyday, Dies at 60

By ABEL GREEN

Harry Link, veteran song contact man, who died at 60 last Thursday (5) at the Park West Hospital, New York, was one of the vanishing breed of storied songpluggers who gave the music business its excitement in the heyday of Tin Pan Alley. With the electronic evolution of song exploitation the earthy cognomen of songplugger became music contact employee, but for all the chromium, technological and economic progress of the industry no fancy billings could take away from the Harry Links the color and glamor and enterprise which made for his particular specie of tune exploiteer.

Although 60 is comparatively not the ripe old age by which some other venerable show biz standards are measured, Link was a music biz vet in the best tradition. His ability in "getting that tune up there" has spanned over a quarter-of-a-century.

He was a legendary figure even within his own time. Growing up with a business whose yardstick of success was resourcefulness, Link had the necessary con and charm to make him standout in a business where, just as often, the song exploiteers are responsible for the success of the songsmith's fame and fortune (from the future replenishing income from ASCAP or BMI) as the basic material itself.

Over the years there have been storied songpluggers of the calibre of Frank Clark, Al Beilin, Max Winslow, Murray Ritter, Phil Kornheiser, Chester Conn, Maurice Abrahams, Banjo Santly, Joe

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Final Plug Tune

A tune, "Natchez-Parade," that Harry Link was working on through his Broadcast Music Inc. firm shortly before he died is now due to get wide disk coverage from Link's friends in the business. The Deep River Boys have already cut it for Vik Records, the RCA subsid, while Guy Lombardo is planning a version on Capitol. Paul Cohen, Decca country & western chief, also has said he plans to slice the tune.

Although an ASCAP writer, Link had set up a publishing company under his own name shortly after exiting the E. B. Marks Music firm last year.

Col Reactivates Okeh Records For Rock 'n' Roll Wax

Columbia Records is now reactivating the old Okeh label as a rhythm & blues operation. Okeh will operate within the orbit of another Columbia label, Epic Records, and hence will be a subsidiary. Move is aimed to give Epic a broader base of operation within the disk biz since it is already represented in the pop and longhair markets.

Arnold Maxin, Epic's artists & repertoire manager, will handle the a&r chores for Okeh as well. He'll work under Epic's chief, Marv Holtzman.

Past few years has seen both Columbia and RCA Victor active with subsid labels which have quasi-indie status with their own distrib and talent setups. Victor has several labels going, including Vik, Groove and Camden. Decca initiated the idea of setting up a subsid many years ago with its click Coral operation.

Kids Dance in Bathing Suits, San Antonio Pool Bans Rock 'n' Roll Disks

San Antonio, July 10.

Rock 'n' roll records disappeared last week from the jukeboxes located at the various city swimming pools. Joe Neel, assistant to Parks Director Robert Frazer, said they were banned because of "undesirable incidents" blamed on the music. He called the action a "temporary measure."

Neel said teenagers just couldn't resist dancing to the rock 'n' roll songs in their bathing suits. He said the police department frowns on this practice. Neel also pointed out that a juvenile fired several shots at San Pedro Pool several weeks ago when attempts were made to break up a rock 'n' roll session.

He said: "The music attracted a lot of undesirable people who loitered around the pools with no intention of going in swimming." Neel said that parks department officials asked concession operators a week ago to remove both bop and r&r records from their machines. The music has been replaced with what would have been popular music two years ago.

BELAFONTE'S BOFFO $73,000 IN L.A. WEEK

Hollywood, July 10.

Harry Belafonte, playing a one-man show, scored a smash $73,000 for the first week at the Greek Theatre here.

Gross was exceeded only by the Victor Borge one-man recital.

Dr. Jekyll-Mr. Jive Routine for Goodman

Benny Goodman, who had been one-nighting with his new swing band for the past six months, has now gone temporarily longhair. He appeared as soloist with the Boston Symphony in the Mozart clarinet Concerto at the Tanglewood Festival in Mass. and repeats the performance today (Wed.) under Charles Munch's baton.

Following the classical stint, Goodman resumes with the jive at the Carter Barron Amphitheatre in Washington, D. C., in a series of four jazz concerts, July 14-17. He will premiere a new jazz concerto by Morton Gould, "Derivations for Clarinet and Band," a piece written especially for the Goodman crew.

SPA, CLGA ROW OVER TV CLEFFERS IN NLRB LAP

Hassle between the Songwriters Protective Assn. and the Composers & Lyricists Guild of America over jurisdictional control of video cleffers will not be decided for several weeks. Hearings before the National Labor Relations Board on the Coast were completed last week and now both sides have to submit briefs to the NLRB examiner before a ruling is handed down.

SPA attempted to organize a merger with CLGA, a Coast outfit which includes most of the Hollywood background score writers. CLGA, however, pulled out of the negotiations and forced the matter into NLRB hands.

Glazer to Score Pic

Folksinger and composer Tom Glazer has been signed to write the score for Elia Kazan's Newtown Production, "A Face in the Crowd," starring Andy Griffith in a screenplay by Budd Schulberg.

It's Glazer's first pic assignment.

ONE-SHOT HITS GET TOUGHER

Although there have been no spectacular pop hit breakthroughs via the single, dramatic video plug recently, music biz execs far from discount the value of a tv exposure. If anything, they are stepping up their attempts to get maximum time for their tunes on the home screens.

After the "Let Me Go Lover" smash of early last year, there was a rush towards the "integration" of songs into drama with the hope that the single mass exposure would develop the click number. Numerous attempts failed, although the "Ballad of Davy Crockett," from the Disney ABC-TV series, succeeded in producing one of the alltime hits.

At the present time, this possibility is now regarded as a freak occurance. The novelty of such a tv plug has completely worn off and now the public is again buying tunes strictly on its merits. Video shots are now being cultivated on a consistent basis rather than the spectacular one-shot basis.

Diskeries are particularly keen on getting their personalities on the big video shows, either via guest shots or regular series. Those labels with network affiliations are in a fortunate position to promote such appearance and closer liaison, especially between the RCA Victor and NBC web, is being established to keep it "in the family."

The network radio shows that spin platters are also becoming increasingly aware that they have disk affiliations. While the hit songs have to played, regardless of label, the other selections are often made with the intra-organizational factor in mind.

Brennan Upped In Decca Distrib Co.

Claude Brennan, veteran Decca sales exec, has been upped to the new post of national sales manager of the Decca Distributing Corp. In his new spot, he'll supervise operation of the various Decca branches and distrib outlets, working under Sydney N. Goldberg, Decca's veepresxy in charge of sales who had been doubling as head of the distrib operation.

For the past seven years, Brennan has been assistant general sales manager. He previously headed several branches for Decca, having joined the company 18 years ago.

Coast Outfit Set to Handle Names As 'United Artists' of Disk Industry

Hollywood, July 10.

A completely new concept in the disk business that would enable performers to become heads of their own independent recording companies—in the manner of film stars who have entered independent film production—has been launched by Record Releasing Corp., a new entry in the platter distribution field. Basically, RRC is patterned after United Artists in that it will maintain its own distribution system. It will not ,however, finance or participate in disk production beyond taikng a percentage fee for distribution.

Preliminary talks have already been held with several performers not currently under disk contract, it was learned. Others whose contracts will be up in the near future have expressed interest in the idea, RRC says.

Distribution scheme was formulated by William Bowers, RRC prexy, to enable disk performers to reap the benefits of capital gains deals and provide them with ownership of their material. It will, additionally, give artists their head in the choice of recording material—a choice which they do not generally enjoy when under contract to a regular disk firm.

"Our plan," Bowers explained, "is simply to remove the biggest obstacle to entering the independent record field—that of distribution. We now have 40 key distributors lined up around the country to assure blanket coverage.

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Youth Movement

The moppets are moving in the Brill Bldg. Latest kid to try his hand at cleffing is 12-year-old Jimmy Castor, who wrote "I Promise To Remember." His group, The Juniors, cut it for Wing Records.

Don't laugh. Frankie Lymon, a 13-year-old, wrote "Why Do Fools Fall In Love" and his group, The Teenagers, came up with a hit on Gee Records. Latter have also "covered" "I Promise."

NAMM Conclave Again Focusing On Hi-Fi Market

With the annual gross of the high-fidelity industry now estimated at around $500,000,000 and due to go higher, latest advances in the field will again be spotlighted at the annual Music Industry Trade Show, under the auspices of the National Assn. of Music Merchants, at the Hotel New Yorker, N. Y., July 23-26. Some 8,000 music dealers are expected to attend the convention which is being held in N. Y. for the first time in four years. The trade show will have 10 floors of the New Yorker.

Some 250 exhibitors will display their latest models in phonographs, disks, radio and video sets, sound recording equipment, musical toys, electronic organs, pianos, accordions and other musical instruments. Some of the big music publishers are also due to be represented with their educational music exhibits.

While primarily a meet for the instrument manufacturers previewing their wares for their dealers, the major disk companies will also be on hand to showcase their platter and equipment lines. It's known, however, that the diskers have not been happy with the tendency of the past few NAMM conventions to stuff them off.

For the musical instrument manufacturers, there's an optimistic outlook as the dealers begin to stock up for the fall-winter season. Biz in this field has been unaffected by the spring slump.

The NAMM, meantime, is focussing on repeal of the excise tax on musical instruments, claiming that 80% of all sales are for educational purposes. A bill to repeal the tax is currently awaiting a hearing in the House Ways & Means Committee.

Bernie Miller Shifted To Radio-TV Promotion Spot for Victor Artists

In a move to step up plugging on radio and tv, Bernie Miller has been appointed to the newly created post of administrator of popular artists promotion for the RCA Victor disk division, working under W. W. (Bill) Bullock, manager of the company's single records division. Formerly promotion manager for the singles division, Miller will now concentrate on getting more airtime appearances for the Victor pop roster.

Miller's former spot has been taken over by Charley Hall, who has been the former's assistant for the past two years. Hall previously worked in the advertising and promotion fields.

In another Victor personnel change, Chick Crumpacker, who has been handling promotion for Victor's country & western division, has been named assistant to Joe Carlton, the pop artists & repertoire chief. Crumpacker will aid Carlton in handling some of the administrative chores. Jack Dunn, formerly of Coral Records, has moved over into Crumpacker's former spot.

Rock 'n' Roll Hits the Couch

Psychiatrist Gives Blessing to the Beat on Art Ford's WNEW Stanza

Panned, praised, and above all, publicized, the rock 'n' roll idiom has been psychoanalyzed and passed as "okay" in the Freudian book. Roll 'n' roll hit the couch on Art Ford's WNEW, N.Y., stanza last Thursday (5) night when Dr. Benjamin Wolstein, a recognized hipster on neuroses, probed into the current r&r song hits to find out why the kids go for it. It was a programming idea that provided Ford, who doesn't ordinarily play such music, a format in which to spin the rock 'n' platters.

Dr. Wolstein's comments about rock 'n' roll were phrased in the heavyweight jargon of his trade, but unmistakably sympathetic. Hearing Little Richard hit a falsetto note in "Long Tall Sally," the doctor said the high-pitched voice expressed the struggle of adolescent maleness to achieve identification. A western motif in another rock 'n' roller was an impression of the youth to establish roots in this country. A tune, "Let's Have a Ball," manifested a now-or-never psychology among youth—which would have been clear enough if the lyrics had been intelligible.

While Ford was trying to get Dr. Wolstein to rap rock 'n' roll by some leading questions, the latter wouldn't bite. The doctor said there was nothing harmful about the music and even Elvis Presley's gyrations, and the "savage, animal-like style" in some of the other rock 'n' rollers was part of the "anti-formalist, rebellious mood" of adolesence. Everything is okay and there's nothing to worry about.

Dr. Wolstein was on the verge of giving out some interesting ideas about the people who wanted to ban rock 'n' roll, but the session ran out.

BASIE, BIRDLAND DUE FOR ALLEN VIDEO PLUG

Steve Allen will take his Sunday night NBC-TV stanza to Birdland, New York jazz nitery, July 22 for an on-the-spot visit with the Count Basie orch. The Basie segment will run 10 minutes.

The rap for hauling the equipment into the jazz cellar will come close to $4,000, while the tab for the orch will be $4,500.

Bohemia Gets the Air

Cafe Bohemia, Greenwich Village, N. Y., spot which has emerged in the last year as one of the top jazz showcases, will get its first crack at airtime via the Mutual web's new "Bandstand, U.S.A." show which bowed last Saturday (7). Zoot Sim's combo will be featured on the radio stanza.

Ed Smollett, who books for the nitery, set the deal.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Frank Sinatra: "You're Sensational"-"Johnny Concho Theme" (Capitol). From Cole Porter's MGM pic score of "High Society," Frank Sinatra has come up with a likely winner in the fine ballad, "You're Sensational." It's a welcome relief from those monosyllabic lyrics and four-note melodies which have been crowding the pop lists recently. Flip, the title tune from the UA pic, "Johnny Concho," is a fair ballad.

Sanford Clark: "The Fool"-"Lonesome For A Letter" (Dot). Once again, Dot has moved fast to pick up a promising indie side in Sanford Clark's "The Fool," a number which is getting other covers. Clark gives it an interesting blues workover. Flip is a routine rhythm tune.

Cathy Carr: "Heart Hideaway"-"The Boy On Page 35" (Fraternity). Cathy Carr, whose "Ivory Tower" was a bestseller, has another strong piece of material in "Heart Hideaway," a simple idea with a slow countrified melody. Miss Carr delivers this type of tune very effectively. "Page 35" is a cute item with a teenage peg that could attract some attention.

Esquivel Orch: "Jungle Drums"-"Nightingale" (RCA Victor). A coupling of topnotch sides by the Mexican Esquivel orch. Both sides have been fashioned with imaginative, swinging arrangements with choral parts. Both sides rate close jockey attention.

McGuire Sisters-Lawrence Welk Orch: "Weary Blues"-"In The Alps" (Coral). Two potent disk names join for a strong commercial side in "Weary Blues," a tune that doesn't explore any fresh ideas, but one with a pleasing, direct appeal. The combo of the McGuire Sisters and the Lawrence Welk outfit give it a suitable workover in a simple rhythm format. "In the Alps," a European import, is an ear-catching entry with yodelling and a bouncy beat.

"Foreign Intrigue Concerto"-"Intrigue" (MGM). The music background from the Sheldon Reynolds pic production, "Foreign Intrigue," makes a solid instrumental entry. "Foreign Intrigue Concerto," the pic's main theme, is an excellent number with good potential. MGM has issued it without giving the orch any credits. Les Baxter also has a neat version for Capitol. Also on the MGM platter, "Intrigue" weaves more interesting melodic patterns in a swinging groove.

Jane Powell: "Mind If I Love You"-"True Love" (Verve). Jane Powell, who is getting her first pop showcasing on disks via the Verve label, registers strongly with her clear, full, legit pipes. It might be a radical departure from the type of vocalistic note-bending now so prominent. This disk is a permanent library item since Miss Powell is featured on two fine Cole Porter numbers.

Roberta Sherwood: "Faith Unlocks The Door"-"My Heart Is A Chapel" (Decca). Joining the new rising tide of religiosos, this coupling features Roberta Sherwood on two good examples of the genre. Miss Sherwood gives "Faith Unlocks The Door" the full treatment including a philosophic patter interpolation. "My Heart Is A Chapel" is b lted in a gospel-singing groove.

Arcesi: "Cow Po"-"Ol' Man River" (Orpheus). "Cow Po" is an attractive oatuner with a clever lyric and catching melody. Arcesi handles with resonant baritone pipes for solid impact. He gives a fast workover of "Ol' Man River," a tempo that Bing Crosby used effectively recently but which sounds contrived in this interpretation. Nelson Riddle's orch lends good support.

The Coronados: "I Came Back To Say I'm Sorry"-"Let's Get Acquainted" (Vik). "I Came Back" is a typical entry in the rock 'n roll school of balladeering. As such, it has commercial possibilities since the repetitive beat and the familiar lyric ideas are hammered home in approved style by this vocal combo. Flip is an uptempo rock n' roller also done according to the rules.

Trudy Richards: "Travelin' Home"-Temptation" (Capitol). Trudy Richards, who has been heard on a couple of labels previously, kicks off on Capitol with one of her best jobs on wax via "Travelin' Home." It's a catchy rhythm item which she delivers in fine blues

(Continued on page 46)

Best Bets

FRANK SINATRA	**YOU'RE SENSATIONAL**	
(Capitol)	*Johnny Concho Theme*	
SANFORD CLARK	**THE FOOL**	
(Dot)	*Lonesome for a Letter*	
CATHY CARR	**HEART HIDEAWAY**	
(Fraternity)	*The Boy on Page 35*	
ESQUIVEL ORCH	**JUNGLE DRUMS**	
(RCA Victor)	*Nightingale*	

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Album Reviews

Columbia Records, which nabbed the two choice legit musicals of the past season, "My Fair Lady" and "The Most Happy Fella," for cast albums, is following through with some topflight packaging showmanship. "Most Happy Fella," in fact, has been given an unprecedented de luxe treatment via a triple 12-inch LP platter set, running well over two hours and encompassing the whole book. This is the sort of treatment that has been reserved for Metopera productions. The grand opera aspects of Frank Loesser's "Fella" obviously called for the complete coverage of the dialog, arias, ballads, novelties, etc., all adding up to an impressive achievement for a Broadway musical. Although the complete work, without the visual settings, is a big dish for one sitting, the package has numerous high spots to sustain it. The cast comes through in superlative fashion on wax. **Robert Weede,** in the lead role, does about a dozen numbers in fine style, in addition to contributing some effective dramatics. **Jo Sullivan,** as Rosabella, does well with her assignments, including the touching "Please Let Me Tell You," "Somebody Somewhere," "Warm All Over" and others. **Art Lund** also scores on a couple of standouts, including "Joey Joey Joey." Tunes like the "Big D," "Standing On The Corner," "Don't Cry," "Warm All Over," "My Heart Is So Full of You" take on added values in the story's framework. Also featured in the full-length version are **Susan Johnston, Shorty Long, Mona Paulee, Keith Kaldenberg, Lee Cass, Arthur Rubin, Rico Froehlich** and **John Henson,** among others.

Columbia has also packaged "The Most Happy Fella" in a conventional single LP containing the tuneful highlights from the complete work. A somewhat more modest package extracted from the "Happy Fella" score is **Eddy Arnold's** four-tune EP for RCA Victor, all done in Arnold's unpretentious, pleasing style accompanied by **Chet Atkins** on guitar.

The score for "My Fair Lady," meantime, continues to provide a source of additional albums for Columbia on top of the original cast album set. **Sammy Kaye's** orch has sliced a set of the showtunes, all arranged for dancing with Kaye's familiar bounce beat and smooth ensemble vocal choruses. Also on the Broadway legit kick, **Percy Faith** has arranged "The Most Happy Fella" score into a rich instrumental set on the Columbia label.

"The Littlest Revue" (Epic). Although running only four weeks at the off-Broadway Phoenix Theatre, "The Littlest Revue" still landed a cast set on Epic, the first for the label. The album contains much clever stuff by a variety of writers, mostly by **Ogden Nash** and **Vernon Duke,** and it suffers little from an affliction of most revues—the touch of cuteness. **Tammy Grimes** is standout in "Madly in Love" and "I'm Glad I'm Not A Man," while **Charlotte Rae** does well in her classic song takeoff, "The Shape of Things." While **Joel Grey** fails to hit the mark on the comedy calypso, "I Lost The Rhythm," he does better on a good straight ballad, "You're Far From Wonderful." **Tommy Morton** does well with "I Want To Fly Now" and the "Third Avenue El." Other highlights are **George Marcy's** rendition of "Love Is Still In Town" and the satiric "The Power of Negative Thinking" with the entire company. Ogden Nash also supplies a witty supplement to the liner notes.

Ted Lewis: "Medicine Men For The Blues" (Decca). Marking Ted Lewis' 45th year in show biz and timed for his current N. Y. stand at the Waldorf-Astoria's Starlight Roof, Decca has collected the top songs associated with the veteran maestro and performer. Repertory includes the w.k. Lewis' vocals and patter on his trademarked "When My Baby Smiles At Me," "Three O'Clock In The Morning," "She's Funny That Way," "I'm The Medicine Man For The Blues," "Wear A Hat With A Silver Lining," "Just Around The Corner," "Down The Old Church Aisle," "The Sweetheart of Sigma Chi" and "Good Night," in addition to some straight instrumentals.

"Ted Heath At The London Palladium" (London). Fourth in the series of concerts given by Ted Heath at the London Palladium, this LP package again showcases a band that swings with the best in any part of the world. Package includes a variety of ballads, jump tunes and original instrumentals, all rendered with flawless precision in the tradition of the top bands of the band era's heyday. Set is a firstrate followup to Heath's recent in-person tour of the U. S. where, incidentally, he sells more records than he does in England. *Herm.*

Peatman Annual Survey of Song Hits on Radio and TV

(July 1, 1955, to July 1, 1956)

The 35 song hits with the largest radio and television Audiences are listed below in order of the total ACI points received in the ACI surveys during the year. (Songs in stage, film or TV productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began prior to July 1, 1955, are noted by the 1955 date.

Rank	Total ACI Points	Number of Weeks In ACI Survey	Song Title	Production	Publisher
1	42204	36	Love Is a Many-Splendored Thing	Many-Splendored Thing	Miller
2	36081	37	Autumn Leaves		Ardmore
3	32933	24	Love and Marriage	Our Town	Barton
4	27951	29	Lisbon Antigue		Southern
5	27587	20	Sixteen Tons		American
6	26774	24	Yellow Rose of Texas		Planetary
7	25204	22	Rock and Roll Waltz		Sheldon
8	24649	19	Memories Are Made of This		Montclaire
9	23595	20	*Poor People of Paris		Connelly
10	23411	22	Theme from 3 Penny Opera (Moritat)	3 Penny Opera	Harms
11	22650	24	Moments to Remember		Beaver
12	22585	20	*Hot Diggity		Roncom
13	20140	16	Something's Gotta Give (1955)	Daddy Long Legs	Robbins
14	19136	16	*I Could Have Danced All Night	My Fair Lady	Chappell
15	19007	23	All at Once You Love Her	Pipe Dream	Williamson
16	17698	16	No Not Much		Beaver
17	17613	25	He		Avas
18	16938	18	Tender Trap	Tender Trap	Barton
19	16761	12	*Standing on the Corner	Most Happy Fella	Frank
20	16563	22	*Mr. Wonderful	Mr. Wonderful	Laurel
21	16136	17	*On the Street Where You Live	My Fair Lady	Chappell
22	16073	22	Suddenly There's a Valley		Warman-Hill & R.
23	15870	18	Learnin' the Blues (1955)		Barton
24	15787	23	Longest Walk		Advanced
25	15327	20	Wake the Town and Tell the People (1955)		Joy
26	15128	24	Band of Gold		Ludlow
27	15106	20	Bible Tells Me So (1955)		Paramount-R. Rogers
28	14658	19	Great Pretender		Panther
29	14017	15	*Blue Suede Shoes		Hi-Lo-Hill & Range
30	13929	23	A Woman in Love	Guys and Dolls	Frank
31	13821	20	I'll Never Stop Loving You (1955)	Love Me Or Leave Me	Feist
32	13434	19	Unchained Melody (1955)	Unchained	Frank
33	13301	19	Rock Around the Clock (1955)	Blackboard Jungle	Myers
34	13048	18	Hard to Get (1955)	Hard to Get	Witmark
35	12914	30	It's All Right With Me		Chappell

Top Standards on Radio and TV

The 35 Standards with the largest radio and television audiences are listed below in order of the total ACI points received in ACI surveys during the year July 1, 1955, to July 1, 1956.

Rank	Total ACI Points	Number of Weeks In ACI Survey	Song Title	Production	Publisher
1	14079	19	Happy Birthday to You		Summy
2	13334	17	Tea for Two		Harms
3	8702	25	'S Wonderful		Harms
4	8620	5	Easter Parade		Berlin
5	7935	15	That Old Black Magic		Famous
6	7803	14	I Can't Give You Anything But Love Baby		Mills
7	7472	11	I Got Rhythm		New World
8	7306	4	White Christmas		Berlin
9	7154	25	Just One of Those Things		Harms
10	6932	10	Lover		Famous
11	6704	5	Santa Claus Is Comin' to Town		Feist
12	6556	11	Twelfth Street Rag		Shapiro-Bernstein
13	6535	8	Tiger Rag		Feist
14	6458	12	Ballad of Davey Crockett		Wonderland
15	6127	15	My Blue Heaven		Feist
16	6089	16	Star Dust		Mills
17	5967	15	In a Little Spanish Town		Feist
18	5960	10	Side by Side		Shapiro-Bernstein
19	5918	10	Winter Wonderland		Bergman-Vocco-C.
20	5653	14	Begin the Beguine		Harms
21	5550	20	Tenderly		E. H. Morris
22	5337	9	On the Sunny Side of the Street		Shapiro-Bernstein
23	5072	16	September Song		DeSylva-Brown & H.
24	5027	14	From This Moment On		Chappell
25	5026	16	St. Louis Blues		Handy
26	5001	6	Anchors Aweigh		Robbins
27	4973	7	When the Red Red Robin		Bourne
28	4816	13	April in Paris		Harms
29	4772	6	Take Me Out to the Ball Game		Broadway
30	4544	8	I've Got the World on a String		Mills
31	4178	11	Ain't She Sweet		Advanced
32	3897	12	Taking a Chance on Love		Miller
33	3797	7	Stars and Stripes Forever		J. Church Co.-H & R
34	3624	11	Get Happy		Remick
35	3578	9	Ol' Man River		T. B. Harms

Longhair Reviews

Beethoven: Sonatas No. 21 & 30 (RCA Victor). Two popular Beethoven works in controlled, brilliant interpretations by the young, outstanding piano recitalist, Byron Janis.

Philadelphia Woodwind Quintet (Columbia). The woodwind ensemble from the Philadelphia Orchestra plays a charming, varied program of pieces by Haydn, Beethoven, Hindemith, Ibert and Bozza. The musicianship and record quality are firstrate.

The Piano Music of Bela Bartok

(Continued on page 46)

Cleffers' Suit Vs. BMI Piling Up Pre-Trial Record; on Disk, Web Execs

The pre-trial examinations in the antitrust suit of the 33 ASCAP songwriters against Broadcast Music Inc., the broadcast industry and their affiliated disk companies are piling up a voluminous mass of testimony. For the past several weeks, John Schulman attorney for the songwriters, has been quizzing the top execs of both RCA Victor and Columbia Records, both of whom were named as defendants via their NBC and CBS affiliations respectively.

Manie Sacks, RCA v.p. in the broadcast operation and former general manager of the Victor disk division, recently completed his testimony. So did James B. Conkling before he resigned as prexy of Columbia Records. Other disk execs testifying were George R. Marek, Victor's album chief; Mitch Miller and Joe Carlton, pop artists & repertoire managers for Columbia and Victor, respectively.

Broadcast execs are currently doing the q. and a. stint. William S. Paley and Frank Stanton, CBS board chairman and president, re-

(Continued on page 46)

GRANZ NABS TRACK TO ASTAIRE FILMUSICAL

Hollywood, July 10.

Norman Granz' pop label Verve Records has nabbed the soundtrack album rights to the Paramount film "Funny Face," which stars Fred Astaire, Audrey Hepburn and Kay Thomson. Astaire is under pact to the Granz label.

Package marks Miss Hepburn's disk debut and plans are being made for release of some of her tunes as singles. In addition to the George and Ira Gershwin score, "Funny" has new tunes by Roger Edens and Leonard Gershe.

Pluggers Tee Off

The Professional Music Men, relief arm of the Music Publishers Contact Employees Union, will hold its 21st annual golf tourney at Harrison, N. Y., Aug. 9.

Bob Miller, MPCE prez, will host the affair while Murray Luth will chairman the golf committee.

Patricia Music Inks Gulda as Jazz Cleffer

Friedrich Gulda, the Austrian longhair pianist who broke into the jazz ranks via his recent stand at Birdland, N. Y., has been wrapped up as a jazz cleffer by Patricia Music.

Gulda recently recorded several of his compositions for RCA Victor at a Birdland session. Patricia Music is operated by Morris Levy and Phil Kahl who also own Birdland.

Dorseys Pull Big 20G In Two-Day Ind. Stand

Tommy Dorsey band with Jimmy Dorsey pulled a fancy $20,000 gross in a two-day stand at the Mesker Amphitheatre in Evansville, Ind., last week (3-4).

Band followed up with a $5,000 gross the following day at Cedar Point Park, Sandusky, O., despite bad weather.

HAMPTON RETURNING

Lionel Hampton is due back in the U. S. from his European tour July 25.

Orch leader toured the Continent and Israel for the past six months.

French SACEM Jogs ASCAP on Tune Coin Due From Pix Exhibition in U.S.

French Society of Authors, Composers & Publishers is prodding ASCAP, its American counterpart, on the collection of fees due French composers writing music for French features.

The U. S. Society, to which these performing rights are assigned, is expected to tighten its collection procedure, but is handicapped since—unlike its sister organizations in Europe—it cannot collect directly from the exhibitors.

In several of the European countries, composers of film music aren't paid by the producer, but assign their rights to the local society which in turn collects for them a percentage of the boxoffice gross from the theatres.

Jean-Loup Tournier, the French society rep in the U. S., has been contacting some of the indie distribs in New York with a view to discussing the problem of the French music scribes who never collect from the performance of their works in the U. S. Tournier said Monday (9) that his members were naturally anxious for the proceeds, "but it is even more important to us to get more French films shown in the States. We wouldn't want to do anything that might interfere with this aim."

With this in view, Tournier has been in contact with Joseph Maternati, head of the new French Film Office in Manhattan.

ASCAP is assigned the music rights on most foreign films and, theoretically at least, is supposed to collect for them. A man writing music for film may get paid by the producer for doing the job. He does not, however, sell the performance rights. In France, the composer gets 2% of the b.o. revenue as his share. This is collected directly for him by the Society via the theatres.

Says Collins

At ASCAP, Jules Collins, the sales manager, said that, in view of the limited circulation of imports, the amount of money due was very small. "How many successful foreign pictures do you have?" he asked. Also, Collins pointed out, few of the imports feature songs, and most have only background music. "Then you'd have to check whether the man who wrote it is a member of the foreign Society,

(Continued on page 48)

COL WRAPS UP RIGHTS TO 'WAR & PEACE' TRACK

Columbia Records has wrapped up the soundtrack rights to Paramount's Italian-made pic, "War and Peace." Score for the film was written by Nino Rota.

In addition to the track set, Col will issue three pop singles; two instrumentals of the love theme from the score and one vocal. Lyric for the latter was penned by Wilson Stone. Famous-Paramount is publishing the score.

Lieberson to Coast

Goddard Lieberson headed to the Coast last week in his first trip since taking over Columbia Records' prez spot several weeks ago.

He'll o.o. the Hollywood operation for about a week and then head for the company's sales convention in Estes Park, Colo., starting July 21.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Shop)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	**GOGI GRANT** (Era) "Wayward Wind"	1	6	6	1	3	..	1	..	6	7	1	10	..	1	3	..	3	1	1	1	124
2	9	**ELVIS PRESLEY** (Victor) "I Want You, I Neew You"	4	2	..	2	4	1	7	..	..	..	8	..	6	5	5	..	..	7	6	2	84
3	5	**PAT BOONE** (Dot) "I Almost Lost My Mind"	2	..	..	..	7	..	2	10	2	3	3	6	5	3	2	..	..	..	9	7	82
4	4	**MORRIS STOLOFF** (Decca) "Moonglow-Picnic Theme"	3	1	4	..	1	..	4	..	..	1	6	..	..	4	..	..	7	2	..	..	77
5	2	**VIC DAMONE** (Columbia) "On the Street Where You Live"	8	3	..	5	9	..	3	..	..	..	2	3	..	7	7	1	8	8	..	6	73
6A	7	**PERRY COMO** (Victor) "More"	..	9	2	6	..	3	8	8	..	..	7	..	3	..	..	..	..	..	..	4	49
6B	6	**FATS DOMINO** (Imperial) "I'm in Love Again"	5	..	..	..	..	..	6	..	..	5	5	1	..	10	..	..	1	6	..	..	49
8	12	**PERRY COMO** (Victor) "Glendora"	6	..	..	7	..	..	10	..	..	8	..	7	..	..	1	8	5	..	4	..	43
9	3	**FOUR LADS** (Columbia) "Standing on the Corner"	7	8	..	3	..	..	5	..	..	..	4	9	..	..	6	..	..	5	..	..	41
10	15	**GENE VINCENT** (Capitol) "Be-Bop-a-Lula"	10	..	10	..	..	7	..	2	1	9	..	..	10	2	..	..	..	..	..	..	37
11A	17	**CHORDETTES** (Cadence) "Born to Be With You"	9	..	7	8	..	..	..	..	7	..	..	..	..	6	..	..	10	..	3	5	33
11B	11	**DORIS DAY** (Columbia) "Whatever Will Be, Will Be"	..	5	1	..	..	..	9	5	..	..	10	4	..	..	..	..	..	..	..	10	33
13	8	**GEORGE CATES** (Coral) "Moonglow-Picnic Theme"	..	..	..	..	..	..	..	..	..	..	..	2	1	..	..	7	2	..	..	..	32
14A	..	**PLATTERS** (Mercury) "My Prayer"	4	..	..	..	2	..	9	..	..	..	..	9	..	..	4	9	..	..	..	..	29
14B	17	**CATHY CARR** (Fraternity) "Ivory Tower"	..	..	..	4	6	..	..	..	..	..	..	2	..	..	..	..	3	..	..	..	29
16	13	**PATTI PAGE** (Mercury) "Allegheny Moon"	7	..	9	5	..	..	..	..	..	..	..	7	..	10	..	..	..	..	3	25
17	10	**ELVIS PRESLEY** (Victor) "Heartbreak Hotel"	..	..	5	..	2	..	..	..	..	..	9	..	..	..	..	..	6	..	..	..	22
18A	15	**CLYDE McPHATTER** (Atlantic) "Treasure of Love"	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	5	4	..	..	9	16
18B	19	**CADETS** (Modern) "Stranded in the Jungle"	..	..	..	..	..	..	..	1	..	10	..	..	..	..	..	6	..	..	..	..	16
18C	..	**TONY MARTIN** (Victor) "Walk Hand in Hand"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	2	..	16
21A	22	**LITTLE WILLIE JOHN** (King) "Fever"	..	..	..	..	6	..	4	8	..	..	..	..	..	..	..	..	..	..	..	..	15
21B	..	**LITTLE RICHARD** (Specialty) "Ready Teddy"	..	..	..	..	..	..	..	3	4	..	..	..	..	..	..	..	..	..	..	..	15
21C	14	**NERVOUS NORCUS** (Dot) "Transfusion"	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	5	..	15
24	..	**JERRY VALE** (Columbia) "You Don't Know Me"	10	3	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	14
25	22	**TERESA BREWER** (Coral) "Sweet Old-Fashioned Girl"	..	..	..	10	..	..	..	..	..	..	..	..	8	..	9	9	..	..	..	..	8

1	2	3	4	5	6	7	8	9	10
MY FAIR LADY	CALYPSO	PICNIC	ELVIS PRESLEY	MUSIC FOR SWINGING LOVERS	KING AND I	CAROUSEL	OKLAHOMA!	EDDY DUCHIN STORY	NIGHT WINDS
Broadway Cast	Harry Belafonte	Film Soundtrack	Elvis Presley	Frank Sinatra	Film Soundtrack	Film Soundtrack	Film Soundtrack	Film Soundtrack	Jackie Gleason
Columbia OL 5090	Victor LPM 1248 EPD 1248	Decca DL 8320 ED 846	Victor LPM 1254	Capitol W 653	Capitol W 740	Capitol W 694 EDM 694	Capitol SOA 595 FDM 1, 2-595	Decca DL 8289	Capitol W 717

Columbia Bows New Hi-Fi Units

Columbia Records, which was among the first disk company to hop on the hi-fi movement several years ago, previewed its 1957 phonograph machines at the Barbizon-Plaza Hotel, N. Y., yesterday (Tues.). Line, which was designed by Peter Quay Lang, ranges in price from $330 to $30.

Most expensive machine is a radio-phono console combination with two 12-inch and two 3-inch speakers. Least expensive model is a portable unit. Columbia is also merchandising phonos for $130 which are descendants of the "360" unit which launched the company into the hi-fi field. Other machines include a tape player and a phono designed exclusively for 45 rpm disks, latter selling for $40.

Although the parent CBS corporation has been cutting back its equipment manufacturing projects, the Columbia Records division has been clicking with its phonograph line as an important adjunct to its disk merchandising.

Fred Lowery to Decca

Whistler Fred Lowery has joined Decca's artists roster, bowing with the "Theme From The Proud Ones."

Decca has also signed the Bey Sisters, a vocal duo, and James Gallagher, a country & western singer.

'Rififi' to Chappell

Chappell has picked up the U. S. publication rights to "Rififi," theme song from the French pic of the same name.

Deal was made with the score's cleffer, Jacques Larue and M. Phillipe Gerard.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	Weeks in log	Artist	Label	Song	EAST: Dave Leeds—WMCA—New York	George E. LeZotte—WAVZ—New Haven	Lou Dennis—WBRY—Waterbury	Jack Rowzie—WWDC—Washington	John Ademy—WCAO—Baltimore	Truman Taylor—WBOS—Boston	Tal Hood—WFGM—Fitchburg	Jim McLean—WPLM—Plymouth	Charlie Grant—WESX—Salem	Michael Bushell—WMAS—Springfield	Larry Brownell—WKBW—Buffalo	Jerry Jerome—WSAY—Rochester	Al Meltzer—WHEN—Syracuse	Grady & Hurst—WFFH—Philadelphia	Bill Brant—WJAS—Pittsburgh	SOUTH: Bob Watson—WQXI—Atlanta	Harry Nigocia—WJBW—New Orleans	John Wrisley—WIS—Columbia	Bill Dawson—WQOK—Greenville	Bob Larimer—WSIX—Nashville	Dave Walshak—KCTI—Gonzales	Edwards & Collins—KXYZ—Houston	Chuck Blore—KTSA—San Antonio	Mike Woloson—WNOR—Norfolk	MIDWEST: Howard Miller—WIND—Chicago	Don Bell—KRNT—Des Moines	Ed McKenzie—WXYZ—Detroit	Steve Cannon—WLOL—St. Paul-Mpls.	Kent Burkhart—KOWH—Omaha	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Dick Drury—WHHH—Warren	Gene Piatt—KELO—Sioux Falls	Robb Thomas—WEMP—Milwaukee	FAR WEST: Bill Kelso—KOPO—Tucson	Earl McDaniel—KPOP—Los Angeles	Jim Ameche—KDAY—Santa Monica	Bob Holmes—KSJO—San Jose	Ray Perkins—KIMN—Denver	Florien-Wineriter—KALL—Salt Lake City	TOTAL POINTS
1	2	15	Vic Damone	Columbia	*Street Where You Live	8	2	3	..	3	..	..	4	..	..	3	1	3	..	1	1	7	1	7	1	..	..	..	5	2	4	..	7	8	1	1	2	2	1	6	..	..	4	..	2	207
2	3	6	Pat Boone	Dot	†I Almost Lost My Mind	3	..	1	1	..	..	3	..	7	9	2	3	1	4	9	..	9	..	..	..	6	4	4	..	1	..	3	1	5	5	..	5	..	3	..	..	..	..	5	4	166
3	1	13	Gogi Grant	Era	†Wayward Wind	1	..	8	..	2	..	..	..	5	1	1	..	2	..	5	..	1	9	5	2	7	..	3	6	..	7	9	..	1	3	..	..	8	8	..	..	..	1	1	..	157
4	6	6	Patti Page	Mercury	*Allegheny Moon	..	10	..	4	5	..	..	6	1	..	5	6	..	..	3	3	..	..	8	..	..	..	7	1	8	5	6	6	3	..	..	7	..	4	5	3	..	..	..	..	124
5	4	8	Chordettes	Cadence	*Born to Be With You	9	..	2	..	..	..	..	..	4	7	..	2	9	..	..	..	..	..	2	7	..	..	..	..	4	..	5	2	6	..	..	..	..	6	2	4	1	..	2	3	121
6	15	3	Doris Day	Columbia	*Whatever Will Be, Will Be	..	1	..	5	10	..	1	..	2	..	..	..	..	..	..	2	..	..	..	4	..	3	5	8	5	10	8	8	..	..	3	..	..	..	10	..	3	..	..	99
7	9	6	Perry Como	Victor	*More	..	..	7	3	..	..	2	3	6	..	4	..	..	..	..	6	..	4	..	5	3	..	8	..	..	..	..	..	..	8	2	6	..	..	..	..	8	..	..	90
8	8	6	Teresa Brewer	Coral	†Sweet Old-Fashioned Girl	..	7	5	..	..	..	4	..	..	..	9	4	..	..	..	..	..	..	1	8	2	9	1	2	3	..	..	..	..	..	..	8	..	..	..	..	7	..	..	84
9	28	3	Platters	Mercury	*My Prayer	..	..	10	6	..	5	5	7	8	..	6	..	..	..	..	..	..	..	..	..	1	..	6	..	10	..	10	4	..	..	6	1	..	10	..	1	10	..	..	..	80
10	21	4	Gene Vincent	Capitol	†Be-Bop-a-Lula	..	..	..	2	..	3	6	2	..	10	..	5	..	..	..	..	..	..	..	..	..	1	..	..	..	..	2	..	2	..	..	..	..	..	..	..	..	..	..	..	66
11	12	8	Elvis Presley	Victor	†I Want You, I Need You	6	..	..	..	..	..	..	1	..	2	7	10	7	2	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	9	60
12	16	10	Sylvia Syms	Decca	*I Could Have Danced	..	3	..	..	..	..	..	..	..	..	..	7	..	..	..	4	6	..	..	..	..	..	..	4	..	..	..	..	4	..	5	..	..	..	..	..	6	..	9	7	55
13	18	16	Cathy Carr	Fraternity	*Ivory Tower	7	4	..	..	..	..	..	..	..	6	..	..	..	..	..	..	2	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10	..	44
14A	10	15	George Cates	Coral	*Moonglow-Picnic Theme	..	..	..	..	4	..	..	10	..	..	..	..	..	..	..	..	..	2	..	3	8	..	..	..	9	6	..	..	..	..	..	..	..	7	..	..	..	..	..	..	39
14B	5	13	Four Lads	Columbia	*Standing on the Corner	5	..	..	..	1	..	..	..	..	5	..	..	5	..	..	..	4	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	39
16	23	9	McGuire Sisters	Coral	*Picnic	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	4	..	2	..	..	..	..	4	..	37
17	14	5	Perry Como	Victor	†Glendora	..	8	..	8	..	..	..	..	..	..	..	..	..	4	..	10	..	..	..	..	..	..	..	..	..	..	..	3	..	..	2	..	..	..	..	..	..	..	8	34
18	..	2	Jayhawks	Flash	†Stranded in the Jungle	..	..	6	..	..	..	9	..	9	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	7	..	..	5	..	..	..	..	..	..	..	..	2	..	..	33
19	33	4	Clovers	Atlantic	†Love, Love, Love	..	..	..	..	..	2	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	30
20A	17	7	Ames Bros	Victor	*Hurts for a Little While	..	..	9	..	..	..	..	..	..	..	..	..	..	2	8	..	5	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	29
20B	..	1	Artie Wayne	Liberty	*Angel	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	3	..	..	..	..	..	..	..	1	..	9	..	..	..	..	..	29
22	22	8	Clyde McPhatter	Atlantic	†Treasure of Love	..	..	4	..	..	7	..	..	..	..	..	..	..	..	..	..	..	9	..	9	7	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	27
23	11	9	Fats Domino	Imperial	†I'm in Love Again	..	..	..	..	..	..	..	..	3	..	..	6	..	..	..	..	..	..	..	..	..	..	..	6	..	7	9	..	..	..	..	..	..	..	..	..	..	..	..	24
24	30	2	Hugo Winterhalter	Victor	*Canadian Sunset	..	..	..	..	..	..	7	9	..	..	..	..	..	6	..	..	..	..	..	10	..	..	..	..	..	4	..	..	..	..	..	..	..	..	7	..	..	..	..	23
25A	33	2	Nat (King) Cole	Capitol	*All There Is to That	..	..	..	..	..	..	..	5	..	..	..	..	..	7	..	..	..	..	..	5	6	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	22
25B	7	15	Morris Stoloff	Decca	*Moonglow-Picnic Theme	..	6	..	..	..	..	..	..	..	8	..	4	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	22
27	..	1	Joni James	MGM	*Give Us This Day	..	..	..	..	..	6	..	..	..	..	8	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	20
28	19	11	Tony Martin	Victor	†Walk Hand in Hand	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	7	..	..	..	..	3	..	19
29A	..	1	Four Aces	Decca	*I Only Know I Love You	..	..	9	..	8	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
29B	..	1	Bill Hayes	Kapp	*I Know An Old Lady	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	4	..	..	..	16
31A	28	8	Frank Sinatra	Capitol	*How Little We Know	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	5	..	..	..	..	..	..	15
31B	..	1	Little Richard	Specialty	†Ready Teddy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
33	31	5	Nick Noble	Mercury	†Loves Me, Loves Me Not	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	5	14
34A	..	1	Julius LaRosa	Victor	*Get Me to Church on Time	..	..	..	..	..	1	10	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
34B	..	2	Eddie Fisher	Victor	*Sweet Heartaches	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	13
34C	..	1	Sarah Vaughan	Mercury	*Fabulous Character	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
37A	..	1	Don Cherry	Columbia	*Ghost Town	..	..	..	10	..	4	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
37B	33	7	Rosemary Clooney	Columbia	*I Could Have Danced	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
37C	33	2	Eddie Heywood	Mercury	*Soft, Summer Breeze	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	9	..	..	..	..	..	..	..	..	..	..	12
37D	19	7	Nervous Norvus	Dot	†Transfusion	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	12
41	..	1	Al Hibbler	Decca	†Never Turn Back	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	8	..	..	..	..	..	11
42	..	9	Diamonds	Mercury	†Church Bells May Ring	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	10	..	10	9
43	26	2	Frank Chacksfield	London	*Donkey Cart	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	7
44	23	10	Joe (Fingers) Carr	Capitol	*Portuguese Washerwoman	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	6
45	45	3	Dick Jacobs	Coral	†Golden Baton	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	10	..	10	..	..	..	..	..	4

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Harry Link Dies at 60

Continued from page 41

Goodwin, Jack Robbins, Rocco Vocco, George Plantadosi, Mose Gumble, Sammy Levy, Ben Bloom, Joe Flynn, Jimmy McHugh, Abel Baer, L. Wolfe Gilbert, Leo Edwards, et al., and Link was up there with them. Only a few like Baer, McHugh, Gilbert and Edwards, not overlooking Tin Pan Alley greats like Jerome Kern and George Gershwin, also emerged as songsmiths of stature on their own. But in the main, songplugging was a business—and by no means pure or simple.

It was a sharp and highly geared business. Nor was it all payola. Strong personal friendship, countless sleepless nights, intimate palsy-walsy relationships with headliners, of both sexes, resulted in the only payoff to a plugger that really counted—"landing" an act, an important performance, a radio band plug, and the like.

Link traversed to the band era, radio, and right down to today's television, record contacts, deejays, et al.

Himself a songsmith of no small stature, Link had a "feel" for a commercial song. His personal catalog of songs on which he had collaborated included such standards as "These Foolish Things Remind Me of You," "I'm Just Wild About Animal Crackers," "You're the One I Care For," "Miracle of the Bells," and "I've Got a Feeling I'm Falling." As a creator he also had a knowledgeability of what was merchandisable on a mass consumption basis. Among his collaborators were Dorothy Dick, his widow, who like Link is a member of the American Society of Composers, Authors & Publishers.

A native of Philadelphia, Link started as a singer with bands in niteries. His career included important key positions with Santly Bros. Music, Irving Berlin Music, Leo Feist Inc. and Edward B. Marks Music.

His value as a song exploiteer may be measured by the "per copy" deals he had with Feist and E. B. Marks firms when he joined them, meaning he got a percentage royalty on the tunes he exploited.

Called the "Philadelphia Flash" by his fellow music men in his early days in New York, Link pulled off several legendary plugging coups during the 1920s.

In Atlantic City, when that town was one of the song-making centers, Link went down in a diving bell off one of the piers in an exploitation stunt. He was also among the first to get the "concentrated" showcase for a tune, an idea that has since been adopted several times by the latter-day disk jockeys. While plugging the tune, "Way Back Home," he "got" to bandleader Ben Pollack who played the number around 10 times in a half-hour on a network radio show.

Link's persuasive "way" with the bandleaders once led to a minor political crisis during the regime of Pres. Calvin Coolidge. At a dignified state dinner for assembled diplomats, the bandleader at the affair, at the moment that Pres. Coolidge entered the hall, struck up with "I'm Just Wild About Animal Crackers," one of Link's tunes.

A "black-key only" piano player who did it entirely by ear, Link was one of the top song demonstrators of his era. He often entertained for a couple of hours running with his repertory of songs and parodies, and his frequent parties at his Long Island home were noted for his performances.

A crackerjack pool player, as well as a golfer, Link was given a pool table by his staff when he worked at Feist. He was also a devotee of the track. His playroom at home was papered with parimutuel tickets.

A frail-looking man all his life, Link's dynamic operations belied the fact he had become a victim of cancer which eventually effected both of his lungs and resulted in a lingering illness since his exit from Marks. Services were held Saturday afternoon (7) at Campbell's, N. Y. Besides his wife, a daughter, Mrs. Peter Gordon Brown, survives.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**GOGI GRANT** (Era)	Wayward Wind
2	7	**PAT BOONE** (Dot)	I Almost Lost My Mind
3	2	**PERRY COMO** (Victor)	Glendora More Hot Diggity
4	5	**ELVIS PRESLEY** (Victor)	I Want You, I Need You Heartbreak Hotel My Baby Left Me
5	6	**VIC DAMONE** (Columbia)	On Street Where You Live
6	4	**MORRIS STOLOFF** (Decca)	Moonglow-Picnic Theme
7	8	**FATS DOMINO** (Imperial)	I'm in Love Again My Blue Heaven
8	3	**FOUR LADS** (Columbia)	Standing on the Corner My Little Angel
9	..	**PATTI PAGE** (Mercury)	Allegheny Moon
10	..	**DORIS DAY** (Columbia)	Whatever Will Be, Will Be

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	***MOONGLOW-PICNIC THEME**	Mills-Columbia Pics
2	2	†**WAYWARD WIND**	Warman
3	3	***ON THE STREET WHERE YOU LIVE**	Chappell
4	5	†**I ALMOST LOST MY MIND**	H&R
5	7	***ALLEGHENY MOON**	Oxford
6	4	***STANDING ON THE CORNER**	Frank
7	6	***IVORY TOWER**	Melrose
8	..	†**I WANT YOU, I NEED YOU, I LOVE YOU**	Presley
9	8	†**I'M IN LOVE AGAIN**	Reeve
10	..	†**GLENDORA**	American

Third Newport Jazz Fete Swinging In the Rain; '400' Likes Blast 'n' Beat

By LEONARD L. LEVINSON

Newport, July 10.

Third annual Jazz Festival, held Thursday, Friday and Saturday nights (5-7) at Freebody Field, topped both previous hipster holidays on three counts. The blowing was better, the b.o. score ran higher (despite opening night's "first jazz concert ever held under water"), and, from the social slant, Newport's opposition to blast 'n' beat has crumpled like the walls of Jericho. Desegregation has arrived and the journeying jazz aficionado was indistinguishable from the local nabob; Bermuda shorts making the whole world kin.

The Newport cream and the visitors, pro and audience, are now homogeninzing nicely and the three stanza date passed smoothly, except for, or possibly because of, the most overcrowding to date. Late arrivals in the overcrowded town slept in cars, sleeping bags, fire houses, on the beach and in the local judicial disposal.

Thursday opening was a fete worse than death, the night being cold, the rain stormy and the underfoot turning quickly to mud. Attendance totalled 2,000-2,500 diehards who were well rewarded by the dauntless playing onstage. Under conditions which were the least, Count Basie opened with a legit "Star Spangled Banner" and was followed by U. S. Senator Theodore Green who cracked "only the brave deserve such fare" in saluting those who had made it. Willis Connover, D. C. d.j. and "Voice of America" m.c., took over and urged localities to "keep Rhode Island Green."

Hip Chick

After warming the audience with "Jumping at the Woodside," Basie's group retreated in favor of the Modern Jazz Quartet which showed welcome progress on the part of one of the most front-pushing groups blowing today.

The pianistics of Toshiko Akiyoshi followed. For a Japanese chick who was introduced to jazz val old Erroll Garner records a few years back, Toshi scored high. An original blues (she called it "Brues") shows the influence of her current Schillinger training at Boston's Berklee School. Telegenic and dressed in native costume, she beats out well thought-out improvisations on Porter and Rogers.

First vocalist was Sarah Vaughan, with rhythm trio (Jimmy Jones, Joe Benjamin, Roy Haynes), who scored solidly as was to be expected. She had to beg off after seven numbers, a genuine meteorological tribute.

Skipping intermission, the Eddie Condon All-Stars dragged the crowd back to the caves with their neanderthal jazz, Wild Bill Davidson leading the parade. Flipping to the other side of the picture, Charlie Mingus and his Workshop followed with a fresh-baked batch of new jazz. The Mingus offerings were as acceptable to the crowd as the traditional predecessors.

Jutta Hipp's Turn

Jutta Hipp, the German pianiste, showed a Len Tristano influence and a strong style. Also went over well. Evening closed down with the Count Basie band returning and running through a fair sampling of their great book, refuting the saying that jazz and water don't mix. Crowd bundled in blankets, under umbrellas or just plain dripping, couldn't get enough choruses of "April in Paris" and Basie obliged with around eight repeats before the pouring night was wrapped up.

The two panel discussions proved again that the professors who can't play, talk wonderful jazz and the musicians, who can play, shouldn't talk. There are a few exceptions. George Wein, producer of the fete and a competent keyboard man, lectures on history of jazz at Boston U. He scored with some frank facts about the low public standards of jazz, the lack of appreciation for the pioneering of great jazzists who may be jobless now, and the commercial disinterest in the new experimental groups. Langston Hughes provided a lyrical sum-up of jazz and an amusing picture of the depression-days rent party, where, he asserted, a new style of jazz piano was developed. Marshal Stearns moderated and announced that his function was the same as the fan's to the fan dancer—to point attention to everything without trying to cover the subject.

How Modern Can You Get?

Saturday's panel was hedged in by two sections of an experimental slugging away at David Broeman for having the temerity to suggest that "the best" could be expanded, changed, abandoned or de-deified. It was a peculiar bit in which the noble experimenters fell upon a man who dared question the traditional and beat him to the ground with their "Onward, Oh Brave Pioneers!" banners.

This was preceded by some Phineas Newborn Quartet work in the experimental field, including a left-hand piano tour de force by Newborn which hit well. Then the Teddy Charles Tentet scored with more new jazz.

Following the yak, the Friedrich Gulda group went to work. A leading Beethoven pianist, Gulda hit the headlines with his conversion to jazz. Gulda offers good but not revolutionary jazz. As far as pianistics are concerned, he buries himself within the group. Naturally, the audience (he played again Saturday night) were all for hearing more of the turn-tailcoat.

At the Friday evening toot, the field had miraculously dried. Program opened with a traditional group playing to a near sellout field. Buck Clayton, Coleman Hawkins, Dick Katz, Benny Moten & Co. set the crowd into a mellow mood. J. J. Johnson and Kai Winding, who are splitting after their July bookings, did a brilliant farewell set, highlighted by the introduction of a new instrument in jazz, a 1-bell eumphonium called a trombonium. The Brubeck Quartet with Paul Desmond's alto, followed and gave with a warmer, less cerebral, set than last year.

Ella Cleans Up

Cleaning up the first part, Ella Fitzgerald tore the place apart with her ballads and some of the finest scat singing to ever emerge from the human throat.

Louis Armstrong took over for an hour of old time blowing and chanting. Backed by Edmond Hall, Trummy Young on trombone, Billy Kyle at piano, Barrett Deems on the calfskins and Deacon Jones, new, on bass, Armstrong repeated many of his last year's numbers. He closed with the familiar byplay with Velma Middleton.

Saturday night's card opened with a taste of the Duke Ellington orchestra and "Black and Tan Fantasy," then made way for the solid Coast small group headed by Bud Shank's flute and sax. Teddy Wilson's trio (with Jo Jones and Al Lucas) followed and rated great enthusiasm with nimble interpretations of old show favorites. Another West Coaster clicked next—Jimmy Giuffre with his clarinet and saxes (tenor and baritone).

Opening with the very apt "Pick Myself Up, Dust Myself Off and Start All Over Again," Anita O'Day displayed her wise, easy delivery in half a dozen tunes where she used her voice as a jazz instrument, probably as well as any ofay singer can do. She may have been on too long for the cubes but it was a welcome sentimental event for the real buffs.

Gulda Repeats

Friedrich Gulda, opening the second half, repeated most of his afternoon list and would have been received more warmly if he'd switched numbers.

A high spot of the festival was the Chico Hamilton bow with new sounds . . . or, at least, the newest sounds of the event.

Blowoff was the biggest. Ellington returned and after the standard "A Train" theme went into some new music for the occasion: "Festival Junction," "Blues to Be There," and "Newport Up." Then he stripped the decorum off the crowd as they kept blowing until 12:50 a.m., the management and the Duke carefully keeping the head of steam just below the limit to keep the joint from stampeding. All ended well with a beautiful blowoff to send the fans away happy-swinging.

VOA Interviewers

Voice of America (Harold Boxer in charge) recorded at least 20 hours of festival plus 30 inter-

(Continued on page 50)

Move to Kill Compulsory Licensing Fails in British Copyright Committee

London, July 10.

An opposition party call to discontinue the "vicious" principle of granting to disk manufacturers the right to make a record of a piece of music without the approval of the copyright holder, on a statutory royalty of 6¼% of the retail selling price of the disk, was nixed during Parliamentary debate in the committee stage of the copyright bill last week.

A clause supporting this practice was added to the bill because, in the words of a member, the only argument in favor of it was that the principle had been carried on for so long that they just couldn't do without it.

Derek-Walker-Smith, secretary to the Board of Trade, said that these provisions were a device to spread the scope of a recording and bring it to a wider public. The committee could not go back on the provisions now.

Other amendments to the bill which were cleared up in the committee stage include steps to insure that if a contemporary piece of pop music is dubbed to a newsreel or the like, the commentator must not be expected to acknowledge the writer and composer of the tune.

The committee is also to consider an amendment which might favor the makers of commercial advertising films, by removing some licensing restrictions. The Performing Right Society declared that manufacturers of certain films might indirectly reap the benefit because, while they are not the owners of the performing rights, the program contractors hold comprehensive licenses to perform music and own subsidiary companies which make advertising films.

It has been pointed out in Parliament that under existing legislation, makers of these films must have the permission of the copyright owners before recording takes place in what might be "a most unsuitable connection."

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music Co.	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*Street Where You Live (Chappell)	3	1	1	2	5	3	8	5	8	2	5	78
2	1	*Wayward Wind (Warman)	1	3	10	1	6	6	5	2	4	5	1	77
3	7	*Allegheny Moon (Oxford)	2	4	3	4	1	..	3	10	1	..	4	67
4	4	*Ivory Tower (Morris)	6	7	5	6	3	..	1	1	6	8	2	65
5	3	*Moonglow (Mills)	10	..	4	3	4	..	4	3	2	1	6	62
6	6	*Picnic (Columbia Pic.)	5	10	2	5	..	1	..	7	3	3	9	54
7	8	†Walk Hand in Hand (Republic)	8	..	..	8	..	9	2	6	5	6	3	41
8	5	*Standing on the Corner (Frank)	..	6	..	7	..	8	..	4	7	4	7	34
9	9	*I Could Have Danced (Chappell)	..	5	8	..	..	4	..	..	..	7	8	23
10	..	*Whatever Will Be (Artists)	4	..	..	..	7	7	..	..	..	..	..	15
11	11	†I Almost Lost My Mind (H&R)	7	..	..	..	2	..	..	..	..	..	..	13
12A	11	*Hot Diggity (Roncom)	..	..	..	..	..	..	6	..	10	9	..	8
12B	..	†Glendora (American)	..	..	..	..	9	5	..	..	..	..	..	8
14	10	*More (Shapiro-B)	9	..	9	10	..	..	9	..	..	..	..	7
15	15	†Graduation Day (Sheldon)	..	..	..	..	10	..	..	9	9	..	..	5

BMI Check List OF New RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
CRYIN' (Acuff-Rose)			
BETTY MADIGAN (MGM)	75 (Good)	B+(Excellent)	
GOODBYE, SO LONG, I'M GONE (Harvard)			
FRANKIE CASTRO (Mercury)	76 (Good)	C+(Good)	
BETTY WELLS (ABC-Paramount)	75 (Good)	B (Very Good)	
GRAZIE (George George)			
DON CORNELL (Coral)	Spotlight	Disk of the Week	
HOW WOULD YOU HAVE ME (Moon Mist)			
BOB EBERLY (Grand Award)	75 (Good)	B+(Excellent)	
JOHNNY CASANOVA (Sheldon)			
JAYE P. MORGAN (Victor)	75 (Good)	Disk of the Week	
MY GUY (Coliseum)			
BERNADINE READ (ABC-Paramount)	78 (Good)	B (Very Good)	Very Good
ST. THERESA OF THE ROSES (Dennis)			
BILLY WARD & DOMINOES (Decca)	Spotlight	B (Very Good)	
SHUG-GA DUG-GA (Starling)			
BONNIE SISTERS (Rainbow)	84(Excellent)	B+(Excellent)	
SOMETIMES (Movietown)			
THE FOUR JOES (MGM)	76 (Good)	C+(Good)	
STRANDED IN THE JUNGLE (Peer-Shag)			
THE GADABOUTS (Mercury)	78 (Good)	Disk of the Week	
THE JAYHAWKS (Flash)	R&B Best Buy	Sure Shot	
THE CADETS (Modern)	Best Buy	Sure Shot	
THAT'S ALL THERE IS TO THAT (Meridian)			
NAT "KING" COLE (Capitol)	Best Buy	Sure Shot	Good
THEME FROM "THE PROUD ONES" (Weiss & Barry)			
THE THREE SUNS (Victor)	Spotlight	B+(Excellent)	
NELSON RIDDLE ORCH. (Capitol)	Best Buy	Sure Shot	Very Good
LIONEL NEWMAN ORCH. (Columbia)	87(Excellent)		
JOHNNY DESMOND (Coral)	80(Excellent)	B+(Excellent)	Very Good
THESE ARE THE THINGS (I Remember) (Geo. Thorn)			
THE FOUR JOES (MGM)	77 (Good)	B (Very Good)	
THIS I OFFER YOU (Piccadilly)			
THE FOUR COINS (Epic)	85(Excellent)	Best Bet	
WOULD YOU (Roosevelt)			
BERNADINE READ (ABC-Paramount)	77 (Good)	B (Very Good)	Good

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Frisco Tooters Move Closer to Merger Of White, Negro Locals

San Francisco, July 10.

The 330 members of AFM's Negro Local 669, soon may reenter the ranks of Frisco's Local 6. Amalgamation plans have been progressing since the Negro unit went to Local 6s' board 18 months ago and asked for the merger. Charles H. Kennedy, president of Local 6, said the vote will be some time in December.

AFM prexy James C. Petrillo is for amalgamation and if it goes through, Frisco will be the second important local to take this step on the Coast—the first was Los Angeles, which merged three years ago. Local 669 polled its membership here before going to Local 6 and found membership favored the move three to one.

Frisco had a colored local before the depression, but in 1934 it was dissolved because some of the officers had had their hands on the bank balance. The colored local was declared a non-voting subsidiary of Local 6 and a single representative, Al Forbes, looked after its affairs. By the end of World War II the subsidiary was in fine shape and Forbes led his group out of Local 6 and became 669's executive secretary.

Forbes, moving spirit in the amalgamation proposal, died in May, but 669 President Elma Graves and the new secretary, James Simpson, intend to push on with his idea.

Cleffers' Suit

Continued from page 43

spectively, have been called in the pre-trial exams in recent days.

The defendants, meantime, have been trying to implicate ASCAP, as such, in th proceedings as the real plaintiff in the affair. To that end, Dick Murray, ASCAP chief of distributions and foreign relations, was called in the pre-trial exams by the broadcast legalites. The songwriters' side didn't even turn up to observe this session.

The songwriters are aiming to establish a pattern of operation in which the networks and their disk company affiliates have been discriminating against ASCAP tunes in favor of BMI. Latter is owned and controlled by the broadcast industry.

The suing songwriters are hopeful that the trial, which also involves $150,000,000 in damages, will come up late this year or early in 1957 in N. Y. Federal Court. Some of the plaintiffs' attorneys, however, see a long time before the case will go to bat. The suit was filed two-and-a-half years ago and has been supported by the songwriters via a percentage bite from their ASCAP earnings. ASCAP, however, is not involved in the action.

Coast Outfit

Continued from page 41

All the artist has to do is cut his own sides and hand us the tapes. We take it from there." RRC service will include packaging and promotion as well as distribution.

Initial advantage to the recording artist is the opportunity to reap a possible 15c per platter profit instead of the customary 5% royalty fee while under contract. Additionally, as in the case of film stars turned producers, the establishment of a new corporation permits the accumulation of profits in the firm without being faced wtih the stiff personal income tax rap.

Sales will be guided by Guy Ward, vice-president of RRC, who is also general manager of sales and service for Sunset and Starlite Records, Coast indie labels. Some of the other personnel involved in Sunset ad Starlite also is interested in RRC and the latter corporation gets underway by taking over the distribution of Sunset and Starlite releases. Output of other indie labels may also be handled at a later date.

As in the case of independent films, each record would bear the label of the performer and carry the line "distributed by Record Releasing Corp."

RRC will handle both singles and albums.

Longhair Reviews

Continued from page 42

—**Vol. 2 (Decca).** Second of the four-volume collection of Bartok's piano music as played by the composer's compatriot and friend, Andor Foldes, this disk encompasses some of the lighter pieces, including the "For Children" tunes, Rumanian folksongs, the Second Fantasy together with the Two Elegies and Seven Sketches.

Brahms: Sonatas For Violin & Piano, No. 1 & 2 (Angel). Leonid Kogin, another superb young violinist from Russia who has come to the attention of the rest of the world in recent years, plays the Brahms sonatas with passion and fluency in superlative performances with Andrei Mitnik as piano accompanist.

Crieg: Lyric Suite - Old Norwegian Romance With Variations (MGM). One of the popular Norwegian's composer's better known works, the Lyric Suite, in a romantic, colorful rendition by the Philharmonic Orchestra of Hamburg conducted by Arthur Winograd. The Variations are also played in attractive form.

Jocks, Jukes & Disks

Continued from page 42

style. She does the standard, "Temptation," in okay style with an echo effect to amplify the vocal dynamics.

Anita O'Day: "You're The Top"-"We Laughed At Love" (Verve). One of the finest of the jazz stylists, Anita O'Day projects with flawless timing and phrasing that wears well after repeated spins. Her version of "You're The Top" is slick, while her version of the flip oldie, "We Laughed At Love," shows her skillful way with a ballad.

Doryce Brown: "Bolder and Bolder" - "A New Tomorrow" (MGM). Doryce Brown turns up as a highly attractive thrush on "Bolder and Bolder," a fine ballad which she delivers with a quiet, easy style. This could be a sleeper. "A New Tomorrow" is a tune with an inspirational message, Miss Brown again delivering in fine style.

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BOB CAIN
KOIL

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SANDY JACKSON
KOWH

BOB JONES
KFAB

BOBBIE LYONS
KOWH

JOE MARTIN
WOW

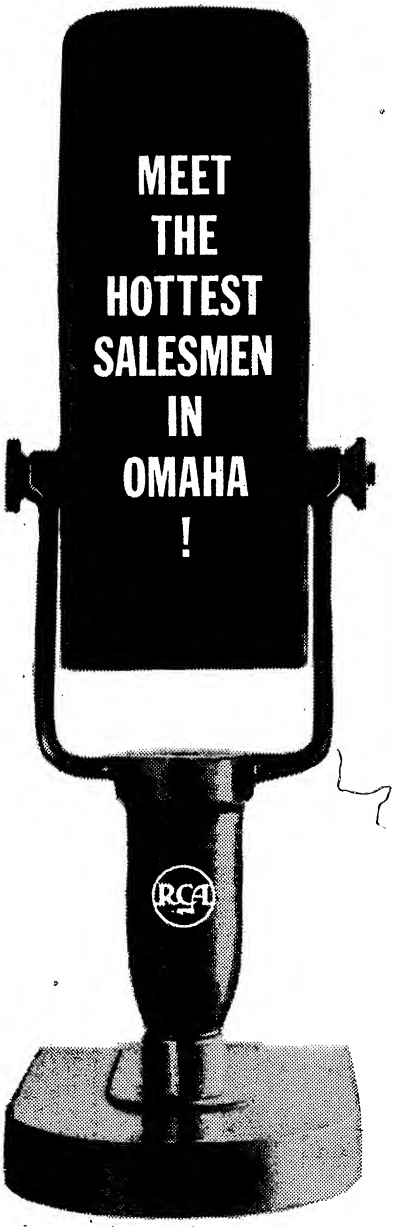
J. P. MITCHELL
KOIL

DON NORMAN
KFAB

DICK PALMQUIST
WOW

JIM PRICE
KOIL

GRAHAM RICHARDS
KOWH



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*Sales Management "Survey of Buying Power", 1956

RCA VICTOR spotlights hometown broadcasting

On The Upbeat

New York

Don Elliott Quartet opens a one-week stand at the Continental, Norfolk, Va., July 16 and then goes to Modern Jazz Room in Chicago July 25 . . . **Horace Silver-Hank Mobley** Quintet and **Sal Salvador** Quartet head the N.Y. Cafe Bohemia jazz bill opening Friday (13) . . . **Frank Perry**, ex-**Ralph Flanagan** and **Tex Beneke** band vocalist, now out of the Navy, where he sang with several musical outfits under his real name, **Johnny Consorti.**

MGM Records has picked up four sides by **Roger Coleman** who's slated to do a disk jockey tour . . . **Rover Boys** readying a new act being staged and written by **Bill Heyer.** They're cutting four sides for ABC-Paramount this week . . . **Four Voices**, Columbia Records' combo, vacationing as a result of baritone **Sal Mayo's** minor operation . . . **David Levitt** has set up a new label, Celeste Records, with headquarters in Brooklyn; **James A. Brokenshire** is handling a&r and **Sylvia Drucker** is sales chief . . . Western singer **Hank Thompson** signed with MCA.

Hollywood

Capitol Records prexy **Glenn Wallichs** back from month-long trek to Europe . . . Capitol Records Distributing Corp. district sales managers meet in L.A. July 12-14 to learn about the label's fall plans . . . **Ruth Mayer**, secretary to **Gordon R. Frazer** at Capitol has resigned to get hitched to **Gordon J. Wortman**, Coca-Cola exec . . . **George W. Novak** appointed branch sales manager of Capitol.

Chicago

Dinah Washington set for Budland, Chi, next Wednesday (18), for a single frame . . . **Don Glasser** orch opens at Schaeffer Lake, Monticello, Ind., Friday (13), for two frames; segues for three months at Iroquois Gardens, Louisville, July 27 . . . **The Chuckles** play the Safari Room, New Orleans, July 19 for two frames . . . **Johnny Long** set for Castle Farms, Cincinnati, opening Friday (13) thru July 19 . . . **Paul Neighbors** into Elitch's Gardens, Denver, next Wednesday (18) through July 30 . . . **Richard Maltby** inked for the Blue Note, Chi, Nov. 14 for two weeks . . . **Jerri Winters** pacted for Peacock Alley, St. Louis, July 27 for eight days.

Pittsburgh

Continentals at William Penn Hotel are down to two, the DiLernia Bros., for the summer in an economy move. Julie Miller Melman, violinist, will rejoin them in the fall . . . **Walt Harper's** band wound up month's stand at Crawford Grill and vacationing for two weeks, first time off outfit has had since May, 1955 . . . **Guy Lombardo** set for two Shrine shows at Syria Mosque, Nov. 5-6 . . . **Carl Perkins** and **Al Hibbler**, both coming here in jazz package July 18, booked for separate late summer dates at Copa . . . **Carmen Cavallaro** signed by Holiday House for week of Oct. 1. Pianist will be on his own . . . **Ernie Neff**, organist, picked up at Carlton House's Town and Country Lounge for remainder of summer . . . **Bill Bickel** trio back at Holiday House, alternating with **Luke Riley** orch, after taking a week off while **Three Suns** were there.

Kansas City

Joe Reichman brings his crew into the Terrace Grill of Hotel Muehlebach July 20, due for four-week stand . . . **Penny Conrad**, Denver songstress who was to join the Clyde McCoy Orch here, had to hold off till this week, due to an auto accident in Denver . . . **Larry Nixon** shifts from the Chez Paree, Montreal, to the Bradford Hotel, Boston, July 11 for couple of weeks . . . **Penny Singleton** resumes her night club turn with a date in Atlantic City this week . . . **The Cadets** into the Orchid Room for a week's stand . . . **Les Harding** orch holding forth in the Pla-Mor Lounge and Ballroom.

Omaha

Ralph Flanagan week-ended at Joe Malec's Peony Park (6-8) after **Stan Kenton** did capacity biz on the Fourth . . . **J. J. (Jake) Isaacson** has booked the Philadelphia Symphony for his Ak-Sar-Ben Coliseum here next May . . . **Eddie Haddad** orch playing for Wednesday night teen-age dances at Peony Park.

Unique Adds Names For Album Projects

With an eye towards the mushrooming packaged goods field, Unique Records added a flock of artists to its roster last week strictly for LP work.

Already set for upcoming album projects are The Vagabonds, Kay Ballard, Leonard Sues and Johnny Andrews. Latter is an NBC deejay.

Jazz in Chains Going National

The experiment of selling jazz on wax in the supermarkets is spreading nationally. The "Encyclopedia of Jazz," culled from the RCA Victor's archives by Bill Grauer Jr. and Orrin Keepnews as a promotional item selling for 99c per disk, was introduced originally in a Boston chain and has since gone to Philadelphia with other cities to follow. The set was produced for J. J. Little & Ives, a firm that specializes in various promotional items for the supermarkets.

The jazz disks were produced by the Victor custom records division which made the company's catalog of cut-out masters available for the wax encyclopedia. Victor has opened its vaults to its custom division clients and several club operations have been interested in utilizing the old material. Victor execs plan to maintain close rein over any such operations and will only okay a club setup where there's no chance of it interfering with its overall policy of strengthening the dealer structure.

Other disk companies are also stepping up their activity in this field. It's become one of the important outlets for low-priced packages and the rack jobbers have been adding the supermarkets to the drug chains and other syndicate stores.

Razaf Gets Award

Hollywood, July 10.

Vet songwriter Andy Razaf received a Panorama of Progress award in Detroit July 4, but because of illness, he was unable to leave his Coast home. His wife represented him in Detroit.

Razaf's illness, which confines him to a wheelchair, has forced him to give up writing his column for a local newspaper.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of June 29-July 5, 1956

Allegheny Moon	Oxford
Big "D"—*"Most Happy Fella"	Frank
Born to Be with You	Mayfair
Cool Tango	Ardmore
Glendora	American
He Loves Me, He Loves Me Not	Broadcast
Heartbreak Hotel	Tree
Hot Diggity	Roncom
How Little We Know	Morris
I Could Have Danced All Night—*"My Fair Lady"	Chappell
It Only Hurts for a Little While	Advanced
I've Grown Accustomed—*"My Fair Lady"	Chappell
Kiss Me Another	Marks
Love of Genevieve	Bourne
Make Me a Child Again	Remick
Me 'N' You 'N' the Moon	Paramount
Moonglow—†"Picnic"	Mills
More	Shapiro-B
Mr. Wonderful—*"Mr. Wonderful"	Laurel
On the Street Where You Live—*"My Fair Lady"	Chappell
Picnic—†"Picnic"	Col.-Pic.
Portuguese Washerwoman	Remick
Standing On the Corner—*"Most Happy Fella"	Frank
Sweet Heartaches	Pincus
Te Amo	Southern
To Love You	Paramount
True Love—†"High Society"	Buxton Hill
Wayward Wind	Warman
Whatever Will Be, Will Be	Artists
You're Sensational—†"High Society"	Buxton Hill

Top 30 Songs on TV

(More In Case of Ties)

A Sweet Old Fashioned Girl	Valor
Birds and the Bees—†"Birds and the Bees"	Gomalco
Can You Find It in Your Heart	Witmark
Crazy in the Heart	Regent
Don't Cry	Frank
End of a Love Affair	Duchess
Ghost Town	Cromwell
He Loves Me, He Loves Me Not	Broadcast
Heartbreak Hotel	Tree
Hot Diggity	Roncom
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I Want You, I Need You, I Love You	Presley
I'm a Lova You	Harman
Joey, Joey, Joey—*"Most Happy Fella"	Frank
Kiss and Run	Reis
Lullaby of Birdland	Patricia
Magic Touch	Panther
Moonglow—†"Picnic"	Mills
Mr. Wonderful—*"Mr. Wonderful"	Laurel
My Prayer	Shapiro-B
On This Street Where You Live—*"My Fair Lady"	Chappell
Picnic—†"Picnic"	Col.-Pic.
Standing on the Corner—*"Most Happy Fella"	Frank
To Love Again—†"Eddy Duchin Story"	Columbia Pic
To Close for Comfort—*"Mr. Wonderful"	Laurel
Tutti Frutti	Venice
Walk Hand in Hand	Republic
Wayward Wind	Warman
When You're Smiling	Mills
Without You, I'm Nothing—*"Mr. Wonderful"	Laurel

To the many good friends
of our dear departed Husband
and Father

Thank you

Lee, June and Milt Shaw

French Jog ASCAP

Continued from page 43

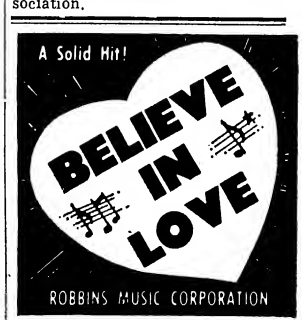
on what original tunes the music was based, etc." Impression left was that it wasn't really worth the trouble.

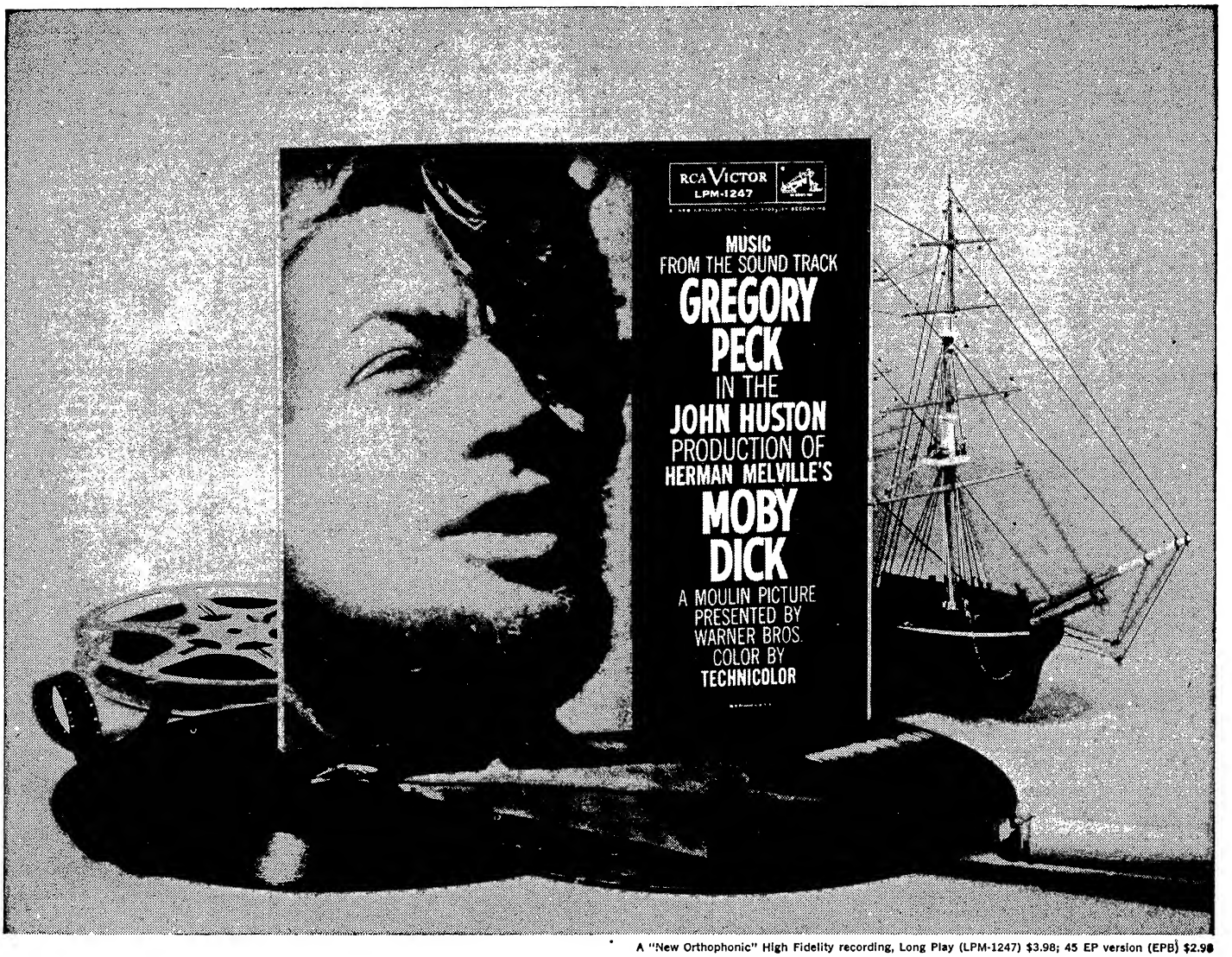
Since the Federal Court decision of several years ago, ASCAP is restrained from collecting performance fees from the theatres and instead practices licensing at the source. The only place where it can get coin from, therefore, are the distributors. Latter say there's nothing in their contracts that says anything about foreign composers.

Tournier said it was his conviction that the American distributors were acting "in good faith" in not paying any performing right fees to date. And he said that, if a formula of payment could be agreed on, the French wouldn't press for retroactivity. At the same time, the Frenchman indicated that, should he get no satisfaction, a legal test might be instituted.

As for ASCAP's plan for greater concentration on collections, Tournier appeared uninformed on any plans of the Society. Nor did he seem to have a very clear idea of the basis on which any performance fee might be collected from the distribs. When a major distributor takes on a foreign lingualer, apparently a fee is paid to the composer. However, in some instances—such as the Italians—individual deals have been made between the composer himself and the U. S. distrib. Tournier said that, while ASCAP was his society's agent in America ("we trust them implicitly"), he might nevertheless initiate individual contact with distributors with a view of getting them to pay.

A little more than a year ago, a similar effort was made in N. Y. by a rep of GEMA, the German affiliate of ASCAP, who also huddled with distribs. Nothing came of it, and the issue is still under discussion between the German group and the local producers association.

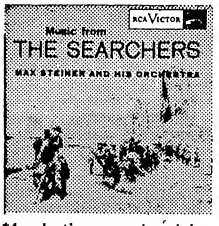




A "New Orthophonic" High Fidelity recording, Long Play (LPM-1247) $3.98; 45 EP version (EPB) $2.98

great music from the original sound track of "one of the great motion pictures of our times"

Bosley Crowther, N. Y. Times, July 5



*4 selections as played by Max Steiner and his orchestra on the sound track. 45 EP (EPA-851) $1.49.

*Max Steiner and his orchestra. Helen of Troy, 11 others. Long Play (LPM-1170) $3.98; 45 EP (EPB-1170) 2.98.

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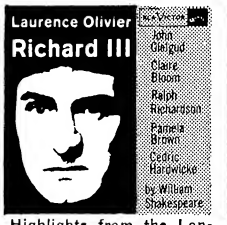

Highlights from the London Films Production. Exclusive Sound Track Album. Long Play (LM-1940) $3.98.

Hit songs from "The Student Prince" and others. Long Play (LM-1837) $3.98; 45 EP versions (ERB-1837) $2.98.

21 of the greatest hits from Hollywood, Long Play (LOC-1024) $4.98; 45 EP versions (EPA-720, 721, 722) $1.49 each.

Exclusive Sound Track Album from the Warner Bros. film. Long Play (LM-1996) $3.98; 45 EP version (ERB-70) $2.98.

Original Glenn Miller Orch, plays selections from the film. Long Play (LPM-1192) $3.98; 45 EP (EPB-1192) $2.98.

Original Benny Goodman Orch. Long Play (LPM-1099) $3.98; 45 EP versions (EPB-1099) $2.98, (EPA-664) $1.49.

the dealer's choice RCA VICTOR

*"New Orthophonic" High Fidelity Recordings, Nationally Advertised Prices—Optional

Inside Stuff—Music

"Happy Birthday to You," which tops the semi-annual John G. Peatman survey (published in full in this issue) of top radio-tv standards, was originally written in 1892 by Mildred & Patty Hill, kindergarden teachers in Louisville, under the title of "Good Morning to All." The lyrics were subsequently changed to the present form and in the middle 1930s, a series of arrangement were written on tune which extended the copyright term. Summy Music, owned by a financier John Sengstack, is operated by the latter's wife out of the Chicago office.

Mike Victor, who heads up the Victor Music Co., Madison, Wisc., copped top dealer prize in London Records' contest for its Mantovani drive during May. Victor's Mantovani sales went close to 2,000% over quota. He gets a cuffo vacation for two in New York, Las Vegas, Miami or Acapulco. Winning salesman in the diskery's contest was Phil Holdman, of the James H. Martin Co., Chicago. He topped his sales quota by 200%. Holdman gets a $250 award.

The Louis Braille Music Institute has been named official American representative of the Foundation for the Overseas Blind in the production of a catalog of all existing braille music. The Institute publishes a music magazine in braille and distributes via The American Record Club for the Blind standard LPs which have braille labels and braille jackets. It is currently conducting a fund raising campaign for its expansion program.

Inspiration for the current Dreamweavers Decca release, "Why I Chose You," came from James J. Metcalf's syndicated poetry column in the N. Y. Herald Tribune. The poem came to the attention of manager-music publisher Pete Kameron who brought it to Milt Gabler, Decca's pop artists & repertoire chief, as a tune potential. Gabler and Marvin Fisher then adapted the poem into a pop song.

Columbia Records is giving another big plug to Vic Damone's slice of "To Love Again," song from Columbia Pictures' "The Eddy Duchin Story." Tune was originally released a couple of months ago. New copies are being sent out to the jockeys in conjunction with national release of the pic this month while Al Calder, of Columbia Pictures Music, is also organizing another drive on the publishing end.

An heretofore unpublished song by the late Gus Kahn, "We Laughed At Love," written together with Sam Messenheimer and Charles Bourne shortly before Kahn's death in 1941, has been released by Decca Records in a Peggy Lee version. Donald Kahn, son of the late songwriter who now heads the Gus Kahn Music Co., discovered a copy of the tune in his mother's (Mrs. Grace Kahn) home and published it.

Stanley Joseloff, president of Storecast Corp. of America, supermarket advertising outfit, wrote "Yankee Dodd'll Do," a campaign song of Thomas J. Dodd, whom Connecticut nominated Saturday (7) as candidate for U. S. Senate. Joseloff is a former radio-tv exec at Biow and Young & Rubicam.

The jazz bibliography continues to grow. Latest tome is Woody Woodward's "Jazz Americana" (75c; Trend Books). Woodward, a longtime jazz buff, traces the history of jazz from its birth in the south to the current progressive groove. He also lists a discography of 10,000 top jazz platters.

More Band Swaps In Works Between Brit., U.S. Names

London, July 10.

The trans-Atlantic band exchange deal, started by Stan Kenton and Tel Heath, is likely to continue with the swap between Lionel Hampton's band and Britain's Johnny Dankworth Orchestra, starting in October.

At the same time, impresario Harold Davison is negotiating for Sidney Bechet, the veteran New Orleans soprano saxist, to start a 15-day concert tour in Britain in September exchanging with British tenor player Tommy Whittle and his Band.

Bechet is resident in France and a swap would be made between himself plus the Andree Rewellotty Band, with Tommy Whittle and his orchestra here. At the same time, the fact that Bechet is American means that there would have to be a solo exchange as far as the American Federation of Musicians is concerned, so Whittle would take his tenor sax to the States for a solo tour.

PROGRAM TO-DAY
YESTERDAY'S
JUST YOU, JUST ME
Music by
JESSE GREER
Published by Robbins
799 7th Ave., New York 19

Joe Brannelly Exits Maurice for Own Co.

London, July 10.

Joe Brannelly, for over 18 years an exec with the Peter Maurice Music organization, has left to open his own office for publicity and personal management.

Boston-born Brannelly started as a musician in the same band as Jerry Colonna and was invited to Britain by the Savoy Hotel group in the twenties. He has stayed here ever since. Brannelly was the subject of a BBC-TV "This Is Your Life" program last January.

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VARIETY 10 Best Sellers on Coin-Machines

1.	I ALMOST LOST MY MIND (3)	Pat Boone ..... Dot
2.	WAYWARD WIND (8)	Gogi Grant ..... Era
3.	ALLEGHENY MOON (2)	Patti Page ..... Mercury
4.	IT ONLY HURTS FOR A LITTLE WHILE (6)	Ames Bros. ..... Victor
5.	ON THE STREET WHERE YOU LIVE (3)	Vic Damone ..... Columbia Eddie Fisher ..... Victor
6.	MOONGLOW-PICNIC THEME (11)	Morris Stoloff ..... Decca George Cates ..... Coral
7.	I'M IN LOVE AGAIN (5)	Fats Domino ..... Imperial Fontane Sisters ..... Dot
8.	STANDING ON THE CORNER (9)	Four Lads ..... Columbia Dean Martin ..... Capitol
9.	GLENDORA (1)	Perry Como ..... Victor
10.	I COULD HAVE DANCED ALL NIGHT (1)	Sylvia Syms ..... Decca Rosemary Clooney ..... Columbia

Second Group

WHATEVER WILL BE, WILL BE	Doris Day	Columbia
I WANT YOU, I NEED YOU, I LOVE YOU	Elvis Presley	Victor
BE-BOP-A-LULA	Gene Vincent	Capitol
SWEET OLD-FASHIONED GIRL	Teresa Brewer	Coral
IVORY TOWER	Cathy Carr ..... Fraternity Gale Storm ..... Dot Otis Williams ..... DeLuxe	
HAPPY WHISTLER	Don Robertson	Capitol
TREASURE OF LOVE	Clyde McPhatter ..... Atlantic Dorothy Collins ..... Coral	
MY PRAYER	Platters	Mercury
HOW LITTLE WE KNOW	Frank Sinatra	Capitol
HEARTBREAK HOTEL	Elvis Presley	Victor

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Coast Tooters Rap TV Nets for Brushing Hi-Fi Sound Potential

Hollywood, July 10.

Coast musicians and arrangers are becoming increasingly irate and the villains in the piece are the networks, who have affiliates which make phonographs and records. In the latter field there has been a consistent push for the last few years to acquaint the public with the benefits of high fidelity and all recording now is done with the idea of faithful reproduction in mind.

But when it comes to the television network phase of their operations, music is brushed off. That, at least is the complaint of Coast tooters as summed up by vet jazz pianist and arranger Johnny Mandel. "Television studios," he mourns, "are built with no regard for sound. The studios have bad acoustics and the physical layout makes it impossible to group an orchestra properly."

Ironically, musicians point out, the potential for a great sound in music is inherent in tv since the audio portion is transmitted on FM. But no one has taken the trouble to ask a musician or arranger what could or should be done in a studio.

Mandel maintains "the networks could get a fuller sound if they built a shell-type enclosure for the band in any of the existing tv studios. It should be away from the performing stage but still close enough so that the vocalist could hear the downbeat. That would solve half of the trouble."

Remaining difficulties, he feels, could be solved if the studios were properly miked. As it stands now, the strings frequently get lost in the melange of sound.

Critics have frequently accused tv of using unimaginative music. Here, too, Mandel contends, the networks are at fault.

"What's the use," he asks, "of trying to do special arrangements? Most arrangers nowadays write almost stock arrangements. They've discovered the subtleties are lost anyway."

Haydn Society in 15% Payoff to Creditors

Under bankruptcy arrangement plans, the Haydn Society label has agreed to pay off its creditors on a 15% basis It's estimated that the creditors are into the longhair label for about $150,000 and will come out with a maximum of $22,000.

A couple of deals to buy out the diskery have fallen through.

Band Review

BILLY TAYLOR TRIO
London House, Chi

The jazz piano of Billy Taylor, which bowed in this Michigan Ave. jazz showcase for a five-week run, aptly fits the quiet, good taste of the room.

Key to the trio's treatment of jazz is Taylor's precise approach to his music. A facile technician, Taylor effortlessly rippels out a standard book. Always striking the middle ground between the modernists and the traditionalists, the Taylor trio achieves broad appeal.

The Taylor group opens with a "Cheek to Cheek" and "But Not for Me." Offering standards for the most part, the trio follows with "Night and Day," "Little Girl Blue," "Lover" and "Lullaby of Birdland."

Bassist Earl May and drummer Percy Brice occasionally take the spotlight to display the neat musicianship that provides solid backing for Taylor's '88ing, when they aren't soloing. Group gets warm response. *Gabe.*

DeVol Nabbing Tunes In Continental Swing

Zurich, July 10.

Coming from Paris, Frank DeVol composer-arranger-conductor for Capitol Records, has made his second stop here in his extended swing through European capitals to pick up new material for his publishing companies. He was accompanied by Bobby Weiss, European rep for Capitol.

Tour will take him from here to Frankfurt, Berlin, Hamburg, Copenhagen, Amsterdam, London, Milan, Rome, Naples, Nice, Barcelona, Madrid and Lisbon. He will return to N. Y. Aug. 4 and from there back to Hollywood.

Newport Jazz

Continued from page 45

views. Columbia Records recorded all of Friday's concert (except Ella Fitzgerald) plus Ellington, for a set of four LPs which will be released in September.

Despite Thursdays near washout, this year's fete figures to not only break even, but probably wipe out last year's $6,000 crimson digits. Also, with affair building, George Wein hopes to continue next year at Newport, rather than moving event to Boston, Hollywood Bowl or on an around-the-world trip. Only non-appearances this year were Art Tatum, ruled off by doctors because of illness, and Jazz Messengers who showed too late.

For 1956, the healthiest sign was the influence the festival and American jazz has on the rest of the world, as reflected by the trickling back of four fine new jazz pianists. These were Toshiko from Japan, Jutta Hipp from Germany, Gulda from Vienna and a startling young pianist discovered in Mexico City by John Hammond and presented at the Saturday afternoon session. He's Mario Patron who proved himself a swinger with a sure touch in the improvising dodge and a true jazzist with his original "Gonge" which got boff reaction. Boy can go.

America's New Girlfriend
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THE BEAT
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GAC-GRADES' GLOBAL GLINT

Bad Weather & Holiday Breaks Bopping Resort, Park Operators

Resort operators along the eastern seaboard have been going through an extremely disastrous spring and early summer season. Rains, midweek holidays, and theatening weather have been knocking out the b.o. props from under mountain and resort hotels, amusement parks, and outdoor shows generally.

Atlantic City, as a result, has been late in getting started, although the past weekend brought a bit of life to the town. Wildwood cafes haven't been getting what they thought would be their normal share of business, and in the N. Y. state resorts, the large hotels have been getting a fairly good, though below SRO slice of trade, but the smaller spots have been suffering because of the weather.

Of course, with the kind of weather prevailing last week, and on previous weekends, the bulk of the park operators have been reported to be quietly sitting in cor- ported to be quietly sitting in cor- the park operators have been re-

(Continued on page 52)

Julius Monk's Room Bows New Show in Fall

Julius Monk's Downstairs Room will launch its second show in September. Current bill, "Four Below," will run through July and spot will shutter during August. New revue will be labeled "Take Five."

Bulk of the cast of "Four Below" will bow out by the time of the new edition. Jack Fletcher goes into "Sticks & Stones." "Dody Goodman is set for a role in "The Bells are Ringing," and June Ericson is spotted for an assignment in the Alec Wilder opera, "The Long Way."

Greenfield Sells Chi Spot to Paul Raffles

Al Greenfield, operator of the Black Orchid in Chicago, sold the cafe last week to Paul Raffles. Latter is also the owner of the Cloister and Maryland Bars in Chi.

Greenfield, who's married to singer Gertrude Niesen, has long been a Chi cafe operator. At one time, Greenfield operated the Prevue Lounge, Brass Rail and Capitol Lounge, among others.

No change in policy for the Black Orchid is contemplated for a while.

NY State Charges Ringling Circus With Pay Chisels

Buffalo, July 11.

The N. Y. State Labor Relation Board has pounced down on the Ringling Bros. and Barnum & Bailey Circus. Michael Burke, general manager of the outfit, has been arrested and charged with five counts of violating the N. Y. State minimum wage act, which stipulates that prevailing rate of pay must be at least 75c an hour. Burke was taken into custody at Cheektowaga, near Buffalo, where outfit was playing a stand, on charges brought by the American Guild of Variety Artists and the International Brotherhood of Teamsters which have been picketing the circus since the beginning of the season.

There's the possibility that the State will seek to collect retroactive pay from the Ringlings since the law was enacted in 1951. This would amount to a sizable sum, but it would cost nearly as much to forward the monies to those whom it's due. Circus, to a great extent, uses transient labor and it would be almost impossible to trace all who have worked for the big top during that period.

The Cheektowaga incident was the latest in a series which have dogged the outfit. Following a storm at Geneva on July 1, in which several were injured, a new top for the circus tent had to be ordered from Sarasota. It arrived over the weekend after the circus played without a top in Elmira, Olean and Dunkirk.

Reason for the cancellation of the first show in Buffalo was the discovery of a grave and headstone on the lot rented to the circus by the Buffalo Cemetery Assn. and therefore a special pitching of the tent and laying out new approaches to avoid vehicular and pedestrian traffic made the bowout necessary.

MERGER TAKES EFFECT AUG. 1

A talent agency merger of international proportions will go into effect Aug. 1, when General Artists Corp. and the U. S. office of Lew & Leslie Grade Agency, London, amalgamation becomes official. Negotiations have been going on for several weeks, starting when Lew Grade was in the U. S. about a month ago.

The Grade merger is the second to be made by GAC. Recently, that office took over George A. Hamid Inc., one of the top outdoor agencies in the country.

The Grade merger strengthens a bond that already exists between the both offices. For the past few years, Grades have represented GAC on the Continent. New Merger will, in effect, extend the liaison so that all of Grade's talent abroad will be represented in the U. S. by GAC. Some of the acquisitions are seen as being very important in the outdoor and television field. The Ed Sullivan Show, for example, has been buying a lot of imports from the Grade office. "Super Circus" is another that has relied on Grade for talent imports. The Grade office, domestically, has been extremely active in the outdoor field. Hans Lederer, who directed the outdoor division for Grade, has been booking some important fair dates. Lederer, who goes over as a department head, is seen as giving further strength to Grade's American operations will go over to GAC as a veepee. He'll be the liaison with Grade and will

(Continued on page 55)

More Bare-Bosom Boites Open in Paris for Ogling Tourists; Season in High

Paris, July 3.

With tourist-time in high, extra femme revues have opened to cash in on the current nudity vogue. To catch the overflow from the staples (Folies Bergere, Casino de Paris, Mayol), three new ones have opened.

Most ambitious is the new version of "Paris Galant 1956."

Show is a melange of nudity, skits, sketches, etc., with the most noticeable new thing being the theatre and a new music-hall talent, Gisele Robert. Otherwise it is lacklustre piece in re choreography, staging and mounting. The sketches by Jean Givais and Hemge are all so familiar. Miss Robert displays a verve and flair that put her in line to take up star status for the Folies or Casino.

Comedie De Paris has a strip revue that has as its main pull the undraped chassis in "Amour, Sourire Et Strip Tease" of Claude Sandrom, a slight potpourri of the usual risque sketches and maladroit attempts at production numbers. The Theatre Quartier Latin also has a fair weather bare bosom revue in "Humour, Fantasy Et Strip Tease," but the only thing that comes through is the latter.

"Galant" will be the biggest drawer among them, and the other two will vanish with the tourists. The Folies and Casino will continue to draw SRO while the Mayol, with its earthier shenanigans, will continue to draw the provincial French and the more hep U. S. trade. *Mosk.*

GOTTA PAY UP IN FULL IF ACT IS CANCELLED

The American Guild of Variety Artists has adopted a new method of payment in the event an act is cancelled by the employer. Henceforth, the union ruled, the entire face amount of the contract will be due the performer when his services are no longer required.

Previously, in the event of cancellation, if an act took a job during the term of the contract, earnings would be deducted from the amount due and employer would be liable only for the difference in earnings.

AGVA Drops 'Frontman' Prez Routine, Wants Functioning Exec in Head Spot

The era of name presidents of the American Guild of Variety Artists is over. Henceforth, any AGVA member that aspires to that office will have to serve an apprenticeship of at least one year as member of the union's national board before he can become eligible for that office. Ruling, adopted at the recent AGVA national convention held in Disneyland, indicates that after two years of having presidents in name only, union is looking for a functioning head.

Altrough being the prexy of the variety performers union carries some degree of prestige for the names, it has its drawbacks as well. Both Bob Hope and Joe E. Lewis, the last two prexies, have been the defendants in several law suits connected with union business. Anyone suing the union names the president as one of the defendants.

The nominees for president will have to be cleared as to eligibility and inclination to serve before their names will be placed upon the ballet. Named for the top office are Allan Walker, Georgie Price, Harry Richman, Jan Murray and Lester Lake.

First vice president nominees are Rajah Raboid, Allan Walker, Charlie Brett, Irving Grossman, Georgie Price and Archie Robbins. Second veepee nominations are Peter Chan, Will Aubrey, Joe

(Continued on page 52)

Merlin, Femme Trio Hurt in Texas Crash

Ving Merlin and the three femme fiddlers in his act were injured in an auto accident last week, outside of Lubbock, Tex. Foursome were motoring to the Coast for a 10-day vacation, when the crash occurred during a freak storm.

All were hospitalized at the Treadway Hospital, Brownsville, Tex., for several days.

Miami Beach Orders Cleanup Of Strip Lures

Miami Beach, July 10.

Gaudy, sprawling displays of near-nudes featured by the half-dozen stripperies on Miami Beach on facades of their locations to lure patronage were ordered toned down by Police Chief R. J. Shepard this week. Only one of the group, the Harem Club, balked at the edict.

Harem Club operators, in failing to comply with the "suggestion," insisted that the very same type of photo-displays were acceptable to local family newspapers. Lenny Ross, touted as "the most shocking act in show business" is the big-billed act at the Harem, but the femme contingent is featured in blowups placed on an adjoining building.

Chief Shepard, in setting a time limit for removal of the displays, claimed they were a detriment to property values in the areas in which they were located. All are on or below 23d street to the south end of the Beach.

Of the group, Sally Rand at the Paper Doll is the top draw, buttressing her public attention-grabbing via stories in local newspapers on appearances at various social and civic group gatherings for "lectures." Local press has given her talks a big play. However, unwanted noteriety has plagued the group of late, thanks to brawls between the exotics in early morning hours outside of the clubs where they work. There's been a rash of them in recent weeks, with the gendarmerie usually called in to settle the hair-pulling contests.

HARBERS
This Week
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JULY 11th, TV, PARIS
and DALE

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Vaude, Cafe Dates

New York

Sherry Britton moves into Cafe Society Downtown, N. Y., Aug. 24 for four weeks . . . **June Havoc** is lined up for the Cafe de Paris, London, July 23 . . . **Arthur Blake** goes into the Bradford Roof, Boston, Aug. 8 . . . **Gypsy Rose Lee** signed for the Copa, Pittsburgh, Oct. 22 . . . **Lilo's** date at the Cotillion Room of the Pierre Hotel, N.Y., set for Jan. 25 for four weeks . . . **Charlivels** to the 500 Club, Atlantic City, July 21 . . . **Mickey Rooney** pacted to the New Frontier, Las Vegas, Aug. 17 . . . **Sol Shapiro,** of the William Morris Agency, planed to London, last week, to work on the **Esther Williams** water show.

Roberta Sherwood, who moves out of the Copacabana tonight (Wed.), starts at the 500 Atlantic City, July 28 . . . **Peggy King** is an Aug. 6 starter at the Shamrock, Houston . . . **Ames Bros.** into the Sahara, Las Vegas, Aug. 7 . . . **Joe Castro** holding over at the Embers, N.Y. . . . **Elaine Gordon** pacted for the Town & Country Club, Brooklyn, July 31 . . . Allen & DeWood set for the Bolero, Wildwood, N.J., July 20.

Atlanta

Three Suns opened yesterday (Tues.) at Steak Ranch, which recently changed hands, having been acquired by John Carmichael, who operates Gypsy Room here. **West Baxter's** orch plays at Ranch and pianist-singer **Irene Young** entertains patrons of Horseshoe Lounge, Ranch's cocktallery . . . **Natalie Wood,** warbling pianist, opened Monday (9) at **Jimmy Demetry's** Zebra Lounge in Howell House. . . . **Tubby Rives** bowed Monday (9) as emcee of Gypsy Room's new show, which headlines exotic dancer **Jody Lawrence** . . . **Stanton & Peddie,** comedians, opened Thursday (5) at Henry Grady Hotel's Paradise Room, backed up by hoofing **Larry Sisters. Erv Hinkle** orch provide music for show and dancing while the **Jim Scott** duo regales the cocktail sippers in the Dogwood Lounge . . . **Freddie Martell** at Biltmore Hotel's Terrace Garden . . . Exotic **Carole Shannon** and comedian-emcee **Dick Havilland** held over at Imperial Hotel's Domino Lounge . . . Clovis Club continues with two exotic terpers, **Millie Mingo** and **Desiree,** with **Sid Greene** handling emcee chores.

Chicago

Don Cornell into Eddy's, Kaycee, Aug. 24 for two frames . . . **Harry Belafonte** plays the Palmer House, Chicago, Aug. 16 for four . . . **Frankie Scott** currently at the Nautilus, Miami Beach . . . **Crew Cuts,** closing tonight (Wed.) at the Palmer House, Chicago, bought back for next year by Hilton booker **Merriel Abbott** . . . **Patsy Shaw** opening at the Chez Paree, Chicago, tomorrow night (Thurs.), on the bill topped by **Frank Parker** . . . **Anne Russell** into the Muehlebach, Kansas City, Aug. 3 for two . . . **Christine Jorgensen** pacted by Associated Booking Corp. . . . **Dorothy Lamour** into the Lake Club, Springfield, Aug. 10 for 10 days . . . **Sara Lynn** plays the Flame, Duluth, next Monday (16) for two.

Hollywood

Janis Paige, current at the Cocoanut Grove, opens at the Cal Neva, Lake Tahoe, for one week beginning July 16 and then launches a one-month stand at the Fairmont, San Francisco . . . **Harry Belafonte** does a one-nighter July 16 at the Red Rock Amphitheatre, Colorado and lectures the U. of Colorado student body the following day before opening at the Riviera, Las Vegas.

San Francisco

Guy Cherney goes to work Aug. 3 for Chuck Johnston at the newly refurbished Village, entertainment director. In addition to emceeing shows, Cherney will work on promotion, help put shows together, etc. Opening attraction will be **Johnnie Ray** . . . Accordionist **Dick Contino** has done good business at Bimbo's 365, Frisco, but has garnered miserable personal publicity: his failure to show up for a suburban July 4 parade landed him on the dailies' front pages.

Omaha

Don Hammond and **Don Romeo** have booked **The Lancers** into their Seven Seas nitery for two weeks starting Aug. 3 . . . **Anamoreno** is currently in the downtown room . . . **Vernon & Bumpy,** acros, and **Ink Spots** set for Douglas County **Fair** at Waterloo, Neb., Sept. 12-15.

Lucille and Eddie
ROBERTS
Originators of
"WHAT'S ON YOUR MIND"
Currently Appearing
BLUE ROOM
ROOSEVELT HOTEL
New Orleans
Followed by:
SANS SOUCI HOTEL
Miami Beach
Mgt.: MCA

RAY ROMAINE and CLAIRE
Just Completed 18 Months Australia and New Zealand for David N. Martin
Currently
HIPPODROME
Birmingham, England
Paris, Stockholm, Oslo and Belgium to Follow
Direction LEW AND LESLIE GRADE

Boffo B.O. Kids

Continued from page 1

nonetheless was the largest for any one engagement. Finale on Saturday (7) drew the largest crowd in the history of that spot. All the 4,554 seats, including temporary installations, were sold out and legal limit of 300 admitted. Several thousands were turned away. On the majority of the nights in Washington, rain threatened, but sellouts and near sellouts were usual. On three nights, Kaye worked in a raincoat during light showers. On some nights, he was onstage for about two hours.

Kaye worked on a percentage deal, with advertising coming off the top. Comedian paid for the subsidiary talent which included the Dunhills, Senor Wences, Darvas & Julia, Three Houcs, Sandra & Sonia Warner and orch conducted by Jo Lombardi. Top was $3.85.

The Feld Bros. have been doing well in the operation of the Amphitheatre. Kaye was the second attraction of the season. First, Ballet Russe de Monte Carlo, grossed $59,000 in 13 nights. On the final night, a $7,000 take was registered, but rain forced a cancellation.

Bert Parks Again Will Handle M.C. Assignment For Miss America Show

Atlantic City, July 10.

Bert Parks will again emcee the Miss America Pageant to be staged in ocean-front Convention Hall Sept. 5-8. Parks emceed the big show for a first time last summer.

Lenora S. Slaughter, pageant directress, said that 50 girls representing 45 states, two major cities, and Hawaii, Puerto Rico and Canada, will compete for scholarships, which total $30,000, plus the prestige which goes with the Miss America crown. The new contest winner will receive $5,000 from the Miss America Scholarship Foundation plus contracts for personal appearances expected to total $80,000.

Working with Parks will be George Buzby, local hotelman, who is staging the four-night contest which draws between some 60,000 payees to the big hall, plus the millions who view the Saturday night crowning on tv. Parks, star of ABC's "Break the Bank" and "Stop the Music" shows, will spend Pageant week here plus visits earlier to line up the show.

AGVA Drops

Continued from page 51

Evans, Joe Campo, Johnny Gibson, Rajar Rabold, Irving Grossman, GAC-Hamid, already one of the largest outdoor bookers.

Eddie Elkort, who headed Allan Walker and Violet Murray. Third v.p. chevrons have been put out for Jay Lester, Romeo Perusse, Billy Lee, Sid Marion, Archie Robbins, Jack Gwynne, Linda Compton, Joe Campo, Vince Silk, Jan Murray, Lenny Paige, Joe Evans, Ann O'Connor, Sally Winthrop, and Karl Wallenda.

Post of Treasurer has been preempted for one of the following: Frank Ross, Charlie Brett, Irving Grossman, Ruth Weber, Harry Mendoza, Joe Campo and Peter Chan. Recording secretary nominees are Sally Winthrop and Peter Chan. Nominees for national board members are: Jerry Green, Electra, and Midge Jackson from Baltimore; Everett Glixman and Charlie Brett, Boston; Lester Lake, Wally Lane and Irving Dorenfeld, Cincinnati; Linda Compton, Jessie Scott, Floresca and Della Lane, Cleveland; Bom Damon, Jay Lester, Ray Conlin Jr., Ruth Weber and Betty Hope, Denver; Leo Rivet, Armand Marion, Romeo Perusse, Florence McNeil and Nick Makos, Montreal; Jack Stanley, George McQueen and Eddie Mattre, New Orleans; Pat Patton, Guy Mullen and Fred Gordon, St. Louis; Vince Silk, Eddie Bartell and Will Aubrey, San Francisco; Don George, George Peckham and Harvey Long, Seattle; Violet Murray, Frank Palmer and Joe Murray, Toronto;

For national board members at large, four are to be elected. Nominees are: Johnny Gibson, Georgie Price, Tiny Grant, Johnny Miles, Ann O'Connor, Ray Conlin Sr., Gus Van, Penny Singleton, Ted Blake, Billy Lee, Michael Ann Abbott, Gloria Dea, Vivian Duncan, Bert Pichal, Tommy Dale, Eddie Dale and Rosetta Duncan.

AGVA members can run for only one office in addition to being a board member. Preferences will be taken as to which spot they will occupy before ballots are printed.

Saranac Lake

By Happy Benway

Saranac Lake, July 10.

Jene Reed in from Gotham for a holiday visit with her husband Otto Hayman, who is skedded with a go-home all clear July 22d.

The H. D. (Hank) Hearns' celebrated their 31st anniversary by enjoying a banquet at the Hotel Saranac, he is the owner and manager of drive-in theatres with headquarters in Jacksonville, Fla. His progress here rates a special mention.

A. B. (Tony) Anderson, Mayor of Saranac Lake and manager of Schine's Pontiac theatre, back on the job after a two-week vacash in Hartford and New England.

A carnation to Bob (Mello-Larks) Smith who donated all of his allotted time to put on a July 4 shindig and party for the shut-ins here. The blowout featured entertainment, games and a buffet lunch. Assisting him was Hank Hearn, Muriel Danzi, Eldridge Weaver and Dorothy Vogeley.

Write to those who are ill.

Inside Stuff—Vaudeville

Agents and bookers are comparing notes on the means used by a team calling itself Harrison & Allen in trying to get booking in the N. Y. metropolitan area. Although none of the percenters have seen this particular pair at work, they get glowing recommendations via the telephone. Singer Ziggy Lane, who's acting as entertainment director for the Malibu Beach Club, Long Beach, L. I., reports that he got a phone call from one representing himself as Jerry Lewis, who after introes and a promise of a personal appearance on the same bill with this team, retired in favor of further spieling from his "manager" Hal Evans. Several other agents reported similar artifices. However, nobody has been able to locate this team or the socalled manager.

The American Guild of Variety Artists has completed a deal to consolidate all its offices on the 10th floor of the old CBS Bldg. on Broadway it currently occupies. Presently, AGVA space on parts of three floors. Space being taken over includes the offices of Fred Waring. Waring's own office, with kitchen and private shower accommodations, will go to national administrative secretary Jackie Bright. Formerly, the Waring organization had the full floor, but recently gave up half its space to a dance studio. Union as well as the building operators have the problem of ousting the terp tutors before they can alter the premises and move in.

The Lou Walters Enterprises have moved in on the industrial show field in a big way. Outfit, headed by Cass Franklin, has knocked off one of the snazziest shows, the Diamond Dinner, held at the Persian Room of the Plaza Hotel, N. Y., last night (Tues.). Sponsors of this event were Black Starr & Gorham, Cartiers, Van Cleef & Arpels, Tiffany and Harry Winston.

AGVA Pulls Acts From Club 59, N. Y., Over Payoff

The Club 59, N. Y., was forbidden the use of talent by the American Guild of Variety Artists because club couldn't prove its ability to pay off. Spot has some bond posted with the union, but amount was insufficient to meet the performer payroll. As a result, AGVA pulled its members from the spot.

Cafe is now operating with a pianist as the sole source of entertainment.

M&L SPLIT CUES 2-WEEK LAYOFF FOR CHEZ PAREE

Chicago, July 10.

The Chez Paree nitery here is shuttering for two weeks, July 26-Aug. 8. Martin & Lewis had been pencilled in for this period, but team's break-up caused cancellation of the date.

Difficulty in obtaining top names for the Chez, or any nitery these days, is highlighted by the two-week closing and the fact that, as yet, there is no act set to open Aug. 9 when the room re-opens.

Bad Weather

Continued from page 51

ners. The takes have been disastrous in many situations.

The Aquashow, Flushing Meadows Amphitheatre, has been doing well when the weather was clear or even during cloudy nights. Combination of rain checks, comparatively short travel distances and low admission costs have been helpful in that respect.

A. C. Starts Perking

Atlantic City, July 10.

Weatherman was kind to resort over the weekend when town entertained top crowd, helping to make up a bit for midweek July 4 holiday, when weather was not so good and worse in metropolitan areas, keeping them home in droves.

At Steel Pier Lillian Roth completed a week in big Marine Music Hall Saturday night (7) doing capacity business that night and drawing to please piers owners, the George Hamids, over the July 4 period. No comparison could be made with last year when the big holiday came on a weekend.

Dean Martin & Jerry Lewis, feud and all, are packing 500 Club shows to satisfaction of Paul "Skinny" D'Amato, spot doing capacity over weekend plus good houses for shows all week. M&L exit town after show tomorrow (Wed.) night to play the New York Copa.

SYMPHONY ON SUNDAY OKAY AS 'VAUDEVILLE'

Bridgeport, July 10.

Rain-compelled postponement of the opening concert of the Connecticut Sympony's Pops season from Friday to Sunday ran into state blue law which was circumvented by retagging the event "vaudeville."

About 4,000 payees turned out to hear Kay Armen, Gus Haenschen conducting and Walter Kiernan emceeing. Show developed unexpected additional headache when it was found that "Kismet" transitional passages narrated by Kiernan differed from those on the stage.

No Pay for Mex ANDA Execs

Mexico City, July 3.

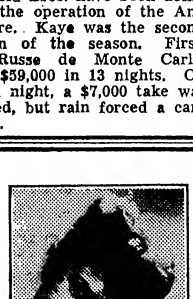
All officers of the National Actors Union (ANDA) will continue to serve without pay or any cash remuneration, it was decided at the annual meeting which adopted the resolution of Victor Junco, acting secretary general. This stated that ANDA execs must keep on regarding their positions as an unrewarded honor.

It had been proposed that there be paid, out of ANDA funds, monthly wages of $400 for secretary general and $160 for the treasurer and corresponding secretary plus $40 per each board member.

JOAN BISHOP
Currently
HENRY HUDSON HOTEL
New York
DIR.: IRVIN ARTHUR ASSOCIATES

BUD AND CECE
ROBINSON
Currently
SAHARA HOTEL
Las Vegas
Direction: MCA

Helen Scott
Organist • Pianist • Vocalist
•
Engagement Extended thru July
CORK CLUB
Shamrock Hotel, Houston



Latest ABC-PAR Record
CHIGGER CHIGGER WA WA
b/w REMEMBER WHEN
CAB CALLOWAY
Currently ZAMBOANGA, Los Angeles
KOKO CLUB, PHOENIX, ARIZ.
Starting July 13
Mgt. BILL MITTLER, 1619 Broadway, New York

Ciro's, Hollywood

Hollywood, July 7.

Teddy & Phyllis Rodriguez, Virginia O'Brien, Bobby Ramos Orch (5), *Mischa Novy Orch* (5); *cover*, $1.65, $2.10.

The accent has been on humor in the nitery wing of Ciro's for the last few weeks, but Herman Hover has come up with an offbeat booking that clicks. For the first time, he's spotlighting a ballroom dance team, Teddy & Phillys Rodriguez, and they wallop over a half-hour act that earns considerable table pounding.

The emphasis in their act is on graceful dancing, without tricky routines. And the Rodriguezes know their way around a floor, even one as small as this. Whether they're doing a traditional waltz, a Venezuelan joropo or the Charleston, they're easy to watch as they glide effortlessly through simple but effective steps with an occasional lift or twirl for window dressing. Highlights are their individual solos, Phyllis on a Spanish folk dance and he with a latuno semiacrobatic number done with a half-filled oldfashioned glass atop his head.

Holding over is Virginia O'Brien, former deadpan singer who's returning to showbiz after a considerable absence. Unfortunately, she doesn't seem to have worked out in her own mind, the kind of act she wants to do and what she's currently offering leaves much to be desired. Miss O'Brien apparently doesn't want to be identified with the deadpan stuff and keeps it to a minimum, depending instead on some special material and uptempo arrangements of an assortment of pops and standards. She's probably right in leaning toward special material, but the stuff she's showcasing here is pretty weak. As a result, the act doesn't register with any impact and Miss O'Brien may find it difficult to compete with the bulk of the current crop of bistro bleaters.

Bobby Ramos orch continues to backstop the shows and share dance chores with the Mischa Novy combo, which also doubles in the main room to provide fine atmosphere for dining. *Kap.*

Desert Inn, Las Vegas

Las Vegas, July 5.

Jimmy Durante, Eddie Jackson, Peter Lawford, Jana Mason, Skeets Milton, Gloria Grey, Art Johnson, Donn Arden Dancers (14), *Carlton Hayes Orch* (12); $2 *minimum.*

Jimmy Durante is back in town and everyone seems to be happy about his arrival, especially the Desert Inn bosses who can look forward to peak biz during the month the Schnozz holds forth in the Painted Desert Room. Essentially, little has changed in the way of mater'l since Durante's last sortie here.

He poses mockingly in weird garb draped over his frame by a bevy of beauts during "Durante's Fashion Show," or "what the well dressed man might wear—but only if his name is Durante." Nobody sleeps during Durante's raucous shindig: he supports Eddie Jackson's struttings with his rickyticky 88 thumb; stomps a zoot suit rock 'n' roll number with Peter Lawford, and generally keeps the house in an uproar with his familiar "Ink-a-Dink-a-Doo," "Umbriago," and other w.k. tunes and verses.

Jana Mason lends sensuous voice and looks to an equally sensuous layout of tunes. Her well-designed repertoire includes "Happy," "Man Of Mine," "If It Weren't For The Girls" and "Somebody's Keeping Score."

Skeets Milton's repartee with his wooden pals is surefire and solid way to springboard the show. Highlight has him warbling vocal impressions via balsa stooges resembling known crooners.

Lush opener by Donn Arden Dancers presents marked opportunity for Gloria Grey and Art Johnson to display legit song savvy as they lead dancers along "One Way Track" and "Love." Carlton Hayes waves his baton with perfection throughout. *Alan.*

Beverly Hills, Newport

Newport, Ky., July 6.

Ames Bros. (4), *Three Goetschis, Donn Arden Dancers* (10), *Dean Campbell, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent*; $3 *minimum*, $4 *Sat.*

Top two acts bowing before Greater Cincinnati cabaret fans make this fortnight's show one of the standouts in swank Beverly Hills' long list of winners.

Ames Bros. pace proceedings with their own brand of harmonizing and light comedy, including takeoffs of vocal contemporaries. They register singly and in unison with current pops and some of their top recorded pieces, and a slice from "Carmen" by brother Joe. Opening cycle ran 46 minutes. Al Semola does a stellar job as music director.

Three Goetschis contribute novel chapters to unicycle routines. Sock for a fleeting eight minutes, they do solo, team and combo stints in the manner of singers, hoofers and instrumentalists, employing regular and high-seat wheels. Finish with one rider supporting the others two high while circling the stage.

Location crew of Donn Arden Dancers, with Dean Campbell, singing emcee, and Gardner Benedict's music backers, give dash and color to the 82-minute layout. *Koll.*

Eden Roc, Miami Beach

Miami Beach, July 8.

Ginny Simms, Dornan Bros., Janet Foster, Mal Malkin Orch; $2.50-$5 *minimum.*

Current installment of the summer list for the posh Cafe Pompei in "this year's hotel" adds up to in-and-out fare.

Ginny Simms could have made a wiser choice in selecting a spot in which to embark on a return to the boards, the Pompeii's size and decor obviously causing a nervous approach to her topliner chores. Still an attractive songstress with smart gowning, Miss Simms' vocalistics show need for continued work and rearranging of tune selection if she is to hit the class cafe circuit with strong impact. As constituted, she churns out a full list of standards and cleffings she was identified with in the Kay Kyser days. It adds up to a pleasant half-hour or so with nothing contained to spark the excitement needed to garner big click returns. Best of her book is a special on her "two loves," twist lines working out into ode to her pair of young sons. Balance is workover of slow tempos, with occasional break into a rising beat for change of pace. Toward middle of stint, her delivery eases, a more confident and authoritative results to air build for okay reception.

The Dornan Bros. are a wily pair who peg their laugh-situations to aud participation. Looking like a pair of school teachers, they work male tablers into the act with instrumental gimmicks, easing any reluctance toward coming onstage for their big bit, in which they clown up the old change-of-hat and voice routine to extract steady howls. Wind is a community sing with the aud, now fully warmed, joining in. They're a switch from the glib comics who usually play this swankery, but hit with the regulars as well as the heavy load of guided-tourists who comprise a good part of the audiences at both shows.

Janet Foster, in the opening slot, works out a pair of meaningless story-dance patterns. The demands of the room are too much for her terp-ideas. *Lary.*

Gatineau, Ottawa

Ottawa, July 6.

Hamptones (4), *Eagle & Mann, Jack Morley, Lindsay-Daye Dancers* (6); *Champ Champagne Orch* (8); $1 *admission.*

Topped by the Hamptones, vocal group circuited by Lionel Hampton prior to his European cruise, and enlivened and dressed by a new Lindsay-Daye line in a new production set, the show at the Gatineau Club is currently on the high level set in several preceeding sessions by maetro Joe Saxe. Show is balanced by the comedy of Jack Eagle & Frankie Mann.

Hamptones collect big returns on all numbers. Besides piping, foursome works in some so-so terps; but it's the songs and the socko staging that bring the palmslaps. Standout items include "Three Coins," featuring a bass backing for solo voice; a rock 'n' roll treatment in slow blues tempo of "The River"; and a frantic session of hoofing.

Eagle & Mann are routined in a boisterous bit of comedy dominoted by both playing trumpets, including a twin aping of Louis Armstrong giving the impression of Satch dueting with himself. Mann's trumpet aping of Peter Lorre doing an impression of Liberace is a nice quickie.

Jack Morley, whose chores also include chanting with the line and emceeing the show, gets in a six minutes of solos, showing nice pipes but a need for better staging. Lindsay-Daye Dancers are on three times with routines that cover tunes from the '90s, Oriental terps and a circus setup with one unbilled dancer in an expert ballet bit. *Gorm.*

Shoreham Hotel, Wash.

Washington, July 6.

Floyd & Marianna, Annette May, The Montons, Shoreham Ballet (8), *Shoreham Quartet, Singing Strings* (10), *Barnee Orch*; $2 *cover.*

The Shoreham normally offers two flashy shows each night. But evening when caught was one of the rare ones providing a third, entirely different and ad lib performance. It was the mass movement of several hundred customers from the outdoor Terrace to the indoors Blue Room.

The rains fell just as the first show was about to get under way. Within 30 minutes everyone had been shifted to new tables in the Blue Room, the band struck up and the show went on. Blue Room, used in colder weather, is strictly on a standby basis for emergency in the summer.

Although there was nothing to prevent the customers from wandering off and ducking their dinner tabs, this virtually never happens, according to Bernard Bralove, Shoreham veepee, who says people go looking for their waiters in order to pay up.

The late revue is the better of the two currently on display. Titled "Rue de la Paix," it features two fine turns—an adagio by Floyd and Marianna with Apache overtones, and an unusual conceit to the music of George Gershwin's "American In Paris." This has three American sailors swipe two French clothes dummies, dance with them, pretend to make love to them, and finally zip off their fancy dresses.

Out of them step two girls for a snappy dance routine. At the sound of distant police whistles, the sailors return the dummies and dash off. Spread through are two vocal numbers with Annette May working solo and with the Quartet. Gal has a full deep voice and does nicely. An Old France number by the ballet and the Singing Strings, violin unit, but all playing accordions, wind it up. Finale is a colorful ensemble number.

Earlier show, "Moon, June Spoon," clings closely to the theme and builds to the finale, a fast song and dance seashore number. Whole cast in the bathing suits of 40 years ago move through a routine which has them chasing each other in and out of bath houses on the sand. Nice. The Montons, who work on a trapeze, were washed out of both shows since their equipment could not be setup in the Blue Room. *Lowe.*

Colony, London

London, July 6.

Kathy Barr, Felix King and Don Carlos Orchs; $5 *minimum.*

Kathy Barr is a stylish chirp who shrewdly adapts her soprano to achieve a hep balance in her routine. She's just as muh at home when she delivers standard pops as she is when she makes with an operatic aria.

A vivacious looking redhead, she projects warmth and sincerity and the combination of personality and classy vocalistics insures a boff customer reaction. She opens strongly with "I Hear Music" and from there segues into "I Could Have Danced All Night," the hit number from "My Fair Lady," which, of course, is new in these parts. From there into one of the top tunes from "The Wizard of Oz" before a change of tempo with "We Ain't Got Guys."

Miss Barr changes pace again with her warm rendition of "Midnight in Paris." Her song lineup keeps on a dramatic pitch and winds with "Stranger in Paradise" after a sock delivery of a French aria. Her songalog has complex and intricate arrangements, but the Felix Kirtz aggregation always comes in on cue, giving faultless backing.

As usual in this Berkeley Square restaurant, the rhythm dancing is expertly taken care of by the Don Carlos orch. *Myro.*

Cal-Neva, Lake Tahoe

Lake Tahoe, July 5.

George Gobel, Eve Marley, Tommy Wonder & Margaret Banks, Don Dellair, Cal-Nevettes (6), *Matty Malneck Orch; no cover or minimum*

This is where it all began — George Gobel standing stage-center, shifting easily from one foot to the other, moving his guitar from hand to hand, and quietly but firmly laying everyone in the aisles. With his one-week appearance, this place is anything but a quiet resort. The dining room has turned away thousands. And it seats 350, all shows being reserved before the engagement began.

What it amounts to, for those who know Gobel only from tv is an extension of one of his video shows. Instead of just a couple of delightful minutes where he stands alone and chatters, they get 45. Standing there right in front of a live nightclub audience makes this act appear even more of mystery. There just aren't any trimmings, no gimmicks, no action, no routines. Even the monologue, when repeated outside in the lobby by some hysterical customer, falls dead. Yet, even before Gobel begins to work, he's made his first killing. Simply walking on is enough to begin the deluge of laughs.

His material is a sifting of things he was using in clubs before NBC, plus some current stories(some of them having already made the rounds) and the final strains of "That Irish Mother of Mine."

In his own quiet way, Gobel will become the Cal-Neva's biggest all time attraction—across the tables, where it counts in Nevada.

The rest of the bill is sort of a long production number with six dancers, featuring some embellishments of Tommy Wonder & Margaret Banks, and the singing and hoofing of Eve Marley & Don Dellair. Wonder & Banks shine in some strenuous numbers, and Marley & Dellair put the musical production touch to the show with some strong singing and dancing. Dellair later does well with Matty Malneck's yester-hits. *Mark.*

Shamrock Hilton, H't'n

Houston, July 5.

Joan Weber; Shep Fields Orch (11); $2 *cover.*

"Let Me Go Lover" has loosened its grip on Joan Weber and the attractive singer now renders her songalog with fine interpretation, phrasing and floor mannerisms. No longer is she intent on delivering all her songs in the same fashion as she used in her springboard song.

She is gowned attractively in a tight white sheath with a big, perky black bow in the back, and full length black gloves. She does a strong 35 minutes, ranges from "Sitting on Top of the World," "Mr. Wonderful" and "Lover" number.

Miss Weber has learned in the year since she made her initial impact that songs have to receive individual treatment and cannot be fitted to one particular pattern. As a result, she puts on an entertaining and well handled act that should do well during its two-week stay here. Miss Weber was called back for two encores and drew heavy applause.

Shep Fields' orch provides expert backing for the show as well as handling the dance chores between shows. *Forst.*

Dunes, Las Vegas

Las Vegas, July 5.

Les Brown Band (22), *with Stumpy Brown, Jo Ann Greer, Butch Stone; no cover or minimum.*

Up to now, Bill Miller's daring policy — expunging high powered names on the Dunes marquee, and posting instead the simple lure of "Dining & Dancing, No Cover"—has kept the turnstiles to the Arabian Room clicking merrily. Assured that folks do like to dance between flings at the greenfelt attractions, Miller advances his gamble to augment his dining-dance beat by windowcasing w.k. bigbands on the Arabian Room stand for one frame seshes through the remaining summer months.

Springboarding is Les Brown, with Frankie Carle and Count Basie on deck as followups. Idea has its merits, since the full bodied sounds of a musical ensemble are rarely heard on this circuit. And if opening night (5)—which saw the joint jumpin' — can be used as a guage, then the idea might pay off handsomely.

Brown alternates with smaller combos during early hours, then takes the podium to uncap a concert at 2:30. During latter, he embraces, in the main, w.k. jazz works, turning up such as "Slaughter On Tenth Avenue," "Midnight Sun," "Music For Tired Listeners," and other faves. As far as programming and sound showmanship are concerned, Brown has few peers, and he deftly slots his numbers to correspond to the right mood. Changeups keep show paced well throughout. Highspot is his inspired medley from "Porgy & Bess."

Brown spotlights Jo Ann Greer, a raven tressed vocalist, who thrushes "Mr. Wonderful," a spright "Lullabye of Birdland," and "Come Rain Or Come Shine" in arresting style. Stumpy Brown vocals "Walking My Baby Back Home." Comedics are added to the sesh with Butch Stone's "Good Man Is Hard To Find" and "You Talk About Party,." *Alan.*

Sahara, Las Vegas

Las Vegas, July 3.

Martha Raye, Kirby Stone Quartet, Bud & CeCe Robinson, Sa-Harem Maids (12), *Cee Davidson Orch* (12); $2 *minimum.*

Martha Raye unleashes the bombastics she brings forth to this desert circuit about this time each year. While she has omitted sketches this trip, she is nonetheless her familiar, unpredictable self, scoring yocks that mount until her final exit.

Opening "Lover" with the Kirby Stone 4 (during which she dons white, rhinestone tights to reveal shapely gams) gives all a preview of what's to come when she returns later to spice it up with typical gags framed around and inserted in between her tunes. For a moment, one might imagine that Miss Raye has turned over a new leaf and has decided to go legit when she warmly embraces "Old Black Magic." But even here the lyrics are too tempting, so she takes the w.k. tune for a comedy ride. Wrap-up is a rhythmic-comedic sortie with the Stone combo in "St. Louis Woman."

Kirby Stone 4, during solo spot, take floor to unfold a session of ovation scoring song-laugh dynamics. They come on like gangbusters with "Sugarfoot Rag," then turn spotlight on new member, Larry Foster, whose impressions of w.k. stars is sock. In addition to being acute in his springs, Foster (aided & abetted by the remaining trio) tempers his stuff with sharp satire to draw extra howls. Boys do much to keep show zinging during Miss Raye's absence.

Bud & CeCe Robinson uncap a spright song and hoof repertoire which they present in a two-a-day vaude manner. Act is very good, but could even be bettered were Miss Robinson to gather volume during vocals. His eccentric dancing to "Strings of My Heart" is instant mitt-getter. SaHarem Maids springboard show with an asthetic bit of whimsy created by George Moro. Although sensuous enough, Maids' second number, splicing the Robinsons and the Stone lads, is poorly slotted and tends only to slow up an otherwise zippy pace. Joe Marine belts production lyrics with plenty of fervor. *Alan.*

Statler-Hilton, Dallas

Dallas, June 30.

Dick Shawn, Bob Cross Orch. (12); $2-$2.50 *cover.*

There's little doubt that Dick Shawn's comic talent will rack up the top b.o. since the Empire Room's January opening. Youngster's sketch bits rise to surprise punchlines. He gets big response from his opener, "Schizophrenia," and the yocks continue through his prizefighter routine, the limp-wristed baseball pitcher segment and his standard socko, "Massa Richard," a Civil War spoof.

His 50-minute stint includes sharp imitations of Billy Daniels, Dean Martin and Harry Belafonte in vocal satires, before a serioso, "Vesti La Giubba," to prove he can pipe well. Shawn, besides deserving the heavy mitting from tablers, breaks up the band, causing Shawn to ad lib with throwaways. After two encores he does a begoff.

Bob Cross' crew cuts a clean show and keeps the floor filled for terp sessions. *Bark.*

Riverside, Reno

McGuire Sisters, Bebe Allen & Barry Ashton, Starlets, Bill Clifford Orch with Elaine Evans; $2 *minimum.*

McGuire Sisters stack up as one of the most refreshing sister trios to stop over in this town. Probably their top asset, besides their own easy naturalness, is the fact that they make one mention of Godfrey, one mention of a hit record, and from there on, stand on their own feet with clever numbers.

"Sincercly" is the hit, then there's "He" for a change of pace, also clicking with "Sisters," "Alabama Jubilee," and "You're So Much Apart of Me." The latter gives Phyllis a chance at some impreshes which are fine. The routine is built around two sisters leaving the group. But they eventually return with minks—plus one for Phyllis. In "Alabama Jubilee" they're wonderfully bad at piano, saxaphone and chimes. In presenting a takeoff on "I'd Rather Lead a Band," the only way they can get any action out of the orch, is to dance, and this they do with equal amateur charm.

Allan & Ashton, wine dancers, also have unusual ideas. "Thoughts of a Dancer," taped over the sound system, is a shocking contrast to the floating steps and serene expressions on their faces. "Strippers Honeymoon" has a daring theme and gets good response. *Mark.*

VARIETY BILLS

WEEK OF JULY 11

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 13
Rockettes
William Weslow
Martha Rich
George Sawtelle
Will Mahoney
Richard Hayman
Istevan Marta

Palace (P) 13
Mage & Karr
Angelito
Martin Bros.
Rae Harrison
Gaudsmith Bros.
Delage & Shirley
Cy Reeves
Remy Trio

AUSTRALIA

MELBOURNE
Tivoli (T) 16
K. Dunham & Co.
SYDNEY
Tivoli (T) 16
Rayes & Faye
Jack Powell
B Banks & Part
Barbour Bros. & Jean
Rih-Aruso
Bill Finch
Lawman & Joy
Romano & Maureen
Barry Ruglass
Robert O'Donnell
Alwyn Leckie
Adele Inge
Lamb & Rahlen
Barbara Howe
Reg Park

Joe Whitehouse
Wim de Jong
Geoff Thorne
Dorothy Hickey
NEW ZEALAND
WELLINGTON
St. James (T) 16
Hite & Stanley
Howell & Radcliffe
Ross & La Pierre
Trio Gipsys
Neal & Newton
Salici Puppets
Laycock & Maureen
Stuffy Bryant
Jenny Howard
Alain Diagora
Leon Cortez
Frank Ward
J McCormack
Daniel Davey

BRITAIN

ASTON
Hippodrome (9)
Roy Rolland
Gunby & Dawn
Joan Kay
Ellis Ashton
Jackie Ramsay
BLACKPOOL
Opera House (9)
G & B Bernard
Eve Boswell
Freddie Frinton
Patricia Dahl
Lane Bros
Norman & Ladd
Ghezal Bros
Winter Gardens (9)
Dave King
Shani Wallis
Jones & Arnold
Devine & Sparks
Sonny Roy
Margaret West
BIRMINGHAM
Hippodrome (M) 9
Dorothy Squires
Dorothy Reid
Jimmy Wheeler
Romaine & Claire
Sally Barnes
Rita Martell
Winters & Fielding
Peter Quinton
BRADFORD
Alhambra (M) 9
Lee Lawrence
Claire Duo
Marty & Mitch
Hal Garner
Rosinas
Jackie Ross
Winston Foxwell
Buckton's Puppets
BRIGHTON
Hippodrome (M) 9
Ruby Murray
Reg Dixon
Tommy Fields
Audrey Jeans
D & D Remy
Skylons
Kateryn Orly 3
Belles & Beaux
Jack Simpson
Una Stubbs
George Mitchell Co.
BRISTOL
Hippodrome (S) 9
Ink Spots
Golding & Stuart
Marion Dash Co.
Joe Rankin
Scott Sanders
Mickey Ung
2 Serences
Shane & Lamar
BRIXTON
Empress (M) 9
Syd Cheshire
Maxwell & Manning
Val Cave
Skating Marajos
Georgie Hobbs
Yvonne Prendergest
Grahame Ross
Ghisette
Jack Mara
CHISWICK
Empire (M) 9
Fred Emney
Betty Driver
Roger Avon
Diana Rhodes
Bert Kent
3 Balmorals
Duncan & Big Coy
COVENTRY
Hippodrome (M) 9
Jimmy Young
Stan Stennett
Jon Pertwee
Joan Turner
Schiller Bro
Devine & King
Darmora Co
Valerie Tandy
George Mitchell Co
EDINBURGH
Empire (M) 9
Seymour & Madhatters
Revel & Fields
Treble Tones
Constance Evans
De Yong & Delysia
FINSBURY
Empire (M) 9
Hilltoppers
Andrews & Mills
Bamberger & Pam
Speedacs
Morton Frasers
Sammy Wilde
Karl-Karl Sis
GLASGOW
Empire (M) 9
Billy Daniels
Les Traversos
S & P Kaye
Kelroys
White & Ann
Alan Clive
Walthon & Dorraine

GRANADA
East Ham (M) 9
Eddie Gordon
R & J Jover
Rita Martell
Billy Maxam
L & L Rogers
Dennis Stuart
LEEDS
Empire (M) 9
David Whitfield
Granger Bros
Eddie Arnold
T & P Derrick
Evy & Everto
Archie Glen
Gunter & Part
Richman & Jackson
LIVERPOOL
Empire (M) 9
Yana
Mayfairs
Morecambe & Wise
Sharpe & Iris
Cherry Wainer
Frank Cook
M & E Rose
Tattersall & Jerry
LONDON
Metropolitan (M) 9
Hetty King
Renee Houston
Randolph Sutton
Manley & Austin
Johnson Clarke
Jill Jayes
NEWCASTLE
Empire (M) 9
Ronnie Hilton
3 Toledos
Clifford Stanton
Elizabeth & Collins
Gold & Cordell
Raf & Jullan
Pharos & Marina
George Meaton
NORTHAMPTON
New (M) 9
Eddie Reindeer
Desiree et Pierre
Glyn Thomas
Duncan Sis
Noble & Denester
NORWICH
Hippodrome (M) 9
Dick Montague
Penny Lee
Marie Joy
Rickie Johnson
LaVere & Mannita
Angelina Margarita
NOTTINGHAM
Empire (M) 9
Carroll Levis Co
Carala
Eddie Goffron
Billy Stutt
Benitas
PORTSMOUTH
Royal (M) 9
David Nixon
Johnny Stewart
Reg Varney
4 Jones Boys
Aileen Cochrane
Paula Marshall
Francois & Zandra
Bertha Ricardo
Godfrey James
SHEFFIELD
Empire (M) 9
Jimmy Gay
Iris Pollakova
Prince Sis
Ron Dillon
White & Simone
E & J Romano
Eve Williams
Honey Dupree
Edna Tinsley
Ladringlos
SOUTHAMPTON
Grand (M) 9
Lester Petruson
Miles Twins
Cox Twins
Leslie Adams
Cynthia & Glayds
Benson Dulay
Zuis & Lady
Lou Comparl
SWANSEA
Empire (M) 9
Smith Bros
Jimmy Paige
Freddie Harrison
Brazilianos
Arthur Tolcher
Buster Fiddess
Kazan & Katz
SUNDERLAND
Empire (M) 9
Bobby Thompson
Michael Hibbert
Gene Patton
Edna Dean
Terry Moore
June Balmer
Michael Hill
Ted Alex
Colleen Peacock
Johnny Daw

Felicia Sanders
Tony & Eddie
Hazel Webster
Jimmie Daniels
Cameo
Morgana King
Buddy Greco
Chateau Madrid
Nacional Dcrs.
Carlos Valadez Orc
Candi Cortez
Ralph Font
Copacabana
Martin & Lewis
Conn & Mann
Introducers
Gail Robbins
Bob Travis
Dorothy Malone
Douglas Clarke
Michael Duno Orc
Frank Marti Orc
Downstairs
Julius Monk
June Erickson
Jack Fletcher
Dody Goodman
Gerry Matthews
Duplex
Dick Gautier
Sam Anderson
Mimi Kelly
Ada Moore
No. 1 Fifth Ave
Cedrone & Mitchell
Bob Downey
Harold Fonville
Hot'l H'ry Hudson
Jan Arden
Naomi Stevens
Angie Bond 3
Nocturnes
Joan Bishop
Hotel Roosevelt
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Hazel Scott
Harold & Lola
Harmonica Rascals
Szony & Patti
Trio Bassi

Princess Yasmina
Jo Lombardi Orc
B Harlowe Orc
Living Room
Patricia Mathews
Nancy Steele
Stephanie Stewart
Park Sheraton
Alan Logan
Eddie Layton
Town & Country
Chucklers
Gary Morton
Vick Spaddy
Adair Dancers
Damiron Orc
Johnny Morris Orc
Versailles
Fashions in Rhythm
Jerome Courtland
Lou Nelson
Harry Harris
Susan Brooks
Buzz Halliday
Sue Ann Langdon
Barbara James
Paula Hayden
Bill Heyer
Tony Rella
Bob Miller
Dale Monroe
Viennese Lantern
Helene Darcei
Rosaria Merieles
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Frank Matthews
Johnny Gilbert
Vivian Swanson
Larry McMahon
Plute Pete
Harry Ferdel Orc
Irving Harris
Waldorf-Astoria
Ted Lewis Orc
Billy Regis Orc
Charlita
Mischa Borr Orc
Village Vanguard
C Williams Trio
Maxine Sullivan
Joey Carter
Johnny Mathes

CHICAGO

Black Orchid
Christine Jorgensen
Jimmy Ames
Johnny Hartman
Blue Angel
"Calypso Stars"
Luis Torrens
Calypso Eddie
Calypso Chalsau
Princess Kalura
Lady Sheba
Al D'Lacy Orc
Blue Note
Woody Herman
Chez Paree
Frank Parker
Patsy Shaw
Chez Paree Ad'bis
Brian Farnon Orc
Cloister Inn
Donna Brooks
Pat Moran 4
Dick Marx

Johnny Frigo
Conrad Hilton
"Wonderful Time"
Shirley Linde
Michael Meehan
Neff & Voss
Jan Tors
The Torianis
D Arnold & Marji
Virginia Sellers
John Keston
Boulevar-Dears & Boulevar-Dons
F. Masters Orc
London House
Billy Taylor 3
Palmer House
Muggsy Spanier
Helen Forrest
The 3 Houcs
Kodell
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Janis Paige
Dassie & Partner
F. Martin Orc
Bar of Music
Phyllis Inez
Bennett & Patters'n
Carlos Noble
Ruben Moreno Orc
Biltmore Hotel
Romo Vincent
Maria Neglia
Augie & Margo
Hal Derwin Orc
Ciro-ette Room
Virginia O'Brien
T & P Rodriguez

Mischa Novy Orc
Bobby Ramos Orc
Crescendo
Diosa Costello
Dick Hazard Orc
Mocambo
Joe E Lewis
Carl Carelli Trio
Paul Hebert Orc
Moulin Rouge
Spike Jones Troupe
Ffolliott Charlton
Eddie O'Neal Orc
Statler Hotel
Paul Gilbert
The Zerbys (2)
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Bobby Sargent
Margie Lee
Donn Arden Dncrs
Carlton Hayes Orc
Dream Weavers
Don Corey
Donna Kaye
Sherman Hayes Orc
El Rancho Vegas
Joe E. Lewis
Gloria De Haven
Carter De Haven
Rena Morelli Dncrs
Ted Flo Rito Orc
Flamingo
Duke Ellington Orc
Hazel Scott
Archie Robbins
Ron Fisher Dncrs
L. Basil Orc
Golden Nugget
Johnny Scat Davis
Tony Papa
Daryl Harpa
Sons o' Purple Sage
New Frontier
Janis Paige
Johnny Puleo
Harmonica Rascals
Darvas & Julia
Dorben Dncrs
Garwood Van Orc

Riviera
Dinah Shore
Skylarks
Harry Zimmerman
Dorben Dncrs
Ray Sinatra Orc
Sahara
Dennis Day Show
Saharem Dancers
Cee Davidson Orc
Sands
Danny Thomas
Roberta Linn
Copa Girls
A. Morelli Orc
Showboat
Billy Falbo
Dorian Dennis
Garr Nelson
Showboat Girls
Mike Werner Orc
Silver Slipper
Fawzia Amir
Appletons
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanaugh
Slipperettes
G. Redman Orc
Thunderbird
China Doll Rey
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc
Bar of Music
Bill Jordan
Gina Valente
Ilal Fisher
Beth Challis
Harvey Bell
Fred Thompson
Ciro's
June Valli
Leon Fields
Carmelito Sisters
Sally Singer
Fletcher Peck Trio
Eden Roc
Ginny Simms
Dornan Bros
Janet Foster
Johnny Morgan
Mal Malkin Orc
Chuey Reyes Orc
Fontainebleau
Sarah Vaughn
Gaili-Gaili
Manor & Mignon
Siesas Orc
Leon & Eddie's
Can-Can Girls

Flash O'Farrell
Marian Wilkens
Denise
Atoma
Lucerne Hotel
Ruth Wallis
Lucerne Lovelies 6
Elaine Deming
Mel Green
Jacques Donnet Orc
Nautilus
Napoleon Reed
Herkie Styles
Antone & Ina
Syd Stanley Orc
Murray Franklin's
Don Rickles
Bobby Sherwood
Peggy Lloyd
Peter Brady
Murray Franklin
Van Smith
Paper Doll
Sally Rand
Rock 'n' Roll Girls
San San
Vampire Lady
San Souci Hotel
Bobby Breen
Rip Taylor
Sammy Walsh

Freddy Calo Orc
Seville
Mlle. Nicole
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Vanity Fair
Barbara de Costa
Rodriguez Orc
Frank Mann

5 O'Clock
Brandy Martin
Al Golden
Tommy Raft
Parisian Rev
Vagabonds Club
The Vagabonds
Wally Brown
Micki Marlo
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Pepe Biondi
Tito Hernandez
Armanda Roblan
Meloz Velardo
Carlos Faxa
Lago Sisters
Rafi Munoz
Montmartre
Casino Playa Orq
Fajardo Orq

Sans Souci
Ernesto Lecuona
Rene Cabel
D'Aida Q
Alonso Ballet
R Ortega Orq
Nacional
Vincente Escudero
Carmita Garcia
Mario Escudero
Teresa Maya
Chinia de Triana
W. Reyes Orc

RENO

Mardi Gras Lounge
Art Engler
7 Tones
Penthouse 4
Mapes Skyroom
Lili St. Cyr
Dave Barry
Lolo & Lita
Skylets
Kay Martin

Eddie Fitzpatrick
Mardi Gras Lounge
Body Guards
Four Knights
Riverside
McGuire Sisters
Allan & Ashton
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Bal Tabarin
Salmas Bros.
Mack Twins
Biltmore
Jigg Adams (6)
Cal Neva
George Gobel
Wonder & Banks
Eve Marley

Cal-Nevettes
Matty Malneck Orc
Harrahs Club
Margaret Whiting
Wilder Bros.
Louis Prima
Keely Smith
Sabres

Cabaret Bills

NEW YORK CITY

Blue Angel
Enid Mosier
Steel Band
Bart Howard

Jimmy Lyons
Bon Soir
Pat Bright
Tiger Haynes

Stevens Plans 13

Continued from page 1

Kramm's "Build with One Hand," Arthur Laurents' "Clearing in the Woods," the late Robert E. Sherwood's "Small War on Manhattan." Christopher Fry's adaptation of "Pour Lucrece" and new scripts by Playwrights members Maxwell Anderson and Elmer Rice.

Stevens is also a partner in Producers Theatre, through which his prospective Broadway productions include Jean Anouihl's "Waltz of the Toreadors," Terence Rattigan's "Separate Tables" (in association with film producers Hecht-Lancaster), the same author's "Sleeping Prince" (in association with Gilbert Miller), and Arnold Shulman's "The Heart's a Forgotten Hotel." Through the PT, also, he operates the Morosco, Helen Hayes and Coronet Theatres, in New York.

Incidental other Stevens production projects include a partnership with Robert L. Joseph in the upcoming Broadway revival of Shaw's "Major Barbara," the Playwrights Co.'s scheduled British presentation of Leslie Stevens' "Marlowe" and partnership in the Austin-Noyes English production of William Archibald's "Crystal Heart." A Broadway production by the Playwrights of Anouihl's "Time Remembered" is uncertain, because the author will already be represented by "Waltz of the Toreadors" and doesn't want two of his works done in the U.S. during the same season.

Although Stevens is a major investor in the Phoenix Theatre, N.Y., he does not actively participate with producers Norris Houghton and T. Edward Hambleton in the management of the off-Broadway operation. However, when he gets time from his political, realty and producing interests, he plans to concentrate on pushing through his project for the construction of a group of five new legit theatres in the contemplated amusement and arts center in the Lincoln Square area of upper Manhattan.

Whatever spare time he may have, Stevens tries to give to the American National Theatre & Academy, of which he's a key executive, and the New Dramatists Committee, of which he's president.

City-Slick B. O.

Continued from page 1

$3,001-$5,000 and 5.5% earn up to 3,000.

Of 1,680 persons polled on their approximate age, the largest number were in the 30-49 group.

Results of the survey rebuts the long-held theory in the trade that the out-of-town patronage at Broadway shows follows a steadily rising curve as engagements continue, with the New Yorker trade comprising the bulk of the business on for the first couple of months. That belief has been based on such observations as mail orders, comment by ticket window patrons, broker call and even a few surveys.

Sez Sam Goldwyn

Continued from page 1

point, laces his comments with a mixture of pessimism and optimism, balanced by realism and a "never-say-die" attitude.

For one thing, despite the fact "that the business may get worse before it gets better, and it may take two more years to do it" Goldwyn is of the firm opinion that (1), the picture business "is not gonna blow over, as some smartalecks in television and even in Hollywood might believe," and (2), he cites the history of Hollywood in its ability to bounce back, greater than ever, and each time at the expense of some great boxoffice deterrent. In this connection he goes back to vaudeville as the first major b.o. deterrent to films—"I can remember when the flickers were the 'chasers' in vaudeville theatres, to get the people to leave"—and traces the evolution of sound and color and mammoth grosses in face of radio and other boxoffice inroads.

Film Biz Changes

On the other hand, Goldwyn is of the firm opinion that "the world has changed, and our business has changed with it. Sometimes we may not like to admit it. But maybe it's no longer the mass entertainment we have been trained for 30 or 40 years to accept. We live in a fast-moving, ultramodern world. Like the airplane made the railroads update their methods, streamline their operations, and even affected trans-Atlantic luxury liner travel by its sleek and slick methods, the picture business must face realities and conform to the fast-whirling world we live in."

Goldwyn explains that as follows: for one thing he doesn't see why the exhibitors should continue to regard themselves as "the chosen people of the picture business." He continues, "Where do they get off expecting the film producer and distributor to 'guarantee' the *anything*. Who 'guarantees' the producers a thing? I risk my capital on my own pictures. I do as I please in trying to make as good a commodity as possible. Who says a good film show should only run a few weeks where 'South Pacific' or 'Fair Lady' runs two and three years."

The theatreowner, he feels should not be as concerned with the socalled "flow of product" as with not trying to chisel on terms. In this connection Goldwyn who, obviously is subjectively in the position of being a specialized individual producer, wonders if the transition of the mass production line into the specialized celluloid entertainment doesn't fall within the orbit of "outmoded practices."

Starting with the production phase in Hollywood, (1) he doesn't think it feasible, possible or realistic for anybody—"I don't care what kind of a genius he is"—to produce 10 or 12 pictures a year, under individual supervision, and "expect they'll all be good. That's just not in the scheme of things."

Blames Producers

Secondly, he "doesn't blame the MCA's and William Morrises and Feldmans for jacking up stars' salaries as much as I do our own producers in Hollywood. No wonder a 'nervous' name wants and gets $100,000 and $150,000 because the handful of today's surfire boxoffice names today can write their own tickets, including percentages." Among them Goldwyn cites Marlon Brando, Gregory Peck, Frank Sinatra, Cary Grant, Grace Kelly, John Wayne, Gary Cooper, and a handful of others.

"So what happens is that today, before you think of the story, you first think 'let's buy it for Brando.' No wonder he and others like him can make their own deals."

He continues, "I paid $1,000,000 for 'Guys and Dolls' and I'd pay $1,500,000 for any other property if I thought it had the basic story worth which is what I foresee as the evolution of the picture business. Frances and I weekended with our good friends the Bill Paleys and 'My Fair Lady' came up which, I told Bill, is worth a million or even more to a Hollywood producer, but I'm not so sure that after CBS milks it on Broadway and then shows it on television whether that's worth it for me.

"But we still get back to not 'what's it all about?' but 'who's in it?', and under these circumstances the star-power will continue potent. I say this in face of the necessity to cut costs. How? Well, there is plenty room for streamlining. Some time ago I sparkplugged a distribution system idea which I'm sure must cut the overhead way down. We had it all set up with American Express for some 200 of its stations in a few key cities to serve as depots for film distribution and shipments.

"We still think of 12,000 and 13,000 'saturation' contracts on a smash film. Why must it be so? First of all, with so many theatres cut down, it's more realistic to think of a solid 7,500 or 8,000 theatres, and why can't the first 3,500 socalled 'cream accounts' serve just as well, and turn a sufficient profit to all concerned? This may be one of the revolutionary things we'll have to digest and reappraise in the future."

Goldwyn is of the belief that Hollywood can't compete with tv on a mass film entertainment basis "because as I said before if they wanna see bad pictures the public only has to stay home and it sees plenty of them for free on television." That's why he is impatient with dualers and cites one top circuit operator who admits "double bills are wrong but we tried for nine months to cut 'em out and we had to reinstate them to meet the opposition." (This is one of the "outmoded picture business practices" he dwells on.)

Goldwyn has no pretext on a direct panacea for films in its current tug-of-war with tv other than the basic precept of a return to the fundamental showmanship which first gave the picture business its impact. "Dope pictures should be made. I told Ambassador Clare Luce that she was wrong on 'The Blackboard Jungle' because not for a moment should we believe that America has the copyright on juvenile delinquency. There are delinquents in Japan and Russia and England and Italy and the world over, and it was daring for Metro to bring it into the open. In fact, we do a realistic service to the world at large and good moral and law enforcement in general by bringing these things out into the open.

Theda Bara Opus

"I remember when George M. Cohan, Marcus Loew and Adolph Zukor and I were sitting in the old Knickerbocker (hotel on West 42d St. and Broadway) and we were shocked because William Fox brought out Theda Bara in 'A Fool There Was.' Maybe some thought that was pretty hot stuff in those days, but the vamps of the early days and the present-day special problems are direct parallels, and solid values for important filmmaking."

Among the other things that Goldwyn thinks are "outmoded," for example, are the ads. "Nobody believes them any more. They don't tell the truth. The result is we have lost public confidence and the best ads they seem to believe are their own instincts. We all know how they 'smell 'em out.' There are lines frequently before any reviews appear."

By the same token he points to other distractions and lures for popular favor which "the kids smell out" with result the picture business has suffered on a mass basis. He feels that the challenge will eventually produce an even solider foundation for Hollywood but doesn't think "a few blockbusters or new-size screens or sound refinements are the answer."

Minsky Biog

Continued from page 3

through merchandising, sales syndication and advertising tieups.

By the time the freres came "uptown" to the Republic only Billy, Herbert and Morton survived and operated the era which came to be known as the striptease phase, hence the titled, "The Great Takeoff."

Rowland Barber who authored the Rocky Graziano biog, "Somebody Up There Likes Me" (also S&S, and just filmed by Metro), did the Minsky saga.

Book will be a $5.95 item, because of its profuse illustrations, including Reginald Marsh paintings and unique burleycue memorabilia. Barber gets most of the book's income but the film, dramatic, television and kindred rights are split 60/40 because of the many family "clearances" involved for a picture, when and if.

House Reviews

Palace, N. Y.

Three Leggers, Capt. Shaw & Bobby, Marilyn Murphy, Two Chords, Dolinoff & Raya Sisters (4), *Cavaliers* (5), *Chaz Chase, Payo & Mai; "Three for Jamie Dawn" reviewed in current issue of* VARIETY.

Booker Dan Friendly, who sets the shows at the Palace, wisely invests the major strength of his shows toward the latter part of the bill so that the final impression, to many customers at this staid house, is one of strength and great talent.

Comes the midway mark on many of these bills and things happen to stir the regulars and some odd stragglers. On the present card, the excitement starts with the Two Chords, and continued from that point on. The Chords, two lads who imitate musical instruments, trot out some fairly authentic sounds, accompanied by a lot of fury, much of it unnecessary even in the name of showmanship.

One of the more intriguing acts to play the Palace is Dolinoffs & The Raya Sisters (4), who perform dance illusions. Working against a dark background, a pair of lights provide a curtain which enables the male to create some entertaining illusions. The spectre of the femmes dancing in space and the impossible figurations of the girls provide a lot of laughs and applause.

In the next to closing slot, the vet comic Chaz Chase still hits its excellently with his voracious and indiscriminate appetite in which he seemingly devours matches, cigars, and sundry other objects. His pixeish stripteuse burlesque winds up what is a powerful crowd-pleaser in this emporium.

The closing by Payo & Mai is a tricky unicycle turn in which the male gives a good account of himself by juggling sundry objects on the high wheel. He provides some picturesque figures by the simultaneous manipulation of hoops and balls while perched on the unicycle. Femme assistant, after a trick on the wheel, acts as the fetcher of the various items.

Session is opened by the Three Leggers, two Negro lads, one of whom is an amputee. The pair provide some violent pedal exercises which meets favor with the audience. Capt. Shaw & Bobby, a man and his monkey, makes a pleasing interlude. The captain provides a steady stream of explanatory gab while changing costumes for the simian who does various tricks and dances.

Marilyn Murphy, resembles somewhat a similarly named actress. Blonde, who occupies the singing slot, starts out with "Sempre Libre" and thence into pops to walk off with a good mitt. Her coloratura has a lot of range and power, but apparently seems exhausted after the bit from "La Traviata" and uses the lighter tunes as rest periods. A lot of her force seems dissipated through this process.

The Cavaliers (5) are under New Acts. Kal Kirby showbacks this inning. *Jose*

Gaiety, Ayr, Scot.

Ayr, Scotland, July 10.

Jack Milroy (with Glen Michael, Jenny Hogarth), Dargie Quartet, George Cormack & Irene Sharp, Fred Lovelle, Patricia Bredin, Nolan Trio, Cherry Willoughby Dancers (9), *Harry Broad Orch.*

The Gaiety Theatre, longtime nursery of stars and a popular vaudery, has reopened after being out of action through serious fire damage. Current show, headed by comedian Jack Milroy, is lightweight, but good value for coin, and company of singers, dancers and musicians work as a good team.

A standout act is the Australian turn, the Dargie Quartet, four musician-singers, with a strong instrumental-comedy offering that clicks before finale.

Milroy, breezy Scot comedian who led the layout when vaudery was burned out last August, takes over where he left off, but with greatly increased confidence and some fast humor. He is a friendly type, making immediate contact with stubholders, and clicks most as an Auld Lang Syne sailor crossgabbing with a U. S. marine, latter well played by Glen Michael. The team of Michael and Jenny Hogarth work well with Milroy.

George Cormack & Irene Sharp, husband-wife twosome, garbed in colorful kilt, register with tunes like "Brig o' Balgownie," "Thistle of Scotland" and "Bonnie Lass o' Ballochmyle." Fred Lovelle, ventriloquist, works effectively with a Lilliputian figure, named Wilbur, making him jump through a paper hoop.

Patricia Bredin assists on the dance and vocal side, and also in character sketches. She is young and talented. Nolan Trio, one male and two femme lookers, are nifty in the dance slotting. Nine Cherry Willoughby Dancers form an easy-on-eye line, and Harry Broad conducts the resident orch.

Show is in for vacation season and should have appeal to both locals and the holiday mob. *Gord.*

Apollo, N. Y.

Hamilton Sisters (5), *Chuck Fly, Jimmie Scott, Four Cousins* (4), *Spence Twins* (2), *The Wheels* (4), *Big John Greer Orch* (12); *"Prince Valiant"* (20th).

The accent this week at the Harlem rock 'n' roll showcase is on youth, with most of the performers lacking the stage savvy that comes with experience. The sameness in the selections also works against the overall enjoyment of the show. The four vocalizing acts all do blues numbers. It takes Big John Greer's orch to liven things up with two frenetic numbers, "Riffin the Blues" and "Bad Bad Whiskey."

Nevertheless, there are some highpoints in the some 65-minutes on stage. Arlene Eisley, a Negro warbler, a member of the Four Cousins, has a nice voice and is a good looker. She and the three males in the team belt out four tunes in above-par fashion, warming up the house for their fourth act. The Wheels, coming on last, also offers some good harmonizing, but their vocalizing is not consistent. The Wheels are reviewed under New Acts.

The five Hamilton Sisters, also reviewed under new acts, open the bill, belting out three tunes. Tabbed as amateur hour winners by the announcer, the young team still has a long way to go. They are followed by Chuck Fly, a tapper who mixes gags and impersonations with his act, as detailed further under New Acts. Fly helps the proceedings from here on in by acting as emcee, introducing the others winningly.

Jimmie Scott, who looks like a teen-ager, follows with three numbers, all of them slow blues tunes. He has an appealing voice, but he needs more variety in his arrangements.

Sandwiched in between the Four Cousins and The Wheels is a stripper act. The Spence Twins, both good lookers, do a comparative mild strip, but go in heavy for grinds, much to the approval of the audience, which at this point welcomes their vitality after an evening of slow blues.

Winter Gardens, B'kp'l

Blackpool, Eng., July 3.

George & Alfred Black presentation of "The Dave King Show," with Dave King, Jill Day, "Mrs. Shufflewick," Howard Jones & Reg Arnold, Warren, Devine & Sparks, Sonny Roy, Margaret West, 12 *Daydreams,* 4 *King Pins, Chris Ambrose Orch.*

Dave King, young London comedian, recently projected to national attention via tv, is currently featured in this attractive layout for the holiday season, and appeals to younger set, with his impressions of Hollywood personalities. His travesty of the John Wayne walk and the Robert Mitchum defiance are standouts. Also registers as a French lover, Bob Hope and other takeoffs.

Jill Day, blonde thrush of radio and tv, holds down the principal vocal slotting with a songalog of merit and glamor.

Howard Jones, vocalist, and Reggie Arnold, trumpet-player, have improved their double musical act greatly since formation a year ago, and gain warm palming. "Mrs. Shufflewick" is a male performer whose impression of a shabby English femme has merit.

Warren, Devine & Sparks, Australian acro-comedy trio, are two males and a femme looker. They score with rapid acro-tumbling, one male opening act by leap from a theatre box above stage. Comedy routine is also worthy.

Margaret West is tall, attractive songstress, seen to best effect in a "Granada" number and in "Play to Me, Gypsy." Sonny Roy, billed as the Lancashire Lad, has only localized appeal with robust north-of-England comedy patter.

King, backed by the 12 dancing Daydreams and the vocalizing King Pins foursome, in his own spot, features "Memories Are Made of This," with off-stage backing from the King Pins. A Scotch "Highland Games" strikes a modernistic note in opening to second part of show. Orch backing by resident group is under Chris Ambrose's baton. *Gord.*

Empire, Glasgow

Glasgow, July 4.

Yana (Tommy Woolff at piano), Joan Rhodes, Cherry Wainer, Raf & Julian, Felixio, Granger Bros. (2) *Eddie Arnold, Dennison & Niblock, Bobby Dowds Orch.*

Yana, blonde, sophisticated thrush headlining here in her first vaude date, scored solidly with a 30-minute songalog. She makes big impact and exits with customers wanting more.

Slim, shapely gal, garbed in red, takes some time to make contact with her audience, but wastes no time in preambles and gets pronto to her job of warbling. Opens with "I'm In Love for Very First Time," and segues with current hit "No Other Love," then into "Hot Diggity," which she does with gusto.

Rest of songalog continues with "With Your Love," "Lovely Ribbons," and "Climb Up the Garden Wall," sung with roving mike and introducing some funny bits with musical director. Winds with getting the outfronters to join in community songs, such as "Side By Side," "If I Had My Way," "Love to Go-a-Wandering," etc. Act is brightly staged, and, once it gains experience, should have top returns.

Support layout has stronger quota of entertainment value than usual. Openers are the dancing Granger Bros., always a useful British duo. Felixio, aided by partner, has skill as equilibrist. Raf & Julian tee-off mildly with n.s.g. routine, but gain favor through trapeze comedy. Cherry Wainer, South African femme organist, has a bright musical offering, and has improved it much since last time around.

Eddie Arnold provides a melange of impressions, giving travesties of, among others, Robert Mitchum, Billy Daniels, Marlon Brando, George Sanders, William Bendix, Donald Peers, Vic Oliver and Ted Ray. Act has talent but lacks definition in current form.

Joan Rhodes, billed as the "Mighty Mannequin," bends iron bars, tears telephone directories apart, and has fun with four male participants from audience. Her patter is too subtle in parts for general vaude fans and misfires, but act as whole is novel mixture of strength and gentle blonde s.a.

Mark Dennison & Harry Niblock are vet Scot twosome who score, surprisingly, with some old-fashioned comedy crosstalk. Tommy Woolf handles the '88 for Yana nicely. Show has backing from resident orch under Bobby Dowds. *Gord.*

GAC-Grade

Continued from page 51

be an important cog in the agency's international operations. Scope of the agency's international operations is seen by the fact that the office handles Edith Piaf, Patachou, David Whitfield, Richard (Mr. Pastry) Hearne, and others who have become important in the U. S. markets. Elkort, prior to joining Grade had been with Music Corp. of America for more than 15 years.

The acquisition will get its own corporate setup which will be called GAC-Hamid International, but which is expected to be an autonomous setup in the new GAC corporated complex.

Other key Grade personnel who will go over to GAC will be Elkan Kaufman of Grade's Coast office who will be absorbed into the GAC Hollywood office.

Another important acquisition going to GAC with the Grade office is the Grade's U. S. liaison with David N. Martin, managing director of the Tivoli Circuit, Australia. Elkort has been booking virtually all of the U. S. talent that has been going on that circuit. The Aussie theatres are constantly using U. S. names to headline its shows. Elkort will continue to handle the Tivoli circuit.

The GAC merger with Grade comes just at the time the parent organization moves into expanded quarters on Fifth Ave., N. Y., in the space formerly occupied by the Biow Agency. New offices are expected to be able to house the additional personnel.

Unit Reviews

Water Follies of 1956

Lowell, Mass., June 24.

Sam Snyder's "Water Follies" with Eddie Rose, Lenny Laden, Mary Dwight, Martha Ann Bentley, Patti Cates, Chet Clark, Roger Nadeau, Kevin Newell, Don Franklin, Stanley Mitchell, Charlie Aiken, Emile Hotte, Aqua-Ballerinas (16); *Paul E. Bordeleau Orch* (12), *Bill Cianci;* $2.20 *top.*

This unit, designed for both alfresco and indoor playing, with its portable pools and stages, has no trouble reaching long stretches of 6,000-seat half of bowl, offering both a vaude show and a water carnival and geared to the right tempo for entertaining family auds.

Snyder has brought in swimming champs from Australia, England, Canada, California and Florida and produced a well-rounded vehicle that looks ready to compete with any type alfresco entertainment going. Two pools are used, a swimming pool, 60 by 30 feet, alongside a 35 by 35 foot stage, and a diving pool, 50 by 30, with two meter diving boards. Special lighting effects, using strobes for flash costume effects in swim ballet numbers, are used with spots aimed at the swim tank.

The show is divided into two halves featuring Eddie Rose, water comic, doing a vaude double, with emcee Lenny Laden in the first half and winding up with diving board hijinks in second half. Rose also knocks out some slick piano tunes and playing nut comedy to Laden's straight. Rose goes over big.

Layout opens with an Indian fantasy in which 16 lovelies parade in redskin costumes to bring on Patti Cates, acro dancer, who scores with clever gimmicks for good returns. Mary Dwight, world synchronized swimming champ, choreographer of the water ballet numbers, cleaves the pool for a solo of sock rhythmic swimming.

Martha Ann Bentley closes the first half with a neat ballet production number supported by the 16 girls, who double in the water ballet, on the stage. Miss Bentley, exponent of commercial ballet, executes crowd-pleasing toe work and spins.

Chet Clark, harmonica virtuoso, recruited from the nitery circuit, does some nimble manipulations on the instrument for heavy returns. Emcee Laden does a nice bit with the girls, presenting the evolution of bathing suits from 1850 to 1955. Roger Nadeau, New England diving champ, has a fine novelty comedy water act in which he takes off Hollywood stars in swim poses, does underwater contortions and clinches by winning a swimming race against Emile Hotte, Canadian diving and swimming champ.

Divers are spotted twice, in single dives in first half, and tandem dives in second half. Snyder has a nice array of champ material from various countries with Kevin Newell, Charlie Aikens, Don Franklin, Emile Hotte, Stanley Mitchell, Roger Nadeau, Barbara Atkins, Jackie Gatty and Pam McGee, Australian model imports, also enhance the production numbers as exponents of femme pulchitrude. Combo vaude, ballet, girlie-water show garner enthusiastic returns. *Guy.*

Entertainers of 1956

(PAVILION, LARGS)

Largs, Scot., June 22.

G. B. Bowie presentation of "Entertainers of 1956," with Robert Wilson, Billy Denison & Co. (2), *Alex Don, Will Starr, Gordon Mackenzie, Helen Anderson, Roy & Jo Walker, The Debutantes* (5). *Producer, Geo. Clarkson, Sr.; musical director, Jimmie Burns. Opened Pavilion, Largs, Scotland, for season, June* 15, '56.

Robert Wilson, favorite Scot tenor tops this unit show, aimed at vacationers. He offers his popular songalog of hills-and-heather tunes, ranging from "Thistle of Scotland" to "Down in the Glen," "My Bonnie Lassie" and "Polly Stewart."

As entertaining finale, Alex Don, tousle-haired comedian, interrupts Wilson's song-spot with zany clowning and scores heavily.

Billy Denison proves likeable comedian, working with amusing material in sketches. He's aided by femme stooge Diane Carrol and by Jack Raymond, longtime foil.

Roy Walker & Jo offer terping, and the chorines are the Debutantes, a vocal quintet. George Clarkson Sr., who also produced, joins in dance numbers. Tammas Fisher accomps Robert Wilson.

In new acts are Alex Don, Gordon Mackenzie and accordionist Will Starr. *Gord.*

New Acts

THE CAVALIERS (5)
Songs
9 Mins.
Palace, N. Y.

There have been several groups on the boards named The Cavaliers, but all those in VARIETY's files fail to fit the description of the lads on the current Palace bill. This male quintet works like alumni of a Ben Yost assembly line, although the credits indicate no such genesis. The team has a resolute and forceful quality, with heavy accent on power.

Even the repertoire and costuming bears a resemblance. The group wears red jackets with fouragieres, and they give out with medleys from "Oklahoma," "South Pacific" and finally an operatic chain which has "Vesti La Giubba" as its centerpiece. As presently constituted, they can fit a lot of situations including the profitable outdoors field. *Jose.*

THE WHEELS (4)
Songs
7 Mins.
Apollo, N. Y.

The Wheels, Negro rock 'n roll harmonizers, show promise, belting out three numbers with style. Young, they still have lots to learn, but even at this stage they appear ready for specialized nitery spots.

The four are tall, sporting white suits, with one of the four stationing himself at a separate mike and strumming a guitar. In belting out the three numbers, "Lets Have A Ball," "My Hearts Desire" and "I Can't Forget," they add some okay shuffling and unison gestures. *Horo.*

CHERRY WAINER
Organ Rhythm
14 Mins.
Empire, Glasgow

Slim distaffer, a South African, offers neat act of rhythmic organplaying. Strip-lighting is used below organ itself to illuminate femme's gams.

Miss Wainer is a cute looker with modern hair-do and a come-hither mien as she pounds out pop melodies. She effects bare shoulders and gabs between numbers in rather sexy and husky small voice. The male customers go for this act.

Gimmick is a solo with her feet, "Tuxedo Junction," which wins good mitting. To contrast this, she plays "Sabre Dance," and then swings into a medley of oldie and new pops.

Okay act for vauderies and tv. *Gord.*

HAMILTON SISTERS (5)
Songs
8 Mins.
Apollo, N. Y.

Hamilton Sisters, fresh from winning an amateur hour contest at the Apollo, N. Y., need a good deal of polishing. The girls, though, have fairly good voices to start with for their uphill climb.

The first of their three rock 'n roll blues numbers, "That Man of Mine," comes off well. But their blues interpretation of "Blue Moon" is forced. They do better on a good arrangement of "Imagination." *Horo.*

CHUCK FLY
Dance
9 Mins.
Apollo, N. Y.

With some effort to capture a more individual style, Chuck Fly, Negro tapper, who mixes some gags and impressions with his act, could widen his horizons.

He has a lot of vitality and does best when he does motif bits, based on such themes as walking his girl back home. His gags need some updating, although he can cap a story with a solid punchline. The impressions are quickies and uneven. His Cary Grant takeoff comes off poor in comparison to his James Cagney and Jimmie Stewart bits. *Horo.*

Broadway Has No 'Clearance Man'

Congressmen Try to Make Something of Absence of Ex-Red Rehabilitator at Cogley Hearing

Washington, July 10.

Rep. Donald Jackson, R. Cal., requested that the House Un-American Activities Committee "conduct a thorough airing of the entire problem of blacklisting in show business." Suggestion was made today (Tues.) during the questioning of John Cogley, author of the two-volume report on blacklisting in the amusement industry sponsored by the Fund for the Republic. Cogley was the first witness of a three-day hearing on the report.

Jackson implied that if there is a blacklist in the motion picture industry, "it has been imposed by the public," since entertainment is dependent on "quality" and "public acceptance." He accused the fund report of not being objective and said, "Why should any producer be required to employ or re-employ an individual who refused to say whether or not he is a member of the Communist party?"

Questioning of Cogley centered on the section of his book referring to a system of clearances for people named leftwingers. Committee counsel Richard Arens pinned Cogley down on the people he had named as clearence men.

Cogley repeated the names of the men he mentioned in his book,

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Barter Theatre Offers Most Ambitious Show With 'Tempest' Revival

Abingdon, Va., July 10.

Robert Porterfield's Barter Theatre of Virginia has its most ambitious production in this revival of "The Tempest." As directed by John Edward Friend, with music arranged by Alexander Burke and choreography by Richard Allan, the imaginative Shakespeare comedy proves an audicnce-satisfying season opener.

Partially packaged in New York, the play was done with imported principals and rehearsed for two weeks with fill-outs from the regular Barter company. From advance publicity, which pointedly omitted Shakespeare, this promised to be a whimsy merely paralleling the Board. However, it is the real "Tempest," and good.

Without the Shakespeare writing, it could be just an over-gaudy spectacle. As stager, Friend has followed the original folio faithfully, inserting song and dance only when appropriate, and achieving a "Tempest" that's a real treat. It offers good light fun, with inspired emphasis on dance, a plot that intrigues, yet puts no strain on emotions, and the Shakespearian profundity for intellectual challenge.

Acting and direction are consistently excellent; and in the case of Caliban, startling. Rocco Bufano, an accomplished dancer, possesses a beautiful physique, but suggests deformity of body and spirit by dance and voice. The result is stylized and real to the point of shock for one expecting a traditional-looking Caliban. That it is an extremely effective method of portraying a natural, vengeful lowness free from vulgarity.

Ariel is danced by choreographer Alexander Burke as a thoroughly masculine, but believable spirit who longs to go back to the elements. Tom McDermott, featured in the role of Prospero, plays with authority and control.

Mildred Trares is a lovely-looking, intelligent Miranda, only femme of consequence in the play. She succeeds in a difficult assignment, making the love affair a natural, though immediate, result of her meeting with Ferdinand. Richard Allan plays Ferdinand with sensitivity.

Donald Marye, as the drunken butler Stephano, makes it clear that Caliban, however low, is yet his superior. Severn Darden, a Barter regular, is an equally fine comic.

Costumes and sets are spectacular, but in taste with the whole. Choreography is spirited and original, and is given the proper amount of playing time. Music for background, dancing and songs is effectively in Elizabethean tradition.

Aude.

Susan Cabot in 'Complex' Opens S. Carolina Silo

Myrtle Beach, S. C., July 10.

The Myrtle Beach Playhouse has opened its fourth season, but at a new location in the center of town. The stock operation had previously been situated in the ballroom of the Ocean Forest Hotel, which is now being used for conventions.

Opening bill at the Equity house was Susan Cabot in "Champagne Complex." Resident director is John Marley, of the Theatre Guild staff, who succeeds James Winslow, now stager at the Northland Playhouse, Detroit.

Jet Base Theatre

Portsmouth, N. H., July 10.

A 1,000-seat theatre is included in the new $77,000,000 jet bomber base in the Portsmouth-Newington area.

The house is equipped for both stage and film presentations.

It's a 'Despicable Lie,' Asserts Mike Kavanagh

Boston.

Editor, VARIETY:

The following statement was printed in VARIETY last week:

"As reported in VARIETY some weeks ago, Kavanagh, presumably with the authority of the Shubert office in New York, has continued to pressure the managements of touring shows playing Boston to cut ad space in the Boston Post to a minimum. In some cases, where the show's pressagent has insisted on giving the same lineage as to the other Boston papers, Kavanagh has reportedly threatened Shubert reprisal. He has also, under such circumstances, refused to forward ad copy to the Post, as is normal procedure."

The above quote IS A DESPICABLE LIE. I have documentary proof from the pressagents, the company managers and the producers of the attractions involved to prove that your statement is a lie.

M. J. Kavanagh.

(The writer is the local manager for the Shubert theatres in Boston. The VARIETY story was based on reports from pressagents and managers of touring shows playing that city.—Ed.)

To Invest Equity Bonds

Producers Arrange to Get Interest on $500,000 Deposited With Union

An arrangement to obtain interest on cast payroll security bonds has been worked out by the League of N. Y. Theatres and Actors Equity. It's figured the revenue will amount to around $15,000 a year, to be distributed among the managements with money on deposit with the union and ultimately shared with backers of the shows involved.

A League committee, headed by Monty Shaff, general manager for producers Cy Feuer & Ernest H. Martin, has evolved the plan, which has been approved by Equity. The Bankers Trust Co., of N. Y., will handle the investment of the special fund, which is expected to be around $500,000.

Although the amount of coin on deposit with Equity varies according to the number of shows on the boards and in production, the figure is said to average around $750,000 over the season. It's planned to leave about $150,000 of that with the union, as ready cash to cover possible defaulted cast payrolls. Another $100,000 will be banked in savings accounts, at interest. The $500,000 investment coin will be put into Government bonds and other such gilt-edge securities.

Most managements put up money with Equity to cover specific contractual salary requirements. Certain other firms such as Rodgers & Hammerstein and Feuer & Martin, which frequently sometimes have as many as six shows (including touring companies) on the boards at once, maintain blanket deposits of about $50,000 with the union.

A few long-established managements, formerly members of the old Broadway producers organization, have never been required to post bonds with Equity, but are permitted to sign letters guaranteeing the actor salaries. They include George Abbott, Gilbert Miller and the Theatre Guild.

'Voyage Ashore' Finales Sherek's Scot Legit Try

Edinburgh, July 10.

"Voyage Ashore," new play by Alexander Reid, opened last week as the 12th and-final production of the Henry Sherek legit season at the Lyceum Theatre here. The piece, devised in terms of Scot character and dialog, is based on the episode in Homer's "Odyssey," the return of Odysseus to Ithaca to find his wife courted by numerous suitors.

Cast is headed by Stanley Baxter, Andrew Keir, Molly Urquhart and Jean Clark, with staging by Edward Burnham and decor by Joy Stanley.

Scot, Irish and American plays have been featured in the Sherek season, which has had a spotty reception at Edinburgh and Glasgow. Costume pieces proved least popular. "Festival Fever," a new Robert Kemp farce, was a b.o. winner, and "A Man Names Judas" proved least popular of the first eight plays presented.

Deepening Dimensions of "The Road"

Soldier, Factory, High School Drama Greatly Enhanced

New York.

Editor, VARIETY:

My compliments on the story which at last recognized the importance in the total picture of legit in America of the educational and community theatres. But the story still underestimated that importance.

My Package Publicity Service has some 5,800-odd addressograph plates to cover the field. There may be some duplications in that list—sometimes we may have the president, paid director and even a publicity chairman listed all for one group. But on the other hand there are probably many hundreds of groups that we still have no line on.

There are 65 community theatres in the Cleveland area alone, 48 in the metropolitan area of Washington, over 150 in the state of New Jersey!

Cyril Heiman, soldier-show director of the Department of the Army, recently told me that in the Army alone there are around 600 drama-producing groups, including civilian groups on post (wives of military personnel officers' private clubs, etc.) as well as the producing groups sponsored by Army special services.

As for the civilian world: not only are there the "little theatres" in the usual sense (though many are now truly big theatres with their own playhouses and sold-out subscription lists guaranteeing capacity two-week runs) which on rough guess account for 3,000 of my addresses, but there are also:

. . . nearly 300 recreation directors in big industrial plants like General Electric, Consolidated Vultee Aircraft, etc., who put on plays and musicals with employee-casts;

. . . around 400 church-groups that put on not just an occasional entertainment but a rounded program of four to ten plays each year;

. . . 200 or more Rotary, Kiwanis and other service clubs that do regularly scheduled play productions, two to five a year;

. . . up to 400 Y.M.C.A., C.Y.O. and Jewish Community Center stage groups;

. . . perhaps 50 municipalities with recreation programs that include amateur theatricals.

(Strangely enough, no labor unions that I know of put on shows.)

As for the educational theatre—around 1,200 colleges and universities have highly developed drama activities, plus 300 teachers' colleges and A. & M. colleges.

That's for the adult lot—only a drop in the bucket to the high-schools. That's where the hope of the American theatre lies. What back-lot baseball is as a promoter of youthful interest in professional baseball that continues as adult interest, so the tremendously extended play-producing programs now in operation in the high-schools can become a stimulant to later adult interest in professional theatre. We now have over 11,000 of the larger, more theatrically-active high-schools (of the 24,000-odd in the country) on address-stencils. Since our mailings to them produce nice floods of orders during the regular school-year, they must be producing plays like little beavers.

Bernard Simon

Grossing Possibilities In Moline-Davenport Area

Moline, Ill.

Editor, VARIETY:

I have noted with interest your story concerning "State of the Road Theatre." This is to advise you that legitimate theatre attractions have been playing at the RKO Orpheum Theatre in Davenport, to some very substantial grosses on one and three day engagements. For your information, the road company of "Tea and Sympathy" starring Maria Riva, played to the largest one night gross on its current tour at RKO Orpheum, Davenport, Iowa.

"Pajama Game" played for a three-day period in Davenport, grossing $19,600 net, on a Monday, Tuesday, and Wednesday, four performances. The road company of "Teahouse of the August Moon," starring Larry Parks, appeared at the RKO Orpheum Theatre for a Monday, Tuesday, and Wednesday engagement, four performances for a gross of $20,400.

These grosses substantially surpassed the grosses received for comparable time periods in the Minneapolis area. Would you please make a notation in your legitimate theatre columns calling attention to these excellent grosses in the Davenport area because I am attempting to establish legitimate theatre here in the Quad-Cities, which will offer an excellent jump for companies desiring playing time between Chicago-Minneapolis-St. Paul, Chicago-Des Moines or Omaha, Chicago or St. Louis.

We have a very excellent 2,600 seat house and facilities.

G. LaVerne Flambo

96 Days of Road Tours, Attractions, and Their Take

Hershey, Pa.

Editor, VARIETY:

I was very much interested to read your article relative to "The Road." So much so that I delved a bit into our figures here after reading the breakdown which you had made relative to the various places throughout the country, and this is what I find.

Since 1950, including concerts by individual artists, also organizations such as that of Jose Greco, Fred Waring, Sigmund Romberg, bought independently, etc., we played a total of 41 stage attractions covering a period of 96 days. Five of these 41 attratcions included full week. Three of them were for a period of five days including "The King And I" which made its first off-Broadway appearance at Hershey, and the ill-fated, "Alive and Kicking."

Those that have played for one week included, "South Pacific" twice; "Oklahoma" on its fourth appearance here; "Plain and Fancy"; "Victor Borge" and "Kismet." The other shows appeared anywhere from one to three days. "Brigadoon," a Cheryl Crawford Production, was presented for three days. These forty-one concerts and shows grossed approximately $450,000. With the total time elapsed being ninety-six days, the average daily gross was approximately $4,500. This, of course, included the Wednesday matinees which during the last several years have not been sell outs.

The big time musical shows usually produce on eight performances, not including Sunday, a total gross of very close to $50,000. This past spring with only a two-week period separating their appearances Victor Borge, whose gross is second only to that of "South Pacific" and then only by a few dollars, and "Plain and Fancy" grossed $95,000. "Oklahoma" appeared here for a total of three full weeks and two split weeks.

Dr. Harry C. Chubb, Manager
Hershey Community Theatre

Overlooked Palm Springs

Highland Park, Ill.

Editor, VARIETY:

For your information the Palm Springs Playhouse, Palm Springs, Calif., to our knowledge was the first—if not one of the first—Equity companies operating under Winter Stock Equity Contracts.

It is not particularly gratifying to read my weekly VARIETY and see where theatres that have just opened Winter Stock listed in your paper and no mention of the Palm Springs Playhouse that has been operating for seven years.

Herb Rogers
Producer

Canada's 'Jasper Story' May Become an Annual

Jasper, Canada, July 10.

At the height of its tourist season, almost the entire town of Jasper is finding itself hectically involved in the production of a giant historical spectacle, "The Jasper Story," which opens for a 10-night run here on Wednesday (11).

The spectacle, described as "the west's great musical historama," will be performed on a stage at the Palisades six miles east of Jasper, and involves a company of 60 actors, 12 dancers, 40 singers, a dozen horses and a 20-piece orchestra.

Telling the fabulous story of the Athabasca Valley from the days of the Voyageurs, through the historic trek of the Overlanders to the coming of the railway and the tourists, the show is set in two acts and features songs and dances that range from the old French-Canadian folk songs and eight-some reels to the modern rhythm numbers and conga lines of today.

The script was written by Elsie Park Gowan and is being produced by Jack McCreath, drama director for the government of Alberta. Featured are six new songs with lyrics by Mrs. Gowan and music by McCreath.

One of the more spectacular features of the production will be a musical sequence in the second act when a replica of the town of Jasper starts to appear on the stage, climaxed by the appearance of a man-made 18-foot mountain.

One of the more spectacular events of the rehearsal period was when almost half of the town of Jasper journeyed one recent weekend to Edmonton to record the entire show at Radio Station CFRN at a marathon non-stop 17½ hour recording session.

It is expected that the spectacle will become an annual summer event in this Alberta resort.

Jose Duval is playing the male lead in "King and I" at Allentown, Pa., July 16-28. He played the same part opposite **Patricia Morison** at the U. of Utah's Salt Lake Drama Festival, closing last Saturday night (7).

N. Orleans Yens Guild Subscription; See It Adding 4 Weeks' Tour Time

New Orleans, July 10.

An attempt is being made by the management of the local Civic Theatre to persuade the Theatre Guild to reestablish a subscription setup for New Orleans, and also in Atlanta, Dallas and Memphis. The Guild is also considering extending its subscription setup to Louisville.

With the five additional cities in the subscription hookup, it's figured that at least four more weeks of playing time would be available for touring shows. There was a subscription setup here and in Atlanta in 1949, but it fell through after a single season.

The reason was not lack of local support, however, but the scarcity of touring productions. As a consequence, the Guild could not supply the promised six shows, so refunds had to be made and the subscription setup was dropped.

Johnny Roberts, manager of the Civic, notes that during the 1954-55 season, New Orleans had only a single legit booking, "Seven Year Itch," and last season, the best in many years, included only five touring shows, "Words and Music," "Plain and Fancy," "Teahouse of the August Moon" (two weeks) and "Tea and Sympathy." That's not

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Pledge 4,000 Subscribers For Balto Legit Season; Get 20 Weeks' Bookings

Baltimore, July 10.

In an effort to snare more local bookings for Ford's Theatre here, owner Morris Mechanic has made a unique agreement with the Theatre Guild-American Theatre Society booking office. The deal makes him personally liable for 4,000 Baltimore subscriptions for the coming legit season. In return, Guild-ATS will promote 20 weeks of legit for Baltimore.

Last season, the town had 2,500 subscribers. Mechanic will have to get the necessary new subscribers or pay for the extra tickets out of the revenue from the added playing weeks. In recent seasons, Ford's has averaged 13 playing weeks.

Formerly leased to the United Booking Office, Ford's will now be operated by Ford Claire Company, Inc. Mechanic's wife and William Trippe, a former regional manager of Koppers Co., are officers of the new corporation.

Structural changes in the theatre lobby and the dressing rooms are planned and a more personal managerial policy will be instituted. A campaign for subscriptions was opened last week.

Prospects for the coming season look relatively bright, with "Pajama Game" pencilled in for Sept. 24, and tentative bookings thus far for "The Matchmaker," "Teahouse of the August Moon," "Inherit the Wind" and "Great Sebastians."

Shumlin Wins Dismissal Case Vs. Terese Hayden

Producer Herman Shumlin has won an arbitration proceeding brought by actress Terese Hayden over her dismissal from the Broadway production of "Inherit the Wind." The plaintiff was given two weeks' notice after refusing to accept a change in assignments with the show.

Miss Hayden, who has also produced and directed shows on Broadway and in stock, was originally employed as an understudy and assistant stage manager for "Wind." Some time after the show's opening, however, Shumlin asked her to become an extra in the Jerome Lawrence-Robert E. Lee drama, on the ground that her assistant stage manager duties were being handled by someone else.

The actress refused, was given the dismissal notice and took her claim to Actors Equity. The union protested to the producer, arguing that Miss Hayden was being asked to perform additional work without increased compensation, so the case went to arbitration, with Shumlin winning the verdict.

5 East German Actors On O.O. Visit to Britain

London, July 10.

Five members of the East German Actors' Trade Union are visiting Britain as guests of British Actors' Equity Assn. to get a comprehensive view of the arts and entertainments.

Delegation is headed by Dr. Heinrich Allmeroth, general manager of the Dresden State Theatre, and includes Charlotte Kuter, actress and film director; Gudrun Neumann, actress; Walter Maschke, vice-president of the Trade Union of Art, and Hans-Peter Minetti, actor at the Maxim Gorki Theatre, Berlin.

Films, TV Killing British Tours?

London, July 10.

The provincial touring theatre, already half dead from the competition of films, with their international stars, is being given the coup-de-grace by tv. That is the view of Felix Aylmer, president of British Actors Equity, as expressed at the recent annual membership meeting.

The cinema, the veteran actor went on, has also been hard hit by tv's introduction of a practicable film theatre on every hearth, but is pulling in its horns and coming to terms with its rival. The communal cinema will always remain capable of providing bigger and fuller pictures with the infectious (in more ways than one) stimulus of the larger audience, he declared. For the lazy man, however, the cinema in the next room will always prove irresistible, he figures.

Aylmer reassured the gathering that automation had not so far reduced their employment, but inevitably, it has changed the pattern, while the form in which this seems likely to settle, is becoming gradually evident. "The metropolitan living theatre, as the fount and origin of dramatic entertainment, flourishes," he asserted, adding that that applies also to the provincial repertory theatre.

The arrival of commercial tv has changed the situation almost overnight and where, under the British Broadcasting Corp., a monopoly once existed, the new media have brought new and wider employment prospects. The actor union prez also said that the proposed amalgamation between Equity and the Variety Artists Federation would be a happy marriage even though it would mean the end of Equity as a separate unit.

A motion was unanimously passed calling for tv fees commensurate with the size of the audience and the finances of the BBC. Gerald Croasdell, assistant general secretary of Equity, pointed out that the minimum paid by BBC to artists was still lower than the rates of Independent Television Authority with but one-tenth of the audience.

MYERBERG TO HAWAII TO CATCH 'DAUGHTERS'

Honolulu, July 10.

Possible entry for the upcoming Broadway season is "13 Daughters," a new musical by Eaton (Bob) Magoon Jr., which is scheduled to bow Friday (13) at the Community Theatre here for a two-week run. Due to catch the initial performance is Broadway producer Michael Myerberg who has expressed interest in the property. He left New York last week for Hawaii and plans to remain over the weekend.

Backed by the Hawaii Chinese Civic Assn., the show is based on the lives of Magoon's great-grandfather, Chun Afong, a wealthy Chinese mandarin, and his Hawaiian princess-wife. Their problem of raising and marrying off 13 daughters is touched upon in some 21 musical numbers. Latter are said to range from romantic ballads to hulas and barefoot romps.

Magoon, who studied play writing at Columbia U., is also a com-

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'New Faces' Costs 195G, Breaks Even at $25,000

"New Faces of 1956," currently in its fifth week at the Ethel Barrymore Theatre, N. Y., cost $194,950 to bring to Broadway. The Leonard Sillman-John Roberts (in association with Yvette Schumer) production was capitalized at $225,000. There was no overcall.

The weekly breakeven on the revue, which has a $38,577 potential capacity at the Barrymore, is about $25,000.

British Equity In Furore Over Racial Problem

London, July 10.

Race discrimination, a growing issue in Great Britain, stirred up a rumpus recently at the annual membership meeting of British Actors Equity. The organization moved to urge members not to work in theatres where racial prejudice operates unless audiences consist of a specified proportion of non-Europeans or colored people. It was also agreed not to take action involving withdrawal of labor from overseas countries because of government policies there.

A proposal to boycott offending countries was backed by 125 Equity members. The proponent explained the African situation was not the point of the matter, but that a clear statement of principles was needed. Discrimination and any form of restriction were unacceptable, it was urged, as there is no place for the whole "wretched business" in either culture or religion.

John Neville, currently playing Romeo at the Old Vic Theatre, said, "This is my first Equity meeting and I feel it will be my last. I am ashamed to be associated with today's hullaballoo. Many of us are not pleased that Equity is being used as a political forum on problems such as this.

"The deepest problems lie in South Africa, a police state. Let's

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No 'Official' Picketing Vs. Gale Sondergaard, Philly, But 'Unofficially' Maybe

Philadelphia, July 10.

There will be no "official" picketing by veterans' groups against the scheduled appearance of actress Gale Sondergaard in "Anastasia" next week at the Playhouse in the Park here. That was decided at separate meetings last Thursday night (5) of the local chapters of the American Legion and the Veterans of Foreign Wars.

The Legion had originally made an issue of the local appearance of the film-legit actress, charging that she had a record of association with allegedly subversive groups. The VFW, at first reportedly opposing the Legion stand, later joined in favoring action on the matter.

The two organizations agreed that their purpose to "alert" the public to Miss Sondergaard's alleged leftist affiliations has been accomplished and that, therefore, picketing is unnecessary. Both veteran groups emphasized, however, that they will continue to oppose the appearance of the actress here. They put the blame in the case on Samuel Handelsman, managing director of the Playhouse.

The VFW even went so far as to adopt a resolution calling for the Fairmount Park Commission, which sponsors the tent theatre, to request Handelsman's resignation. This motion was passed after a stormy two-hour session. The same night, the Legion's Philadelphia County Council executive committee unanimously adopted a report which "strongly" advised the Legion to "show its traditional respect for the law by allowing it to take its normal course."

This reference to the legal side stems from the fact that the Park Commission, after receiving the protest from the American Legion two weeks ago, asked City Solicitor David Berger for a decision on the feasibility of cancelling the actress' contract. The municipal official

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Those N. Y. Visiting Drama Scribes Now Print More B'way Legit News

At least partly as a result of the increased number of out-of-town drama critics and editors who visited New York last season to catch the Broadway shows, there is a tendency to use more legit feature material in the amusement pages of key-city newspapers. Apparently the sheets are making more frequent use of syndicated matter from New York, and also are requesting and using special feature yarns and art from Broadway pressagents.

Tied in with the greater number of editors and critics visiting New York last season, it appears, is an intensified public interest in legit. That's evidenced by the stepped-up stage coverage by television and radio commentators, the regular spotting of names from current Broadway shows on tv programs, the occasional transfer of a legit show to video as a "spectacular" and, of course, the growing market for original-cast albums of legit musicals.

Typical rather than exceptional is the case of Corbin Patrick, drama editor of the Indianapolis Star. Directly as a consequence of his New York junket last spring, he has boosted the amount of feature material he's using in the Sunday amusement page. That includes both syndicated stuff and special layouts.

In fact, as Patrick indicated recently to William Fields, press-agent for the Playwrights Co., hereafter when he plans visits to New York, he'll arrange in advance to get art layouts for the shows he's scheduled to catch, so they can be printed with the by-line stories he sent back. He mentioned the plan to Fields, as the latter had made the arrangements for theatre tickets, etc., for his New York trip last spring.

Although various other out-of-town editors and critics have similarly expressed the intention of using more legit matter in their amusement pages, other appear to be doing so without making a definite policy of it, or perhaps even being aware of it. That could be merely a reflection of the seeming heightened public interest in legit. The fact that publishers obviously okayed the added expense of the numerous drama editor junkets to New York is apparently additional evidence of legit's growing rep.

Hunter's Outdoor 'Hour' About Woodrow Wilson

Kermit Hunter's "The Eleventh Hour," a new outdoor drama based on Woodrow Wilson's life, is being presented for two weeks beginning Monday (9) in Staunton, Va., the late president's birthplace. The production, at the Gypsy Hill Theatre, is one of the events commemorating the 100th anniversary of Wilson's birth. He was born Dec. 28, 1856.

M. David Samples is directing the cast of about 60. William Hooks is handling the choreography and Jack Frederiek Kilpatrick has contributed the music. Dave Wiley is set designer.

See Ross Taking Equity Backseat

Although Bill Ross presumably remains the dominant figure in the dissident faction within Actors Equity, he is apparently moving into a background spot. That's how Equity council members interpret the selection of Donald La Mon as chairman of the chorus advisory committee, succeeding Ross.

La Mon, a member of the chorus faction that opposed the merger with Equity, at least on the terms ultimately accepted, is regarded as a supporter of Ross. For that reason, it's figured he will in effect be filling in for Ross as chorus advisory committee observer at Equity council meetings.

Ross, a former vice-president and council member of Equity, was defeated last year for both posts, and was beaten again this year as a council candidate in the regular ticket. Since Ross' dominance of the minority group was a key issue in the recent election, it's figured that the group has decided that Ross himself is now too "hot," and so he is to remain in the background, but presumably still wielding his controlling influence with his faction.

La Mon, also the fifth vice-president of Equity, was chosen for the chorus advisory post at the weekly council meeting, after being recommended by the chorus committee. It was previously agreed that the chorus committee should have 24 members, as it had before the number was reduced to 23 some time ago to avoid dual function for the group's recording secretary. Several committe replacements were made, to serve until 1958.

The Equity council also decided at the same meeting to raise the quorum for council sessions from seven to 13, a compromise from the proposal to boost the requirement to 20. The move is regarded as aimed to prevent a minority faction from "packing" a lightly attended meeting and railroading controversial action. The Ross group has been charged with using such tactics.

CLURMAN VISITS PARIS; HAS 5 STAGER STINTS

Paris, July 10.

Harold Clurman, visiting Paris during a two-month European vacation with his wife, actress Stella Adler, revealed a full lineup of directing assignments in the U. S. during the coming season. He'll be so busy, in fact, that although he's catching numerous shows during his Continental stay, he's not scouting for additional properties.

Listed by Clurman as tentatively set for him to direct are the following:

A London production of Eugene O'Neill's "Long Journey Into Night" (and probably a later Broadway edition).

Another O'Neill drama, "A Touch of the Poet," in New York.

A new play by Tennessee Williams.

The Broadway edition of the current London hit, Jean Anouilh's "Waltz of the Toreadors."

The film version of "Summer and Smoke."

Under-Capacity Roster For Columbus Citizen's First Overseas Junket

Columbus, July 10.

The first of three proposed Overseas Theatre Parties sponsored by the Columbus Citizen left June 25 from New York with a tourist roster indicating that the junkets are not as popular as the Citizen had hoped. In announcing the tours last January, the Citizen said that only 30 persons would be taken on each tour. The first tour had only 20 paying tourists, and the second proposed tour already has been canceled.

It's figured that the main reason for the tour's lack of popularity is the price—$950 for two weeks in London, Paris and the French Riviera. The Citizen theatre editor, Norman Nadel, is accompanying the tours.

The Citizen said that it was accepting no reservations for the next tour until the first left. The final trip is to leave Aug. 9 and return Sept. 3. The present tour was due to return yesterday (Mon.).

Among the 20 on the first trip are two Citizen executives and their wives. The Citizen pioneered the theatre party idea in 1952, when it escorted the first such excursion to New York for a week.

Austin Civic Burns

Austin, July 10.

The Austin Civic Theatre was recently damaged extensively when a fire gutted the auditorium and destroyed the stage. The theatre is near the U. of Texas.

Directors of the playhouse said the forthcoming production of "The Gambler" will probably be staged elsewhere.

Stratford (Conn.) Bard Okay $18,700, Oakdale's 3-Week 'King' Regal 58G

Stratford, Conn., July 10.

Continued good reviews and word-of-mouth for "Measure for Measure" upped business for the American Shakespeare Festival Theatre to $18,700 for the second week. "Measure" is outstanding "King John" about three to two.

Gross represents four performances each for the two shows. "Taming of Shrew," with Nina Foch as Katherine, will round out the season repertory.

'King' 58G for 3 Weeks, Oakdale
Wallingford, Conn., July 10.

Oakdale Musical Theatre wound up a three-week run last Saturday (7) of "King and I," first triple-spanner in its history, with gross of about $58,000 on the engagement. Seating capacity has been increased this year to approximately $15,000 weekly, with a potential gross of $34,000 weekly.

On that basis, the complete run played to approximately 60% capacity.

'Trap' 13G (11), Opens Det. Tent
Detroit, July 10.

Two tent shows, Melody Circus, featuring musicals, and Northland Playhouse, presenting dramas, barely squeaked by the breakeven points last week.

"Gentlemen Prefer Blondes," the third show of the Melody Circus' second season, grossed $14,500. Potential capacity at the 1,500-seater is $41,982 at a $4 top scale weekend eves. Breakeven is about $12,000. Current production is "Annie Get Your Gun," in for two weeks.

"Tender Trap," with Keefe Brasselle, Betsy von Furstenberg and William Prince, grossed $13,000 in 11 performances to open the initial season at the Northland Playhouse. Potential capacity at the 1,400-seater is $24,000 at a $3.60 top weekend eves, with 25% off to Kroger food store customers who purchase at least $2 worth of foodstuffs. Breakeven is around $11,000.

Current bill is "Blithe Spirit," starring Eva Gabor.

'Summer' Stifling $10,600, Philly
Philadelphia, July 10.

Despite unfavorable weather, with stifling heat and then cold and rain for three days, the Playhouse in the Park turned in a comparatively satisfactory $10,600 last week for "Summer and Smoke," even though the lead, Kathleen Maguire, has little marquee draw.

This week, assuming normal weather, figures to beat last week's gross by a grand and a half or more and, judging by advance sale as of opening last night, might be the 1956 season's high at around $12,500.

This week the municipally operated tent in Fairmount Park is offering Richard Arlen in "Anniversary Waltz."

'Tiger' 16G for 2 Weeks, Olney
Olney, Md. July 10.

A two-week run of "Tiger At the Gates," concluded Sunday (8), brought Olney Theatre its strongest fortnight in the past four years. Take of the philosophical comedy was a fine $16,000, of which $9,500 was done in the second week.

Prior record was held by Carol Channing in "Pygmalion." Olney is operated by Players, Inc., the alumni professional group of Catholic U. school of speech and drama.

Second offering of the Olney season, "You Can't Take It With You," starring Nydia Westman, opens tonight (Tues.).

Nameless 'Itch' $6,300, Spa
Saratoga, N. Y., July 10.

"Seven Year Itch," sans star, scratched out a good $6,300 gross last week at the 587-sea Spa Summer Theatre, at $3.30 top. Featuring George Keane and Louise King, of the Broadway production, the George Axelrod comedy was well received.

"Tea and Sympathy," starring Mary Fickett, is current.

Eva Gabor 3G, Ephrata, Pa.
Ephrata, Pa., July 10.

In spite of disappointing weather, Eva Gabor in "Blithe Spirit" grossed almost $3,000 in six performances at Ephrata Legion Start Playhouse ending Saturday (7).

Opening night, Monday (2) the star was completely unnerved when a thunderclap shook the frame structure. She screamed, clapped her hands to her ears and threw herself on a settee. The performance was halted briefly, but resumed when the actress picked up her lines. The engagement was cut short one day by the scheduling of Louie Armstrong in the adjoining outdoor grove Sunday (8).

Sylvia Sidney in "Angel Street" opened last night (Mon.) and plays through Sunday (15). The 299-seater is scaled at $1.50 to $2.50.

'Mousetrap' $5,300, Green Hills
Reading, Pa., July 10.

Having one of its best seasons, the Green Hills Theatre near here grossed almost $5,300 for five performances of "The Mousetrap," closing last Saturday (7).

"Kings of Hearts," with James Coco and Dena Dietrich, opened last night (Mon.).

Atlanta Arena Opening
Atlanta, July 10.

Still another legit group, Atlanta Arena Playhouse, has announced plans to open July 17 with Enid Bagnold's "Chalk Garden" in the air-conditioned ballroom of Atlanta Woman's Club. This spot is not to be confused with 800-seat playhouse at the club.

Original announcement said that "Bus Stop" would be the intial play, but "Chalk Garden" subsequently was substituted. Ed Ludlum, Broadway director who ran a stock company last summer in Columbus, O., will stage arena productions here.

What's
'THE GIMMICK?'
See it next week at the
WESTPORT
COUNTRY PLAYHOUSE

British Equity

Continued from page 57

not sit on our backsides, but make a gesture and do something about it."

Sybil Thorndike, grand dame of the English stage, has just returned from a South African tour and in the course of a high-voltage speech she demanded, "Don't mind if you do lose a few film jobs. Get out on tour. The actor's job is to go into every blooming country and preach the gospel of the theatre." She said Equity would be taking a backward step if it were to deny members admission into other countries.

A South African member said that the most effective way to get South Africa to toe the line was to deprive it of British films. That would be difficult, however, in the light of American interests, it is conceded.

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Shows Abroad

The Long Echo

Manchester, July 3.

Laurier Lister Production Ltd. presentation of drama in three acts by Lesley Storm. Stars Joyce Redman, Moira Lister, Denholm Elliott, Marjorie Fielding. Staged by Murray Macdonald; setting, Robert Weaver. At Opera House, Manchester, Eng., June 25, '56; $1.20 top.

Sybil Edwards ..... Marjorie Fielding
Mrs. Wilkins ..... Philippa Gill
Fay Edwards ..... Joyce Redman
Kate Waterhouse ..... Moira Lister
Alex Shanklin ..... Denholm Elliott
Clifton Ryan ..... David Hutcheson

Topical melodrama by Lesley Storm, set for London presentation in August, is currently on a tune-up tour. Three-acter has strong theme, is given above-average performance, but holds suspense so long that the ending is an anti-climax.

Action takes place over two-and-a-half weeks in a comfortable London flat of the present day. The story apparently is based on the recent case of British Foreign Office staffers who disappeared behind the Iron Curtain. An official, an admitted Communist, has gone over to the other side. His wife, shattered but recovering, waits at home. She is watched carefully by her mother-in-law and sister. A mysterious male visitor calls to establish a link, and suspense is increased through suspicion that the flat is being watched from outside.

The husband's friend finds himself falling in love with the wife, and on a message from abroad, they disappear together to make a Paris liaison with the Communist husband, and third-act suspense hinges on outcome of this trip, which turns out to be a clever trick by the foreign agents in hi-jacking the English wife to her spouse.

Joyce Redman conveys cleverly the torn affection of the wife in a dilemma. Moira Lister is coldly practical as her anxious sister, and Marjorie Fielding scores as the typically English mother. As the husband's friend, Denholm Elliott contrasts effectively with the other male family friend played by David Hutcheson.

Murray Macdonald has directed tautly, and the Robert Weaver setting is appropriate. *Gord.*

Dichter und Bauer
(POET AND PEASANT)

Vienna, June 19.

Rudolf Marik production of operetta in six scenes, with music by Franz von Suppe; book and lyrics by Gustav Quedenfeldt and Eugen Rex. Stars Rolf Hobiger, Olly Thamar. Staged by Hans Fretzer; settings, Ferry Windberger; orchestra direction, Franz Werther and Oswald Unterhauser; choreography, Michaela Heid; costumes, Hill Reihs-Gromes. At Raimund Theatre, Vienna, June 19, '56; $2 top.

Peasant Lugosch ..... Max Brod
Bogdanowitsch ..... Hans Fretzer
Jelka ..... Olly Thamar
Peter Werschitz ..... Rolf Hobiger
Show Director ..... Emmerich Arleth
Gitta von Valera ..... Gretl Tonnsdorff

Although Franz von Suppe's "Poet and Peasant" has been a concert standard since 1854, it has been an orphan "Overture," without a parent dramatic piece. At last, after nearly a century, it has been used by Viennese producer Rudolf Marik as the basis for a traditional-style operetta.

The show has libretto and lyrics by Gustav Quedenfeldt and Eugen Rex, and score adapted by conductor-composer Franz Werther from the original "Dichter and Bauer" classic and other von Suppe works. The story is about a peasant boy who leaves the soil for the glamor of Budapest.

Rolf Hobiger as the rustic-poet and Olly Thamar as costar, sing and act excellently. Comedy honors go to Max Brod as a peasant. Emmerich Arleth as a theatrical director, and Hans Fretzler, Mimi Stelzer and Gretl Tonndorff in supporting principal roles.

Stress is put, of course, on the music, now classical (and there is heightened local interest because of the composer's Viennese background). Among the songs, "Marriage Proposal," "Go to Budapest," "Remember the First Kiss" and the grand waltz, "Come Girl," have been well received.

Direction, settings and choreography are of high order, as are the musical direction and costumes. The show is a big opener for the Vienna festival season. *Maas.*

Patricia Jenkins is taking a breather from television to appear in support of **Chico Marx** in "Fifth Season" next week at the Pocono Playhouse, Mountainhome, Pa., and in support of **Gertrude Berg** in "Solid Gold Cadillac" the respective weeks of July 30 and Aug. 6 at Philly's Playhouse in the Park and the Somerset (Mass.) Summer Theatre.

Sandra Deel will play the title role in the St. Louis Municipal Opera production of "Peter Pan" the week of Aug. 13.

Legit Bits

James O'Rear will play the Dauphin in the touring production of "The Lark," opening Aug. 4 at the Central City Col.) Festival.

Bruce Savan, of the William Morris Agency's legit department, left Friday (6) for a two-week Mexican vacation.

Norman Mackaye, N. Y. president of the Screen Actors Guild, has succeeded **Robert Caesar** in "By Hex" at the Tempo Playhouse, N. Y.

Alexander Clark has succeeded **Clarence Derwent** in "Uncle Vanya" at the 4th Street Theatre, N.Y.

Staats Cotsworth and **Muriel** Kirkland will not return to the Broadway cast of "Inherit the Wind" when it resumes its Broadway run next September.

Playwright **Michael Gazzo,** actor **Ben Gazzara** and director **Frank Corsaro,** have formed Trio Productions, Inc., for film, tv and legit production.

Glynis Johns will have the title role in the **Robert L. Joseph-Roger L. Stevens** revival of "Major Barbara," with **Burgess Meredith, Eli Wallach** and **Charles Laughton** set for other major roles. Laughton will also direct.

Walt Anderson's "Mr. Candido," previously produced at the Westport (Conn.) Country Playhouse in 1951 under the title, "The Little Screwball" and subsequently presented on tv three times, is scheduled for October production at the Greenwich Mews Theatre, N. Y.

"Hotel Excelsior," a new play by **Han Holzer,** is slated for a July 17 preem at the Provincetown Playhouse, N. Y., by TSR Theatre Co.

Plans for a six-story center in the Times Square area, which will include a performing arts workshop, are announced by Maestro William Beare Enterprises, Inc.

The cast of "Desk Set" was feted at two parties in connection with the comedy's Broadway wind-up last Saturday (7). One was tossed last Friday (6) by **Audrey Christie,** who recently succeeded **Shirley Booth** as star, and her husband, **Don Briggs,** also in the cast, at their Chappaqua, N. Y., home. The other, thrown by the play's pressagent, **Maxine Keith,** was at Sardi's inbetween the closing day's matinee and evening performance.

David Ross, producer-director at the off-Broadway 4th Street Theatre, is planning an uptown move. While on a two-month European trip, he acquired the American rights to "The Quare Fellow," by Irish author **Brendan Behan.** Ross, who plans a fall Broadway production, which he'll also direct, will co-produce a London presentation with Scripts Plays Ltd.

Jimmie Komack has been set for the leading role in "Sixth Finger in a Five-Finger Glove," slated for an Oct. 3 preem at the Longacre Theatre, N. Y.

"Orchids To Murder," a comedy by **Lou Lawrence,** is scheduled for Broadway next fall by **Jack Born.**

Carmen Capalbo and **Stanley Chase,** co-producers of "Threepenny Opera" at the Theatre de Lys, N. Y., have leased the Bijou Theatre, N. Y., for one year for a series of productions.

Jack Donahue will direct the forthcoming Broadway production of "Danny Mendoza."

Jerry Boxhorn will design the costumes for "Best House in Naples," set for a Nov. 8 Broadway preem.

Actor **Richard Ney** plans making his Broadway bow as a producer-playwright next winter with "Too Little Time for Love," his own comedy, to have music by drummer **Louis Bellson.** Ney also wrote the lyrics for the show, which is capitalized at $200,000, and will be directed by **Felix Brenatano. Paul Vroom** will be general manager and **David Lipsky** pressagent.

Actress-producer **Haila Stoddard** and producer **George Brandt,** who were partnered last season in the road production of "Lunatics and Lovers," have teamed up again to present **Leonard Kaufman's** novel, "An Apple a Day," the first item on their agenda.

Nate Shenker, "Boy Friend" pressagent, planed to New York from Frisco for a six-week vacation.

David Wayne and **Robert Douglas,** who recently dropped plans to produce "So Few for Love" in order to do "Under the Sycamore Tree," have switched again and are now readying a Broadway presentation of "The Loud Red Patrick," in association with **Richard Krakeur,** Wayne will costar with **Arthur Kennedy,** and Douglas will stage the **John Boruff** dramatization of **Ruth McKenney's** story.

No Picketing

Continued from page 57

ruled that such an action would amount to "blacklisting" and subject the Commission to "financial liabilities" and perhaps jeopardize the continuance of the Playhouse.

Although official picketing was voted down by both Veteran groups, the Legion and VFW both left the door open for "unofficial" pickets as a "demonstration against the hiring by the City of an actress who pleaded the Fifth Amendment when questioned by the House on Un-American Activities about alleged Communist-front affiliations."

Walter E. Alessandroni, spokesman for the Legion, assailed Handelsman for signing of Miss Sondergaard, saying, "It appears to be more than stupidity that caused the Playhouse manager to hire her." That apparently referred to a previous statement by the manager, at a general press conference, that he had not been aware of Miss Sondergaard's status and had therefore made a blunder in engaging her.

New Orleans

Continued from page 57

enough to pay the theatre's expenses, he says.

The former Shubert house, built in 1906, has managed to survive by playing art films, but cannot hang on much longer without at least six or eight legit bookings, for a minimum of 10 weeks' playing time, per season. Roberts says the United Booking Office in New York has offered little encouragement, on the explanation that the routing of touring shows is decided mostly by the producers.

The manager asserts that Herman Bernstein, as general manager for such producers as Lindsay & Crouse and Leland Hayward, usually books his shows into New Orleans, and has done good business here. But the Playwrights Co., for example, rarely sends its productions here, Roberts claims.

Thus far, the only touring show scheduled to play New Orleans during 1956-57 is "Pajama Game," tentatively set for next February. Even if it's too late to organize a subscription here for this season, Roberts is trying to persuade the managements of other touring productions to route them here, presumably from Cincinnati via Atlanta and then on through Dallas, Memphis and St. Louis, or in the reverse direction.

TALENTLESS TELEVISION ATTACKED
George Jean Nathan, dean of drama critics, says that the competition offered the stage by television is about as fierce as that offered the New York Philharmonic by a Trinidad Calypso band. But he doesn't stop at this. Writing in the current issue of Esquire, Nathan claws through the guts of TV and bares its very soul. His outspoken report on talentless television, its "gook" and its writers will draw nods of appreciation from some quarters and stern condemnation from others. No matter which side of the fence you stand on, don't be unprepared for an explosion from Video Land. Be sure to get your copy of
Aug. ESQUIRE now on sale

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L. A. Legit Perky; 'Yankees' $62,900, 'Witness' 10½G (4), 'Peach' Sour 12G

Los Angeles, July 10.

Local legit continued on the bright side last week, with the Civic Light Opera hitting its biggest opening week of the season with "Damn Yankees." Town currently has four houses alight.

Estimates for Last Week

Damn Yankees, Philharmonic Aud (MC) (1st wk) ($4,195; 2,670) (Bobby Clark). Great $62,900.

Flowering Peach, Carthay Circle (D) (2d wk) ($3.85; 1,518) (Jacob Ben-Ami). Disappointing $12,000; previous week, $14,500.

Anastasia, Huntington Hartford (6th wk) ($4.95; $1,032) (Viveca Lindfors, Eugenie Leontovich). Poor $10,200; previous week, overquoted, was actually $10,500.

Witness for the Prosecution, Biltmore (1st four days) ($4.40; 1,635) (Francis L. Sullivan, Patricia Jessel). Fair $10,500.

No 'Clearance'

Continued from page 56

including Hearst columnist George Sokolsky, World Telegram & Sun writer Fred Woltman (not a clearance man, but consulted from time to time), James O'Neill, director of publications for the American Legion, and Jack Wren (if one wants to work for BBD&O, clearance from Wren is required).

Cogley stated that Broadway (legit theatre) had no system of clearance. "Do you mean to say that people who conspired against the government are still employed on Broadway?" asked Arens. "That is merely stating a fact and not explaining Broadway's action," replied Cogley.

Chairman Francis Walter, replying to Cogley's inquiry of why he had been summoned to the committee, said the group was disappointed that Cogley did not discuss the failure to find employment of people who had cooperated with the committee. Walter said the committee had a file of information on people who had lost jobs in show business because they had been friendly with the committee.

During course of hearings, many show business names were dropped, most of whom were already mentioned in Cogleys' book. However, actor Luther Adler and tv director Sidney Lumet were noted as two individuals who had returned to the good graces via the clearance system. He said Alder, who had been blacklisted by the American Legion, was also cleared by the same group, but that it took him four years to accomplish it. He did not disclose what sources cleared Lumet.

Hearings resume tomorrow, with Woltman, O'Neill, Vincent Harnett, a consultant to tv leftwing affiliations, and Arnold Forster, general counsel of the Anti-Defamation League, scheduled to testify. Forster was listed as being instrumental in clearing a dozen figures who had been cited for leftwing activities.

Michael Myerberg

Continued from page 57

poser and lyricist. Son of a prominent Honolulu realtor, he first authored a musical comedy in 1953 under the tag of "49th Star." Co-producer and director of "13 Daughters," Magoon's second venture, is Ed Mangum. He previously was a consultant for ANTA's International Exchange Program. William Allison, on leave from Stanford U.'s drama dept., designed the sets while choreography is by Jo Taylor.

Myerberg's Production List

First on Michael Myerberg's production list for Broadway this season is "Minotaur," a drama by Robert Thoms. He's also planning a Broadway presentation of a folk-opera, "The Ballad of Baby Doe," with music by Douglas Moore and book and lyrics by John Latouche. The producer attended a performance of the musical last Saturday (7) at the Opera House, Central City, Col.

Myerberg plans an annual fall revival of "Waiting for Godot," the controversial play by Samuel Beckett, which he recently presented on Broadway, with Bert Lahr as star.

'HAPPIEST MILLIONAIRE' (WITH M-G PIC COIN)

Backers of the Howard Erskine-Joseph Hayes upcoming Broadway production, "Happiest Millionaire," may be sitting pretty. A pre-production film deal, being negotiated with Metro, would involve a return of their entire $90,000 investment providing the show, which will star Walter Pigeon, has a lengthy run.

The deal calls for a $100,000 down payment, plus weekly payments of 10% of the gross to a $250,000 ceiling. That means the production would be guaranteed $36,000 as its 40% (less 10% commissions) share of the initial revenue. If the show should run long enough to get the $150,000 balance, the company's share of that would be $54,000 on the same percentage breakdown.

The play, written by Kyle Crichton, was suggested by the book, "My Philadelphia Father," written by him and Cordelia Drexel Biddle. It will be staged by H. C. Potter, opening on Broadway in mid-October. A theatre still hasn't been set. The pic isn't due for release until three years after the New York preem.

Parks-'Teahouse' $28,800; Ends 4-Week Stay, Det.

Detroit, July 10.

"Teahouse of the August Moon," starring Larry Parks, grossed a good total of $129,000 in four weeks at the Shubert, with nearly $28,800 of the sum coming on the final week. Indications were that it might have profitably stayed at the 2,050-seat house for at least another round. Potential capacity for the run was $184,000 with the top scale at $4.

Shubert now joins the 1,482-seat Cass in a summer hiatus.

'Stockings' Slick $19200 For 2 Shows at Denver

Denver, July 10.

"Silk Stockings," starring Don Ameche, grossed nearly $19,200 in two performances last Wednesday-Thursday (4-5) at the Red Rocks Bowl near here. That was the musical's only booking for the week.

Tuner is current at the State Fair Musicals, Dallas, with Alan Jones as successor to Ameche.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Caine Mutiny, Lon. Hipp. (6-13-56).
Chalk Garden, Haymarket (4-11-56).
Dry Rot, Whitehall (8-31-54).
Family Reunion, Phoenix (6-7-56).
For Amusement Only, Apollo (6-5-56).
Gigi, New (5-23-56).
Hotel Paradiso, Wint. Gard. (5-2-56).
House by Lake, York's (5-9-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
Love Affair, Lyric Hamm. (6-1-56).
Malice Aforethought, New Lind (6-20-56).
Man Alive, Aldwych (6-14-56).
Mousetrap, Ambassadors (11-25-52).
Night of 4th, Westminster (6-29-56).
Pajama Game, Coliseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Rainmaker, St. Mart. (5-31-56).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Rivals, Saville (2-23-56).
Romanoff & Juliet, Piccadilly (5-17-56).
Ruth Draper, St. James's (7-2-56).
Sailor Beware, Strand (6-16-55).
Salad Days, Vaudeville (8-5-54).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such is Life, Adelphi (12-14-55).
Teahouse Aug. Moon, Her Maj. (4-22-54).
3 Penny Opera, Comedy (6-19-56).
To My Love, Fortune (6-6-56).
Trip to Bountiful, Arts (7-4-56).
Waltz of Toreadors, Criterion (3-27-56).
*Interrupted Run.

SCHEDULED OPENINGS

Someone Talk To, Duchess (7-18-56).

CLOSED LAST WEEK

Off Mainland, Arts (5-30-56).

TOURING

Bad Girl
Call Girl
Can-Can
Daughter of Desire
Dead on Nine
Free Love
Fresh Airs
Gay Deceiver
Girl Called Sadie
King and I
Lady Be Good
Long Echo
Love on the Never Never
Night Must Fall
Reefer Girl
Sight Unseen
Teahouse of the August Moon
Teddy Bear
Women of the Streets

'Hit the Deck' OK $37,800, With 1 Rainout, St. Loo

St. Louis, July 10.

With the Tuesday (3) performance washed away by rain, "Hit The Deck" played up six shows last week in the Municipal Theatre Assn. 10,000-seat alfresco theatre in Forest Park with a fair $37,800 gross at $3 top. Lead roles were played by Betty Kean, Paula Stewart, Loui Wills, Jr., Joseph Cusanelli and Mark Dawson.

"Great Waltz," revived for the fifth time, opened seven-night stand last night (Mon.) with George Gaynes, Claramate Turner, Theodor Uppman and Peggy Bonini in the top roles. Patricia Bowman is the ballerina.

'Teahouse' $30,300; 1st Co. Folds, D.C.

Washington, July 10.

The seven-week run of "Teahouse of the August Moon" at the National Theatre here grossed $257,982 (exclusive of the tax). Take for the final week, with Robert Casper subbing for Eli Wallach, was over $30,300.

The 1,677-seat theatre was scaled to a $4.95 top for the play. National is dark this week, but reopens Monday (16) with the touring "Pajama Game."

The "Teahouse" company which wound up here was the original New York production with various substitutions. The troupe had run since Oct. 20, 1953, including its New York engagement.

'BOY' UNFRIENDLY 27½G; WORST DALLAS TUNER

Dallas, July 10.

Touring company of "Boy Friend" tallied a fair $27,500 for seven shows in its closed second week through Sunday (8) at State Fair Auditorium. It was the second show of State Fair Musicals' 15th season, and featured Jo Ann Bayless and John Hewer, and ranked with the lower b.o. shows for a fortnight in the last five years here.

National company of "Silk Stockings," with Allan Jones, Jan Sherwood and Gretchen Wyler, opened a two-week run last night (Mon.).

Weather Dampens 'Foot' For Poor $28,000 in K.C.

Kansas City, July 10.

Rain and the threat of it played havoc with the Starlight Theatre's third show of the outdoor season, "Best Foot Forward." The tuner closed out a seven day stand Sunday (8) at $28,000, one of the lightest weeks in the six years of the Swope Park operation. Tuesday night's (3) performance was cancelled in the face of a light but persistent rain, and pre-curtain rains or threatening forecasts prevailed for every other performance.

Show had Penny Singleton and Barbara Cook in the leads. Heavy take is dependent on window sale, so the stormy weather precluded any real money. Management ran in a family night (children admitted half-price with adult ticket purchase) for the closing performance Sunday for some help.

"Desert Song" opened last night (Mon.), to one of the better advance sales of the season. Cast includes Janet Medlin, Jim Hawthorne, Michael Kermoyan, Helen Wood, Dorothy Keller, Donn Driver and Joseph Macaulay.

Touring Shows

(July 9-21)

Anastasia (Viveca Lindfors, Eugenie Leontovich)—Huntington Hartford, L.A. (9-14) (closing).
Anniversary Waltz (Richard Eastham, Marjorie Lord)—Alcazar, S.F. (9-21).
Boy Friend—Capitol, Salt Lake City (11-14); Curran, S.F. (16-21).
Damn Yankees (2d Co.) (Bobby Clark)—Philharmonic Aud., L.A. (9-21).
Flowering Peach (Jacob Ben-Ami)—Carthay Circle, L.A. (9-21).
Inherit the Wind (2d Co.) (Melvyn Douglas)—Geary, S.F. (9-14); Huntington Hartford, L. A. (16-21).
Pajama Game (2d Co.) (Larry Douglas, Buster West, Betty O'Neil)—Shubert, Boston (9-14); National, Washington (16-21).
Silk Stockings (Allan Jones, Gretchen Wyler, Karen Shepard)—State Fair, Dallas (9-21).
Teahouse of the August Moon (Larry Parks)—Tabor-Grand, Denver (10-14); Capitol, Salt Lake City (16-18); Geary, S.F. (20-21).
Will Success Spoil Rock Hunter (Gene Raymond, Jesse White, Merry Anders)—Curran, S.F. (9-14).
Witness for the Prosecution—Biltmore, L.A. (9-21).

B'way Continues Summer Cave-In; 'Faces' 30G, 'Fanny' 24G, 'Cat' $20,600 'Wonderful' $41,300, 'Diary' $25,100

Broadway continued its summer toboggan last week. Business dropped substantially for practically all shows, with the capacity lineup dwindling to two entries, "My Fair Lady" and "No Time for Sergeants."

Twofers are helping a couple of productions, and others may switch soon to the bargain come-on. There was only one closing, "Desk Set," leaving 14 shows current.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (68th wk; 540; $6.90; 946; $31,000) (Thomas Gomez, Marjorie Steele). Previous week, $23,000; last week, over $20,600.

Damn Yankees, 46th St. (MC) (62d wk; 492; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $50,700; last week, over $46,100.

Diary of Anne Frank, Cort (D) (40th wk; 317; $5.75; 1,036; $28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, $27,900; last week, almost $25,100.

Fallen Angels, Playhouse (C) (25th wk; 199; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips). Previous week, $13,000 on twofers; last week, almost $13,200 on twofers, Mary McCarty succeeds Miss Walker July 30.

Fanny, Majestic (MD) (88th wk; 700; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, $19,000; last week, almost $24,000 on twofers.

Hatful of Rain, Lyceum (D) (35th wk; 277; $5.75-$4.60; 995; $23,339) (Vivian Blaine). Previous week, $14,800; last week, over $10,300.

Matchmaker, Royale (C) (31st wk; 248; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $14,000; last week, almost $13,700.

Mr. Wonderful, Broadway (MC) (16th wk; 124; $7.50-$6.90; 1,900; $71,000). Previous week, $48,300; last week, almost $41,300.

Most Happy Fella, Imperial (MD) (10th wk; 76; $7.50; 1,427; $57,875). Previous week, $58,400; last week, almost $57,600.

My Fair Lady, Hellinger (MC) (17th wk; 132; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, almost $65,200; last week, same.

New Faces of 1956, Barrymore (R) (4th wk; 28; $7.50-$6.90; 999; $38,577). Previous week, $36,000; last week, rearly $30,000.

No Time for Sergeants, Alvin (C) (38th wk; 300; $5.75-$4.60; 1,331; $38,500). Previous week, $38,900; last week, almost $39,000.

Pajama Game, St. James (MC) (113th wk; 900; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy, Jr., Julie Wilson). Previous week, $32,500; last week, over $28,700.

Will Success Spoil Rock Hunter, Belasco (C) (39th wk; 308; $5.75; 1,037; $31,582). Moved last Monday (9) to the Shubert. Previous week, $13,400; last week, almost $11,200.

Closed Last Week

Desk Set, Broadhurst (C) (37th wk; 296; $5.75-$4.60; 1,182; $31,500) (Audrey Christie). Previous week, $5,000 on twofers; last week, around $4,700 on twofers; closed last Saturday (7) at an approximate $50,000 profit (including revenue from the sale of the film rights to 20th-Fox for a $75,000 down payment, plus additional weekly payments) on a $75,000 investment.

OFF-BROADWAY

By Hex, Tempo (6-18-56).

Call of Duty, Provincetown (6-19-56); closes next Sunday (15).

Comrades, Actors Playhouse (6-5-56); closes July 22.

Iceman Cometh, Circle in Square (5-8-56).

Maids, Tempo (5-18-56).

Man of Destiny, Downtown (5-21-56).

Man With Golden Arm, Cherry Lane (5-1-56).

Threepenny Opera, de Lys (9-20-55).

Uncle Vanya, 4th St. (1-31-56).

'Pajama' Brutal $17,800 4th Tough Week, Hub

Boston, July 10.

With a reduced scale in effect last week, "Pajama Game" is taking a severe b.o. beating here as it waits for a Washington house to be available. The musical exits town this week, leaving the Hub dark for the summer for regular legit.

Estimate for Last Week

Pajama Game, Shubert (MC) (4th wk) ($3.50; 1,717); (Larry Douglas, Betty O'Neil, Buster West). Skidded again to a murderous $17,800; previous week, $18,500; vacates town next Saturday (14).

'Inherit' 25G, S.F.; 'Success' $14,000

San Francisco, July 10.

"Inherit the Wind," in its fifth round at the Geary, dipped last week, and the combination of bad reviews and bad business brought the cancellation of the third week of "Will Success Spoil Rock Hunter" at the Curran.

"Anniversary Waltz" will close Aug. 4 at the Alcazar, after a record-setting 38-week run.

Estimates for Last Week

Will Success Spoil Rock Hunter, Curran (2d wk) ($3.85; 1,752; $35,000) (Merry Anders, Gene Raymond). Sober $14,000; previous week, same.

Inherit the Wind, Geary (5th wk) ($4.40; 1,550; $37,000) (Melvyn Douglas). Passable $25,000; previous week, $29,000.

Anniversary Waltz, Alcazar (34th wk) ($3.85; 1,147; $27,341) (Richard Eastham, Marjorie Lord). Okay $11,200; previous week, $10,700; folds in four more weeks.

Nylon Shed Impractical, Montreal Using Theatre

Montreal, July 10.

After buying a nylon "shed" for the audience in case of rain at Montreal Festival's performances in Lafontaine Park, it was found the terrain wouldn't support the structure. So the concerts have been moved downtown to St. Denis Theatre.

Stage was to have been an artificial island in an artificial lake (both already there), with listeners seated on the (natural) bank.

Stock Tryouts

(July 9-22)

Beasop's Fables, revue (Beatrice Lillie)—Theatre-by-the-Sea, Matunuck, R.I. (9-14); New England Mutual Hall, Boston (16-21) (Reviewed in VARIETY, July 4, '56).
Eleventh Hour, by Kermit Hunter—Gypsy Hill Theatre, Staunton, Va. (9-21).
Great Gesture, by Rodolfo Usigli—Tufts Arena Theatre, Medford, Mass. (17-21) (Previously reviewed in VARIETY, Feb. 25, '53).
Jacaranda Tree, by Alejandro Casona—Tufts Arena Theatre, Medford, Mass. (10-14).
Lentil, by Rose Caylor (Fay Bafnter, Glenda Farrell, Joan Tetzell)—New England Mutual Hall, Boston (9-14) (Reviewed in VARIETY this week).
No Rest for the Weary, by Adrian Gordon—White Barn Theatre, Westport, Conn. (14-15).
Nicks & Stones, revue (Hermione Gingold)—Ivy Tower Playhouse, Spring Lake, N.J. (9-14) (Reviewed in VARIETY this week).
Welcome Darlings, revue (Tallulah Bankhead)—Somerset (Mass.) Playhouse (9-14); Westport (Conn.) Country Playhouse (16-21).
What's the Rush, revue (Robert Q. Lewis)—Hinsdale (Ill.) Summer Theatre (9-14); Springfield (Ill.) Theatre Guild (16-21) Reviewed in VARIETY this week).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Sixth Finger, Longacre (10-3).
Reluctant Debutante, Miller (10-10).
Too Late Phalarope, Broadhurst (10-11).
Happiest Millionaire (wk. 10-15).
Apple Cart, Plymouth (10-18).
Li'l Abner, St. James (Wk. 10-22).
Separate Tables, Music Box (10-22).
Old Vic (10-23).
Separate Rooms (10-25).
Major Barbara (10-30).
Auntie Mame, Broadhurst (10-31).
Sleeping Prince, Coronet (Wk. 10-28).
Best House in Naples (11-8).
Very Special Baby, Belasco (11-14).
Candide, Beck (11-22).
Bells Are Ringing, Shubert (11-29).
Happy Hunting, Majestic (Wk. 12-2).

OFF-BROADWAY

Hotel Excelsior, Provincetown (7-7).

Johannesburg Shoots the Bankroll

Imports La Scala Opera ($220,000), London Symph ($105,000) and Other Costly Items for Festival

Johannesburg, July 10.

For months the fate of the Johannesburg Festival, to coincide with the 70th anniversary of the city, has hung in the balance. Directors and committees have come and gone and at one time there was a danger that there would be no festival at all. But now the details of the entertainment (designed originally to make Johannesburg the "Edinburgh or Salzburg of the South" were finally ironed out.

This is it:

Sept. 17 to 21, City Hall: London Symphony Orchestra, conducted by Joseph Krips;

Sept. 22 to Oct. 13: His Majesty's Theatre: La Scala, Milan, opera; conductor Guido Cantelli. Two special concerts Oct. 7 and 14;

Sept. 22 to 26; Plaza Theatre: Mantovani, twice nightly;

Sept. 25, Oct. 2, 9, 16, City Hall: South African Broadcasting Co. Symphony Orchestra conducted by Sir Malcolm Sargent;

Sept. 26 to 28, Selborne Hall and Oct. 3 and 4, University Great Hall: I. Musici Chamber Orchestra from Rome;

Sept. 27, Oct. 1 and 2, City Hall: Cellist Pierre Fournier;

Oct. 8 to 13, University Great Hall: Anna Russell, comedienne of longhair music;

Oct. 15 to 19, His Majesty's Theatre: Ballet, Margot Fonteyn and Michael Somes;

Oct. 17, 19, 22, 24, University Great Hall: Guitarist Segovia;

Oct. 20, University Great Hall, and Oct. 21, 23, 25, 26, City Hall: Yehudi Menulin.

Although detailed costs are not known these are educated guesses:

Ballet (Fonteyn and Somes): $24,000;

Anna Russell: $6,000;

La Scala: $220,000;

Menuhin: $45,000;

London Symphony Orchestra, Mantovani, Fournier: $105,000;

Segovia: $3,600;

Most of these fees and expenses are way above what could ever be met under commercial aegis in South Africa. Even on the most optimistic expectation of attendances a loss of over $60,000 is estimated and when other costs are added it may well exceed a six figure dollar loss. Johannesburg City Council has taken over from one original festival committee, however, and the loss will come out of the civic coffers.

In addition to the above artists Claudio Arrau will play for Johannesburg's Festival as African Consolidated Theatres' contribution to the entertainment side of the festival.

The same management will thereabouts present ballerina Alexandra Danilova supported by two American ballet performers Robert Lindgren and Sonia Tyven and the South Africa dancer Michael Maule.

London Viewing Ballet Devised for Monaco With Stan Kenton Score

London, July 10.

In the lineup of soloists for the nineweek season by the London Festival Ballet, opening (Julian Braunsweg) at the Royal Festival Hall tomorrow (11), will be artistic director Anton Dolin, Belinda Wright, Toni Lander, John Gilpin and Anita Landa. The company is back from Continental tour including a visit to Monaco for the Rainier-Kelly wedding, and Israel. This fall it marks the sixth year of foundation.

First night will unveil "Homage to the Princess," commissioned for staging at the Monte Carlo gala set to music by Stan Kenton with choreography by Michael Charnley. Later this month, "Les Deux Errants," gets its local preem. Repertoire also introes new presentations and revised versions of established works.

Madelaine Chambers has been added to the 1956 San Francisco Opera roster, and will sing leads in "Francesca da Rimini," "Falstaff" and "La Boheme."

Reviews

Ballad of Baby Doe

Central City, Col., July 8.

Opera by John Latouche, with music by Douglas Moore. Commissioned by Koussevitsky Foundation. Staged by Hanya Holm and Edwin Levy; costumes, settings by Donald Oenslager; musical director, Emerson Buckley. At Central City Opera House, Central City, Col., July 7, '56.

Baby Doe ..... Dolores Wilson
Baby Doe ..... Leyna Gabliele
H. A. W. Tabor ..... Walter Cassel
H. A. W. Tabor ..... Clifford Harvuct
Augusta Tabor ..... Martha Lipton
Augusta Tabor ..... Frances Bible
Mrs. McCourt ..... Beatrice Krebs

Other singers: Joseph Folmer, Howard Fried, Alan Smith, Richard Wentworth, James Duffin, John Miller, Edward Reamss, Neil Webster, Marilyn Winters, Patricia Kaven, Joyce Maiselsen, Sylvia Anderson, Claire Jones, Cecelia Lomo, Judy Volkowitz, Elden Braford, John Heiden, Harrison Broughton, Stanley Burk, Michael Livingston, Donovan Wold, Lawrence Davidson, Norman Treigle.

Here in Colorado's most famous ghost town, which comes alive every summer during a time of heavy entertaining and drinking in in the bracing mountain air, the new John LaTouche-Douglas Moore opera in two acts and 10 scenes a natural offering. Loaded with chorus and fancy production values which a Broadway impresario probably couldn't afford, "The Ballad of Baby Doe" told a tale which has deep roots in the folklore of this gulch (and Leadville).

Baby Doe was a real gal, the big love and pathetic widow of H. A. W. Tabor, who was a silver millionaire, a U.S. senator for 30 days and a bankrupt in the crash of 1893. Baby Doe was found frozen to death in a shack close to the worthless Matchless Mine in 1912. LaTouche's libretto follows reality, and results in a number of meaty scenes.

At rise Tabor's wealth and power are established and his romance with Baby Doe begins. By the fifth scene, a gem in conception and staging, four friends in a tin type setting needle Tabor's wife about Baby Doe. Another dramatic scene is at Tabor's wedding to Baby Doe when a malicious woman tips the priest that there's been a divorce and the priest stalks off scandalized. This is in Washington and the decorum of the party is restored by the arrival of the President of the United States (Chester K. Arthur).

Grief dogs the lovers upon their return to Colorado. They are snubbed. The first wife warns Baby Doe to convince Tabor to sell his holdings. Tabor won't and is wiped out with the collpase of silver. He has a big nostalgic scene when he visits the Tabor Opera House in Denver, unrecognized.

For Broadway the property would need lots of tightening. Smaller orchestra (35 here) and chorus (22 here) might be indicated. Good deal of Bryan-era political allusion can readily be deleted as show is over-long.

Martha Lipton, long a soprano with the Metropolitan Opera who has never had a really smash role may have it in this instance as the emotion-gripped first wife. The singing leads are quite taxing and in this altitude all were substituted. (Alternating with "Tosca" this will run a month.) *John.*

Remote Wisconsin Fete Premiering 6 Moderns; Music Clubs Junket Due

Fish Creek, Wis., July 10.

Fourth Annual Peninsula Music Festival to be held at Gibraltar Auditorium here August 11-26 will be highlighted by six premiere performances of works by various contemporary composers. Scheduled to be done by an orchestra under direction of Thor Johnson are "Acquarium" by Belgian composer Rene Defossez and "Little Suite" by Sweden's Dag Wiren. Four pieces by American composers are also slated for presentation.

Heading the fest's solois's will be Canadian soprano Lois Marshall and Donald Gramm, bass-baritone with the N. Y. City Opera Co. Among others are violinist Isidore Cohen, 'cellist John Ehrlich and violinist Erik Kahlson. Four concerts a week are given during the fortnight-long festival, which has been chosen by the National Federation of Music Clubs for its annual pilgrimmage, Aug. 17-19.

Founded in 1953 by Thor Johnson, music director of the Cincinnati Symphony Orch, and the Peninsula Arts Assn. of Door County, Wis., the fest was first thought of by the late Dr. Frederick Stock, Chicago Symphony conductor and a summer resident. Musicale is held on the Door County peninsula, a thin finger of land which separates Lake Michigan from Green Bay. Area has long been favored as an arts and vacation mecca.

Much Is New Under The Stars

Summer is again booming musical innovation and novelty. Current festivals around the land vie to raise eyebrows or parlay culture and swimming with women. Opera under the stars, balletmania under the elms, chowder and chamber music in small-boat harbors: name the al fresco combination and some impresario has got it.

Check the programs. Surprise is the piccolo obligato of the great outdoors. For example, Robert Russell Bennett will step before the Goldman brasses at New York's Central Park later this week to conduct his (commissioned) work "Mademoiselle-Ballet for Band"—which would seem like a sufficiently desperate try for novelty. The Berkshire Festival meanwhile evidenced, along with the Supreme Court, that it follows the headlines by rolling in a composition entitled "The Dead Sea Scrolls."

The infiltration of jazz into supposedly longhair summer music festivals is, by now, thoroughly commonplace although publicists continue to try to make something of Benny Goodman blowing the clarinet with symphonies. That's as standard in 1956 as a "revival" of Mozart.

Management's search for "popular" appeal is observable all over the United States. Note the Wednesday night old-fashioned Bohemian Band Concerts at Clutier, Iowa. Or the accordion band competitions at the Chicagoland festival. Folk angles are also to be noted, per the Mountain Festival at Asheville, N. C. and the general dance festival at Duluth. Benton, Ky., offered an Old South Harmony Festival in late May and the Barrington Bible College of Rhode Island came up with its own "festival"—of sacred music.

Other impressions of 1956: there seems to be a trend toward speech interpolations, readings, use of libretto; chamber music seems to enjoy enhanced fresh air popularity which, if factually supported on the final data, would fit in with last issue's story here that chamber music has matured into a $500,000 "business" in America.

Meanwhile the spread of festivals—longhair of crewcut, pear-shaped, square or folksy—fits in with a culture full of busy-ness. When people go dashing off by motor in all directions they gotta have places to arrive at. If it cannot be claimed that grand opera has held its own in the good old summertime, all other music, mixed in with chorale, ballet and the Gettysburg Address, is surely becoming an increasingly vital branch of American "show business."

Now if the weather only cooperates. *Land.*

Inside Stuff—Concerts

Carlton Smith, Director-General of the National Arts Foundation in Manhattan had his president shot out from under him this week. Millard J. Bloomer Jr. resigned that post. He was also a founder member and on the Foundation's Board of Trustees.

Other than general dissatisfaction, Bloomer's motivations are unstated. Carlton Smith is the same whose cable news-making from Russia some months ago were detailed in the late Arthur Bronson's much-quoted VARIETY story, "Mr. Smith Goes to Moscow."

Toscy Not Philharmonic's Babe Ruth

Analysis of '% of Capacity' Refurbishes Barbirolli—Higher Tales Unknown Influence on Mitropoulas

By ROBERT J. LANDRY

Season-by-season figures back to 1928-29 reveal that the New York Philharmonic Orchestra has oscillated in terms of "percentage of capacity" at subscription performances from just-above 90% to just below 80%. The figures need, for full realism, to be correlated with established ticket scales, $3 in '28 and $5 today. There is also the factor of number of scheduled concerts to be considered.

Contrary to the mythology of the concert world, the top attendance figures for the Philharmonic were not racked up during the reign of Arturo Toscanini, although his Sunday matinees typically went clean. Toscanini's "percentage of capacity" tended to the low 80's rather than the highs.

Another myth exploded by the figures, here revealed for the first time, is that the British conductor, John Barbirolli, let the Carnegie Hall attendance down badly. His record is comparable on the sales data with Toscanini. Nor did Barbirolli's five-year tenure ever dip under 80%.

Rodzinski's years were well up, twice over 90% of capacity. The two seasons of the joint Stokowski-Mitropoulos primacy also rated, though the "war boom" may have been a factor.

No survey is known to have been made with respect to the public resistance factor inherent in upping the Philharmonic scale to $5 for parquet in 1955. That seemingly was significant as an influence, although music critics, notably Howard Taubman, of the N.Y. Times, have attempted to put the burden of the "slump" (i.e., under 80%) on Mitropoulous' claimed vagaries of taste as a programmaker.

N.Y. PHILHARMONIC BOXOFFICE DATA

Season	Number of Conductors		Number of Regular Subscription Concerts	Percentage of Capacity
1928-29	10		93	81
1929-30	5		104	80
1930-31	5		104	83
1931-32	9	Toscanini	104	87½
1932-33	5		104	82⅓
1933-34	4		114	84
1934-35	7		115	83
1935-36	5		115	82
1936-37	6		89	84
1937-38	3		103	83
1938-39	3	Barbirolli	103	80
1939-40	4		103	80
1940-41	6		103	83
1941-42	10	Centennial Year	103	87
1942-43	9	Guest Conductors	103	78
1943-44	6		103	83
1944-45	7	Rodzinski	102	88
1945-46	7		103	92
1946-47	9		103	93
1947-48	7	Stokowski and	103	93⅔
1948-49	6	Mitropoulos	103	91⅓
1949-50	8		103	86⅔
1950-51	7		103	84⅓
1951-52	6		103	82
1952-53	9	Mitropoulos	105	81
1953-54	6		105	78
1954-55	8		105	77.4
1955-56	9		105	76.6

Single Sale Price Range
(Tax, when effective, not included)

Season		Parquet		Balcony
1928-29	(Toscanini)	$3.00	to	$1.00
1935-36		3.25	to	1.00
1936-37	(Barbirolli)	3.00	to	1.00
1942-43		3.00	to	1.00
1943-44	(Rodzinski)	3.00	to	1.00
1946-47		3.25	to	1.00
1947-48	(Stokowski and Mitropoulos)	3.25	to	1.00
1949-50		3.50	to	1.25
1950-51	(Mitropoulos)	3.50	to	1.25
1955-56		5.00	to	1.75

KUBELIK QUITS MOMENTARILY

Sir Thomas Beecham's Candor Upset Czech at Covent Garden

London, July 10.

After a public statement by outspoken Sir Thomas Beecham questioning whether a foreign musical director was the most suitable person to get the most out of "small-voiced" British singers, Rafael Kubelik, 42, Czech-born musical director, promptly put in his resignation at Covent Garden Opera House. But during a meeting of the board, Kubelik withdrew his decision to resign and was reinstated backed by a vote of confidence.

His contract has another two years to run. He said he had tendered his resignation because he did not want to feel he was an obstacle against the development of British national opera.

Full-Length 'Swan Lake' Gets 50 Performances At Stadtheatre, Basle

Basle, July 10.

An unprecedented click has been registered by the revived full-length "Swan Lake" at the Stadtheatre here. From last October until now there have been 50 performances, nearly all to standing room and a total attendance of 45,000, unhead of for a ballet in this Swiss burg.

It's expected to be repeated next season, too. Already the Stadtheatre in Zurich has picked up the cue, staging its own full-length version of the same work.

Waslaw Orlikowsky choregraphed the Tchaikovsky piece, usually given in excerpt from as his first job for the newly-formed ballet group here at Basle.

Literati

Paul Molloy to Chi Sun-Times

Paul Molloy, w.k. Memphis reporter, columnist and feature writer, moves to Chicago next week (July 23) to join Marshall Field's Chicago Sun-Times. Molloy, 35, came to Memphis three years ago from Time Magazine in New York, and was the most widely read scribbler in this area.

Among other things Molloy originated and scripted the daily tv-radio pillar, "Dixie Dialing," in Scripps-Howard's ayem Commercial Appeal. The Canadian-born newsman teed off the St. Jude's Hospital project sponsored by Danny Thomas, a close friend. He has also produced and starred in his own radio and tv news-interview productions and has played the knife-and-fork circuit in Memphis and Mid-South area. Molloy has also written for magazines, including the Satevepost.

RH's Show Biz Books

Maritta Wolff's new novel for Random House next October, "The Big Nickelodeon," is Hollywood-themed as the title might suggest.

RH is also bringing out Truman Capote's closeup of the "Porgy and Bess" invasion into Russia last fall, "The Muses Are Heard," and is publishing John Chapman's annual "Theatre '56." Same pub's "It's Always Four O'Clock," by James Updyke, has a jazz combo as its theme; a trio with a femme singer and how the world looks to a 24-year-old sideman.

UNESCO's World Book Report

According to UNESCO 10 countries supply 75% of the world's books. About 250,000 titles appear yearly from the U.S., USSR, China, France, West Germany, India, Italy, Japan, Netherlands and Great Britain. In all, about 5,000,000 copies of books are produced annually, with a statistic of two books per person, and most are used primarily for schools and libraries.

There is also a great importance and interchange setup via translations, and the lead lingos are English, Russian, French and German. Holding up book printing and diffusion are the dearth of publishing facilities in many countries, plus the maze of tariff, transport and copyright obstacles. An expanded world literacy, it was felt, would come from greater book production, easing of the red tape aspects, and the provisioning of libraries in the less advanced countries.

Above is from a book published by UNESCO, "Books For All," of R. E. Barker, Deputy Secretary of the Publication Assn. of Great Britain.

Seldes' 'Public Arts'

"The Public Arts" by Gilbert Seldes (Simon & Schuster; $3.95), continues examination of popular entertainment begun by the author in 1924 with "The 7 Lively Arts" (Harper). Earlier tome contemplated films, jazz, Ziegfeld, painting, comics, the dance, burlesque and circuses, among various subjects. "Public Arts" is confined mainly to films and television, as latter has developed from radio.

Seldes, director of tv programming for CBS (1937-45), has plenty to say about video. Sections of his book on "Rights and Duties" of broadcasters, stressing problems of freedom of the air, power to persuade, and limitations of freedom are prepared with special thoughtfulness.

Seldes analyzes the "politics of color" and pay-as-you-go tv. Of the latter, he takes a dim view, foreseeing a type of broadcasting "as mercenary as our present system, with the stakes higher than ever and the tendency to lower standards correspondingly more marked."

Seldes' savvy cannot be underestimated, but certain eyebrows may jiggle at his theory that in the Edward R. Murrow-Senator Joseph McCarthy video exchange, there was a "demonstration of the uselessness of the equal-time formula" as applied to the Senator's riposte. Author dedicates his book to Murrow and Jimmy Durante; and his assessment of the comedian is the one section of his book that seems over-written; too lush with praise.

"Public Arts is a valuable contribution to the critical literature of contemporary entertainment. It is a pity that such an important reference work should be issued without an index. *Down.*

Keith Prowse's Guide

Keith Prowse Ltd., leading British ticket brokers and music publishers, have sponsored and published a new magazine labelled "Theatre, Music and Travel Fare," with a circulation of 15,000. It's aimed to cover "the chief pastimes, entertainments and amusements that the average member of the public might like to enjoy in leisure."

First issue appeared this month and it is eventually hoped to publish it on a monthly basis. Copies are free to account customers but will be available for purchase at all 30 KP branches.

Roll Call's First Anni

First anniversary of Roll Call, a unique weekly newspaper published on Washington's Capitol Hill was celebrated last week. Tabloid-sized paper is the baby of Sidney Yudain, assistant to Rep. Albert P. Morano (D., Conn.).

Yudain, ex-Connecticut newspaperman, started the paper a year ago as a part-time project and today it is self-supporting. It contains news about members of Congress and their staffs, occasional articles by members of the House and Senate.

GH's Huckster Pitch

Short story contest limited exclusively to persons regularly employed in advertising agencies in any capacity was launched last week by Good Housekeeping mag. Prize for the best yarn will bring the winner $2,500, Runnerup gets $1,500 while third rates $1,000.

Winning stories will be published in Good Housekeeping, whose editors will serve as judges. Contest closes Nov. 9, with winners publicly announced no later than Dec. 31. Pieces may be of any length and on any subject according to GH editor Herbert R. Mayes.

CHATTER

P. J. Kenedy & Sons now repped in Canada by Alvernia Publishing Co., Montreal.

Paper Editions Corp. authorized to conduct a printing and publishing business in New York. Capital stock is $50,000, $1 par value. Gould & Wilkie, 1 Wall St., filing attorneys.

Al Hirshberg, former Boston Post sports writer, inked by Coward-McCann to author "High as My Heart," biog on ex-fighter Sammy Aaronson, for January, 1957, publication.

Joseph Johnston has joined Pines Publications as assistant circulation director, under Frank P. Lualdi, v.p. and circulation director. Johnston has been circulation manager of Macfadden since 1953, before that with Cowles (Look).

Roland Gammon, religious writer and lecturer, this week elected president of the National Assn. of Universalist Men. The liberal Protestant organization, comprising 500 men's clubs in 48 states, held its annual convention in Portland, Me.

Barbara Yuncker, on the news staff of the N. Y. Post for 11 years and previously a writer for the Wall St. Journal, appointed assistant deputy commissioner in the N. Y. State Commerce Dept., at an annual salary of $8,820. She will assist in the department's program for women.

Barbara Yuncker, who had served as a copyreader and makeup editor for the N. Y. Post 11 years and who previously edited business news for the Wall Street Journal, appointed assistant deputy commissioner of the N.Y. State Commerce Dept.'s women's program, at $8,820 annually.

Richard Eberhart, American poet, named to the faculty of Dartmouth College professor of English and will teach a poetry seminar. A 1926 graduate of Dartmouth, Eberhart is the author of more than a dozen books of poetry. He was twice winner of the Harriet Monroe Memorial Prize and has also been awarded the Shelley Memorial Prize by the National Institute of Arts and Letters. He resides in Cambridge, Mass.

Post Resumes

Continued from page 2

The purchase agreement covers only newspaper assets and properties of the Post and does not represent purchase of the stock of The Boston Post Publishing Co.

A new corporation will be formed to publish the paper and be responsible for all future salaries. Meanwhile, Fox is responsible for nine days' pay owed some union members.

The brief demise of the Post saw a scramble among the three morning papers, Boston Herald, Boston Globe and Boston Daily Record to grab readers. Each "welcomed" thousands of new readers on the morning after the Post "died."

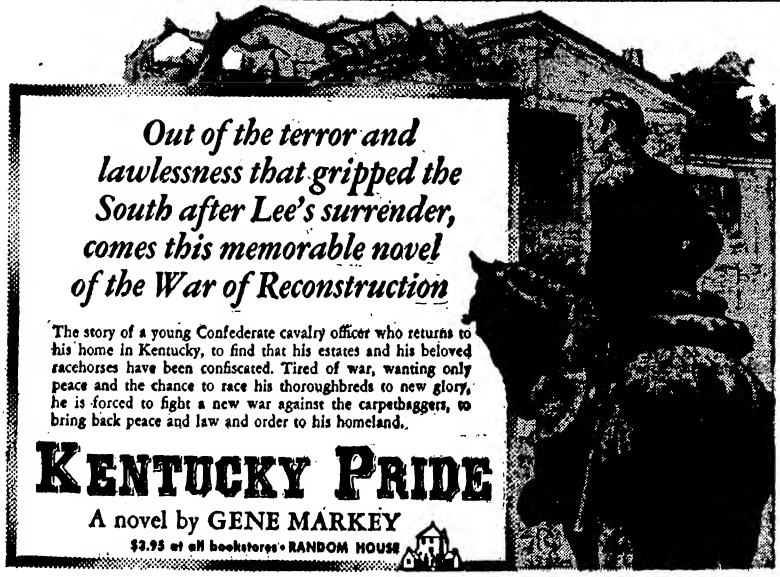
Editors and reporters, tense for months during the Post's financial difficulties, seemed stunned by the closing announcement. They were ordered out of the building and security guards were stationed around the plant.

The supposedly last telegraph copy from the Post said, "This is Post. We have suspended publication. Cut us from your wire."

The reply was, "Deeply sorry to hear it. What happened?"

Answer, "I wish I knew."

Final message, "Will cut you off. Just shut off power on machine."



SCULLY'S SCRAPBOOK

By Frank Scully

Desert Springs, Calif., July 10.

There's an old gag about a painter who explained a newly painted nude to his bride. "I painted it from memory," he explained.

Charles Angoff may find it useful in explaining his portrait from memory of H. L. Mencken. Between his "nude" of Menck and a sheaf of papers collected after Menck's death called "Minority Report," I suppose we can now close the file on the Bad Boy From Balto.

As conservative as Coolidge in many ways, Mencken was not enough of an individualist to stand alone. He had to have a cult and his followers had to move through a bottleneck as narrow as the idiocies they railed against. He edited almost everything in the American Mercury to read as if he had written the whole issue and stuck words like booboisie, polizei and politico into practically every writer's contribution. Everybody's idols could be smashed but Menck's.

Nevertheless, he needed an acolyte in the bull sessions between editions and no high priest of the Bible belt ever got such a well-informed one as he got in young Charlie Angoff. To many readers, however, Angoff's portrait from memory will read like a latter-day autopsy exposing the perfidies woven into the brain of the late J. Stalin.

Fairly fresh from Harvard on joining the Mercury, Angoff learned fast what was in Mencken's mind. In a number of directions Mencken had more prejudices than knowledge. In fact his prejudices were repeated so often that it's surprising Angoff didn't tell him now and then to "use not vain repetitions as the gentiles do."

The Infinitive Splits

The Damon and Pythias friendship between Mencken and George Jean Nathan and its ultimate dissolution are faithfully told by Angoff. Mencken couldn't understand how Nathan could sit night after night at anything that opened on Broadway, and Nathan couldn't understand how Mencken could escape from an interest in modern American literature, a consuming interest in itself, to sleazy politicians.

Nathan worked hard to get the primary publishing rights for the American Mercury from Eugene O'Neill for "All God's Chillun Got Wings." But Mencken brushed off the work as having no literary value, at least not for the Mercury. The play was published but the wound between Nathan and Mencken was never healed and within a year Nathan was out as an editor of the Mercury.

Angoff presents Philip Goodman as Mencken's best and longest friend and even he fell off before the end. Mencken's unwillingness to take a positive side against Hitler and the Germans left Goodman feeling before he too died that there was no point in carrying on this illusion of friendship any longer. They believed Menck had always been pro-German, never a neutral, certainly never pro-American.

Goodman was a sort of catalytic agent among this hard-drinking blasphemic set. I remember him as having a small office off Broadway, which his girth amply filled. In a back cubby-hole John Held Jr. worked on his drawings of the flappers and college boys of the era. Nathan was small and slender enough to squeeze into Goodman's office. He used to use Goodman as a sounding board and was surprised to find, thanks to Goodman's erudition, that the tunes came out better than Nathan played them.

Before he became a Broadway producer Goodman was an advertising man. He had Sam Goldwyn's account before the first World War. Howard Dietz handled it as Goodman's assistant. His other accounts were obscure, though they must have paid off because he lived well in the set which shuttled between the Algonquin and Luchow's.

Rotgut Got Most of Them

It may not prove much but all these heavy-drinking characters were outlived by the water-drinking Upton Sinclair and cocoa-drinking Herbert Hoover. Mencken, Tully and O'Neill lived for years immobolized with practically dead bodies, and Red Lewis, Dreiser, Fitzgerald, Logan Glendenning, and in fact most of that set, barring Nathan, found their numbers up before they reached 70. They may have got rid of prohibition but the gallons of rotgut they drank while trying to annul the Volstead Act demanded its pay and got it from the lowly planter of the dead.

All of the unexpurgated conversations between Mencken and Angoff and indeed any which Angoff overheard are faithfully presented in this portrait from memory. How Angoff could have found time to take notes of these conversations, or even one note, amazes me. Contrary to most magazines of the period the Mercury had a small staff—Mencken, Angoff and a secretary.

The secretary's ears must have been soaked in tannic acid to make them tough enough to stand the dialog that went on continually around that office, and she must have been bored stiff with the half-dozen prejudices that Mencken played on day after day.

To those of us who knew him ever so slightly or confined the acquaintance to correspondence, he wasn't a hard guy to take, but on a grind policy he must have sounded mighty dull.

Rarely did Mencken go out and fight for what he believed in, or even what he didn't believe in. In fact his zeal in this respect was so rare that his fight to keep his magazine going through the mails when the Boston Watch & Ward Society banned the issue of the Mercury carrying Herbert Asbury's "Hatrack" a story of a small town floozy, stands out as unique.

Neither he nor Angoff thought it was a great story. Mencken thought that it would have to be translated into English but Angoff said he could get the rough spots out of it overnight.

When Boston barred the issue, Mencken felt he had to go out and fight for it or he'd find the finger of his second class mailing privileges. So he hopped to Boston, peddled the publication on the Commons and got himself clinked. It brought him a world of publicity, invitations to speak at the St. Botolph Club and even the students at the Harvard Union. He bragged that the Transcript even gave him five columns.

Technically there is still a ban on sending that April, 1926 issue through the mails, because the Federal courts refused to review the case on the grounds that by the time the case reached them the issue was a matter of history. As it had been on sale everywhere else in the country the arguments for "freedom of the press" were far-fetched.

Fight for Quality Freedom

Mencken's final feeling on the issue was that if you were going to fight censors fight them with something that has high literary value in itself. "Fighting for a principle with a piece of inferior goods is sheer foolishness."

Mencken's opinion of women was never a secret either in print or his private conversations but when he was 50 he married Sara Haardt. After that of course there were two kinds of women, the others and Sara, and whatever ribald remarks he might address to his friends about their spouses it was not a two-way street, for they could not toss of equally ribald ripostes about his in return. She lived only eight years after their marriage and half of that as a mighty sick woman.

Between doing much of Mencken's work on the Mercury and for a while after Mencken resigned being its editor, Angoff wrote 14 books on his own, two plays, and collaborated on several other works. He balked on accepting editorial credit on Menck's "Dictionary of Quotations" because the research was most superficial and the scholarship mostly filchings. "The American Language" too seemed to him pretty shoddy in spots. In all respects Angoff reads like a hard but honest Boswell to his own particular Dr. Johnson.

Published by Thomas Yoseloff, New York ($3.95), the book, as both Mencken and Angoff would have been the first to say about such a work by others, lacks an index.

Broadway

Erica Morini, concert violinist, enroute to Genoa on the Andrea Doria.

Vet agent Bernard Burke recuperating at Doctors' Hospital following a heart attack.

Barney Balaban, accompanied by his wife, in from Europe yesterday (Tues.) on the Queen Elizabeth.

Chadwick Animation Inc. has been authorized to conduct a motion pictures business in New York via attorneys McKay & Greeley.

Albert Cugat, brother of bandleader Xavier Cugat, sailed for Barcelona Saturday (7) on the Conte Biancamano accompanied by his wife.

Father of Mrs. Jack Sadowsky (Trini, a name Spanish dancer in yesteryear Shubert revues) critically ill in his native Barcelona, which caused both to rush to Spain.

There have been two biopix on Ted Lewis and a third is cooking. The "highhatted tragedian of jazz" wants Tony Martin to play him—"what's more, he also knows his way around a clarinet like I do."

Cornelia Otis Skinner is in Tokyo for a three-month visit to gather material for a Reader's Digest article on Nippon, and to visit with her son, a Navy lieutenant stationed at Yokosuka Naval Base.

Al Kingston, former agent, latterly associated with Morton Minsky in the commercial tieup business, has gone into business for himself in the same field—endorsements, sponsorship hookups and the like.

Just revealed marriage of Sylvia Scully, daughter of Alice and Frank Scully (VARIETY), last Feb. 4 in Cambridge, Mass., to Harvord Law student (now graduate) Newton Frishberg. It was an intercampus romance, when Sylvia Scully was at Smith. Frishberg plans to hang out his shingle in Phoenix or Tucson, Ariz.

Minneapolis

By Les Rees

Justin Tubb of "Grand Old Opry" headlining at Flame nitery.

Marigold Ballroom had Len Shumota and "Cousin Fuzzy" for one-nighters.

With Martha Wright as soloist, Initial Minneapolis Symphony "under the stars" concert series drew 5,500.

Peelers Kandy Kane and Tony Summers, featured at Alvin burlesque past season, back at Frolics nitery.

Minneapolis Civic Opera presented "Pirates of Penzance." Edyth Bush Little Theatre underlining "Stage Door."

Cartoonist Charles Schulz, "Peanuts" comic strip creator, inked for annual Minneapolis Star-Tribune outdoor Aquatennial show July 27.

Olympic champion Hayes Alan Jenkins and former team member Sonja Kaye to join "Holiday on Ice" for local open air engagement at baseball stadium.

Mary Seibel, daughter of Ev. Seibel, United Paramount circuit advertising and publicity head here, returned to the stage to play femme lead in Old Log "strawhatter" production of "He Was Born Gay."

Vienna

By Emil W. Maass

(*Grosse Schiffgasse* 1A; A45045)

Hans Lengsfelder visiting oldtimers and on business in the capital.

Cosmopol Films inked director Max Nosseck for next feature, "As Good as Engaged."

Violinist Nathan Milstein's concert in Grosse Konzerthaus one of highlights of local festival weeks.

Eduard Strauss, grand nephew of Johann Strauss, will procede to Japan for series of "waltz concerts."

Golden Feather award by Austrian film journalists handed to the American ambassador for him to deliver to Elia Kazan.

Joseph Marx reelected head of Austrian Society of Authors, Composers and Publishers. Viktor Hruby, Joseph Hochmuth and Friedrich Schreyvogl were named veepees.

Philadelphia

By Jerry Gaghan

The San Souci preeming girl policy with a Lee Henderson line.

Emma Feldman inked Elaine Malbin as replacement for Roberta Peters for her 1956-57 All-Star concert series.

Harvey Husten will switch weekend jazz policy to fulltime at his Jersey Red Hill Inn.

Kendrick Parker, owner of the Saranac Lake's Summer Theatre, now manager of Pathe's newly acquired World here.

Lenny Payton, composer, arranger and radio producer, is recovering after surgery.

Record distrib Harry Rosen has lost the Mercury and Wing labels. Mercury is setting up its own branch here.

Walter Slezak, Celeste Holm and Eleanor Holm will be among those who will entertain at Welcome House's charity ball slated for New Hope July 14.

Odette Myrtil, manager of Playhouse Inn in New Hope, to take time off from her duties in September to sing the lead in "Dear Charles" at Bucks County Playhouse.

David Rosen, vet film salesman and producer's rep in Philadelphia, appointed representative of Continental Distributing for Philly and Pittsburgh exchange territories.

Howard Minsky, Paramount mideast division manager who is moving headquarters to Pittsburgh, honored by 200 industry members with testimonial dinner at Variety Club headquarters in Bellevue Stratford Hotel.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 4944)

Sacha Guitry well enough to start his new pic, "Assassins Et Voleurs" (Killer and Robbers), a parody gangster pic.

Jacques Flaud, head of the governmental Centre National De La Cinematographie, says that in Hungary every patron who wants to see a hit pic has to buy two tabs for less successful pix.

Recent Vichy Film Referendum gave best foreign film prize to Walt Disney's "The Littlest Outlaw" made in Mexico, and best foreign thesp award to the moppet of the pic Andres Valesquez.

Academy of Jazz giving its top kudos, as the best disk of the year, to the U.S. Modern Jazz Quartet for a record released by Barclay here, and the Django Reinhardt prize to Gallic arranger-orch leader Christian Chevallier.

George Jessel will make five pix as producer via Warwick Films in London. First one will be from an original by Jessel, "An Englishman In Las Vegas," to star Anglo comic Norman Wisdom with screenplay probably being done by Cy Howard.

Robert Velaise, Swiss producer, in to make two Gallic play properties as pix here via French producers. They are two Andre Roussin pieces, "Les Oeufs De L'Autruche" (The Ostrich Egs) and "Le Mari, La Femme Et La Mort" (Husband, Wife and Death). Former will be made with Pierre Fresnay and latter with Fernandel next year.

Atlantic City

By Joe W. Walker

Bob Hope in town for weekend.

Georgia Sothern heads Globe burlesque cast.

Neupauer Accordion Orchestra of Philadelphia played Garden Pier concert Friday (6).

The Mariners due in Steel Pier's vaudeville theatre Sunday (15). Richard Maltby playing in Marine Hall on pier's end.

John Nolan, former Convention bureau staff member, named general manager of Ambassador Hotel, succeeding Robert Del Peso. Latter becomes general operations manager of the Tisch Hotels' northern division, with headquarters at Traymore.

Cleveland

By Glenn C. Pullen

Gene Krupa unit back at Loop Lounge on second visit.

Dizzy Gillespie, current at Cotton Club, getting ready for South America trek.

Johnny Singer's reorganized orch teed off seventh date at Hotel Cleveland's Bronze Room.

Cy Coleman trio and Hamish Menzies battling it out on same bill at Mushy Wexler's Theatrical Grill.

William Boehm, song director of Musicarnival tent theatre, formed his own recording studio and distributing his first extended-play disk under label of Musicarnival.

Chicago

Chez Paree nitery is closing for two weeks starting July 28.

Phil Regan in today (Tues.) for fundraising luncheon of Harry S. Truman Memorial Library.

Pianist Dick Marx vacating the Cloister Inn to join Dorothy Collins as her accompanist during her date at Las Vegas' Thunderbird.

Lewis Gomovitz, director of ABC-TV's "Kukla, Fran & Ollie," is spending the summer as special radio-tv consultant to J. Leonard Reinsch, manager of Democrat's national convention.

London

(*Temple Bar* 5041/9952)

William Wyler planed in from U.S. on holiday trip.

Elsa and Waldo guesting on the Ted Ray video program.

Stewart Granger in to star with Ava Gardner in film version of "The Little Hut."

Jeanne Moreau, British-born actress, arrived from Paris for preem of her latest picture, "The Parasites."

Marilyn Monroe planes in Saturday (14) to begin filming "The Sleeping Prince," with Sir Laurence Olivier.

Fifth longest-running play, "The Mousetrap," by Agatha Christie, notched its 1,500th performance at Ambassadors Theatre.

Eric Williams, author of the book and script of "The Wooden Horse," off on a three month auto tour through Iron Curtain countries.

"Threepenny Opera" ends its London run on Saturday (14) and goes on provincial tour. Irish play of prison life, "The Quare Fellow," takes over at the Comedy Theatre, July 24.

Zachary Scott, co-starring with Peggie Castle in "The Counterfeit Plan," planes back to N. Y. Friday (13) to attend his daughters wedding; due back at the studio the following Monday (16). Shooting schedule rearranged to allow for his short absence.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 776751)

City Theatre of Stuttgart to present Noel Coward's "Quadrille."

"Carmen Jones" (20th) piling up records for a musical as it goes into its 11th week at the Alemmania here.

German film actress Marianne Hoppe to do a stage role as lead in "Requiem for a Nun," upcoming at the Marburg City Theatre.

J. B. Priestley comedy, "Music by Night," having its first German showing this fall at the Wuppertal City Theatre, headed by Helmut Henrichs.

German actress Marianne Cook, who just finished two Universal films in Hollywood, now filming at Bavaria Film Studios in Geiselgasteig near Munich.

British comedian Norman Wisdom touring Germany to plug openings of his new J. Arthur Rank film, "Ich und der Herr Minister" (The Minister and I).

Amsterdam

By Hans Saaltink

(*Amsterdam* 56316)

French chanteuse Catherine Sauvage performed on tv recently, and also recorded a radio program.

The Haagse Comedie will put in repertory Lindsay and Crouse's "The Great Sebastians," to be produced by Paul van Steenbergen.

At the Festival International De La Chanson in Venice, Holland will be represented by Jos Cleber's orchestre De Zaaisers, with 10 songs by Dutch and six by foreign composers.

Annual Report of the Dutch Television Foundation reported that since 1954 the number of hours television is on the air went up from 302 to 577. Cost of 324 programs was $1,343,000. There are about 65,000 tv sets in Holland in use.

Dutch soprano Gre Brouwenstijn has reached no agreement with Viennese Staatsopera, and will continue her association with the Netherlands Opera next season. She has gone to Bayreuth where she sings in Wagner's "Die Meistersinger Von Neurenberg."

Rome

By Robert F. Hawkins

(*Archimede* 145; *tel* 800211)

"War and Peace" screened for Paramount execs at London Plaza on July 4.

Anna Magnani, Silvana Pampanini, Kerima, Rossana Podesta and Antonella Lualdi among stars participating in American Legion dance here.

U.S. thesper Vince Barbi, who usually plays heavies, bicyling Rome-to-Siena for his stint in St. Catherine biopic shooting there, "To Caterina."

Robert Alda to U.S. after finishing local musical show run. Does series of summer tv shows in America; then heads back here to plan pic production for next year.

Barnett Glassmann, Ben Berk and Ken Adams here to set up production for "John Paul Jones," which starts in Palermo Sept. 10 with Richard Todd in the lead. It's a WB pic.

Harry Salzman and Mike Washinski heading for Berlin to look into reported pic production of life of Adolpf Hitler. It would be an Italo-German-Austrian coproduction.

Walter Chiari, Italo comic recently signed by Wm. Morris office, is to be the fourth actor in upcoming "The Little Hut," along with Ava Gardner, David Niven and Stewart Granger.

Mexico City

By Pete Mayer

(*Tel* 08-*Tlalpan*-264)

Valentin Gascon, just back from shooting in Nicaragua, is forming a new production outfit.

Mexico's top song scribe, Agustin Lara, recording an LP on a group of his current hits.

Emilio Fernandez will direct both English and Spanish versions of "Flower of May" from the Blasco Ibanez novel.

Raquel Tavera (La India Bonita,) whose private life got her censored off the air, is back at her old stand on XEW.

English-dubbed print of "La Manda" (The Vow), Lilia Prado-Jaime Fernandez starrer, N. Y.-bound for exhib reaction.

Producer Miguel Zacarias putting $800,000 in a dual lingo version of Vicki Baum's "The Headless Angel," with a still unnamed Hollywood personality to star.

Madrid

By Ramsay Ames

(*Castellana Hilton;* 37-22-00)

Alfred Hitchcock guest of the Cary Grants.

Jacqueline Francois had a big opening at Villa Rosa.

The Xavier Cugats (Abbe Lane) back again. Madrid seems to be their favorite spot.

Rossana Podesta will star in Jean Negulesco's "The Boy and the Dolphin" in Greece.

Paquita Rico off to Paris to star in French-Spanish coproduction, "Jamaica," opposite Luis Mariano.

Vittorio Gassman will direct and star in Alexander Dumas' "Kean" before he embarks on a full season of legit.

Jose Maria Peman's "Antigone" opened at Leon's open-air theatre, product of Gonzalez Vergel's Teatro de Arte.

Frank Sinatra tossed a dinner party for Otto Preminger to introduce him to the Flamenco spots and other highlights of Madrid nightlife.

Ana Mariscal, after a year and a half of pictures and legit in Argentina, has returned to Madrid to star in Enrique Serrador's "Delito en la Isla de las Cabras."

Omaha

By Glenn Trump

Bob Quinn of WB's Denver office in town ahead of "Moby Dick."

Robert S. Bohrer, formerly of Pocatello, Idaho, named local sales manager for KOIL.

Jack Sandler, KOWH official, defeated in his bid for election to the Omaha School Board.

Lawrence and Beverly Orch from L. A. booked into Al Green's Roof Garden at the Top of the Center here.

John Savage, World-Herald photographer, named prexy of Omaha Press Club, with Dick Trembath, KMTV, veepee.

Meyer Stern, Hollywood Pictures distrib here, honored by Variety Club at a field day for his long tenure on Film Row.

Leo Overland's Trans-World Auto Dare Devils troupe, slated to sail for U.S. from England July 13, booked into Abe Slusky's Playland Park here July 21-22 following a July 20 date in Chicago.

San Francisco

Bam Price, Hollywood director, underwent surgery at Mt. Zion Hospital.

Agent Dick Reinhardt is recovering from a spot of heart trouble at Oakland's Merritt Hospital.

Turnabout Theatre is quietly moving downtown, next to the arty Stagedoor, after its big-whoopla opening at California Hall last month; that hall proved too big for Forman Brown's intimate show.

Washington

By Florence S. Lowe

Louis Armstrong and Benny Goodman share split week at Carter Barron.

Film star George Nader, a former Navy officer himself, here to hypo interest in "Away All Boats" and in Navy recruiting.

Edward R. Murrow and Nanette Fabray among those who came from N. Y. to o.o. Danny Kaye's Carter Barron Amphitheatre show.

Many capitalites trekked to Staunton, Va., for preem of "The Eleventh Hour," the Kermit Hunter drama commemorating Woodrow Wilson centenary.

Hollywood

Jessica Tandy in from N. Y. to rejoin her husband, Hume Cronyn.

Film Row Club will hold its annual picnic July 21 in Griffith Park.

Broderick Crawford, John Ireland, Hume Cronyn and Fred Astaire planed in from N. Y.

Y. Frank Freeman hosted Victor A. Khoury, Lebanese ambassador to the U.S., at Paramount.

National Theatres' board of directors declared the usual quarterly dividend of 12½c payable Aug. 2.

Kenneth F. Drake appointed production manager of UPA Pictures, the company's new British corporation.

Visitors from 52 foreign countries, numbering 489, were entertained by Hollywood studios during the first six months of 1956.

Boston

By Guy Livingston

Al Capp back from Hollywood.

Sena & Gyle current at Al Taxier's Bradford Roof.

Storyville shuttered for week of the jazz bash in Newport.

Four Coins opened for a week at the Frolic in Revere Sunday (8).

Pat Boone opened for a week at Salisbury Beach Frolics Sunday (8).

Billy Rose in for preem of "Lentil" at Lee Falk's Boston Summer Theatre.

Majestic Theatre, long dark, to be opened as a film house by Ben Sack of Beacon Hill Theatre.

Elinor Hughes, drama and film cric of the Boston Herald, takes off for Europe Saturday (14).

Casino Theatre, sole surviving Hub burlesque house, running all summer with new traveling shows each week.

Portland, Ore.

By Ray Feves

Louis Armstrong and his All-Stars inked for the Auditorium Oct. 3.

George and Nick Alexander in at Tod McClosky's Frontier Room in Vancouver, Wash.

"Holiday On Ice of 1956" is set for the Stadium July 20-29. Advance seat sale is brisk.

Alexander The Great with Velvet, The Bruxellos, The Harmonaires and the Dancing Sparklettes in at Amato's Supper Club.

Town is cooling off after completing six of biggest weeks of transient name attractions in many years. Nearly all were big, with several complete sellouts.

Westport, Conn.

By Humphrey Doulens

Alan Bunce to Maine on fishing junket.

Edna Ferber here now for the summer.

Mrs. William Anthony McGuire visiting here.

The John Chapmans to Denver and Central City.

Eva Gabor inked to play revival of Moliere's "Doctor in Spite of Himself" at Country Playhouse July 30th.

Marty Clarke, now performing at Stonehenge, is the son of Ara Gerald, Broadway leading lady, now retired.

Fred Keating booked for a children's magic matinee during his engagement with Beatrice Lillie at Country Playhouse.

Barcelona

By Joaquina C. Vidal-Gomis

(*Angil,* 43; 240018)

Italian team Nazzaro & Immacolata at Emporium nitery.

Comedians Kim & Kiko back to Spain after their American tour.

Italian pic actor Adrino Rimoldi in town but doing no work in any Spanish production.

Lola Membrives at the Comedia with Charles de Perret Chappuis legit play, "Frenzy." It is rated a hit.

The Greek nature theatre in Montjuich Park has "Medea," produced by Dolly Latz and her company.

The infanta Isabel legit company with first actress Isabelita Garces in "La Canasta" by Mihura at the Comedia.

Page and Bray at Las Acacias, summer night club, also at same spot is Pacita Tomas with her Spanish Ballet.

"Blindfolded" is the new play by Jose Lopez Rubio, being presented at the Comedia theatre by Arturo Serrano's Co. Isabel Garces is femme lead.

Mario Beut, radio and pic actor, finished his work in French-Spanish coproduction, "Delinquents." He will be off for Paris for two pix after working in "New Awakening" already shooting here.

Nudes, Tubes & Feuds

Continued from page 2

which seems to be enjoying the same hot vogue that Bad Gastein in Austria did two or three years ago with the show biz bunch). The Browns are extending their stay.

So much tourism, incidentally, that the Yank film toppers who must gravitate among the capitals on business, contacting distribution branches, theatres, etc., are complaining that frequently their familiar haunts, where they are favored guests, find themselves embarrassed because they're so jammed up, overbooked, and the like.

One of the biggest hypos to the French economy must come from the 50 and 100-franc coins just minted. Eventually the 50-100 paper money will be eliminated. Somehow a bill "feels" like more value, so those 50-franc (15c) and 100-franc (30c) handouts really start to add up. The 1,000-franc ($3) bills, incidentally, are also smaller.

European TV Makes With Growing Pains

Berlin, July 5.

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, when he came back to Paris following a British, German, Italian and French o.o. of the European video picture, had bullish horizons on their tv expansion potentials. It is already worrying exhibitors in Britain (see last week's story), but for the nonce programming is pretty tired.

Paul Gordon (U. S.) and his associate, Hans H. Kaden, in the European Television Corp., is more concerned with the Yank telepix potential. Britain, of course, has more UK counterparts of U. S. top shows but the "Sunday Night at the Palladium" caught with Tommy Trinder as emcee, is no threat to the Ed Sullivan brand. As for the panel shows, those British babes are always "on"—but "on" with the wrong image orthicon approach, at least from the advanced U. S. looker's viewpoint.

SFB (Sender Freies Berlin) is one of the slickest tv studio setups anywhere, Madison Ave., Rockefeller Center or Sunset & Vine included. The local execs have done an extraordinary job with comparatively lesser loot and it's an automatic lure for anybody who has anything to do with American television.

A tv receiver in the VARIETY man's Kempinski suite was almost a total loss. The big Saturday night variety show from 8:30-9:30, originating from Hamburg, showed a road company Ethel Smith on a Hammond organ, and the rest was cryptic—and dull.

East Berlin shows old movies and these can be seen but not heard on Berlin receivers, although a little gimmick will also get you the sound.

The eight key cities which constitute the loosely held German network share their time on the "big" shows but it takes 5-10 minutes to make inter-city contact for some reason, which is strange in a country which has always been in advance electronically, viz., Siemens-Halske, Telefunken, Tobis Klangfilm and its Philips (Dutch) affiliated facilities. But whether a slow or fast hookup of the circuit it wouldn't matter judging by the programs.

Vidpix Packages

Erwin Fuchs, assistant g.m. of the Hamburg station (NWDR Fernsehen), whose family owned variety theatres in Lubeck (now in the Soviet zone) is eyeing vidpix packages which the Lew & Leslie Grade agency, Leslie Macdonnell and Harry Foster (William Morris agency) have been sending him. But these are still three-minute singing shorts. (Around Munich it is not unknown for any one of three-minute shorts to be split in two or three, and interspliced with the endless commercials. Munich and Frankfort-am-Main alone have any pretext towards spot commercials, and all done crudely). Hamburg's accent is on the dramatic shows, when variety isn't attempted. Best pickup is the "futbol" (rugby), bike races, tennis and kindred sports. Whereas SFB, Berlin, has a sleek mobile truck, Fuchs borrowed a circus truck from the Hagenbeck people and contrived a pretty good mobile unit.

Fuchs, with his show biz background, recognizes the importance of a "compere," as an emcee is called in Europe, but there are no such personalities in Germany. If one happens he'll be the biggest thing since Berle apparently. Fuchs is assistant g.m. of the Deutsches Fernsehen (TV) of which Dr. Werner Pleister is the g.m.; latter was away on holiday.

Fuchs says that German tv is run by the Post Office Dept. which, as a state monopoly, takes the position that telephones and mails are more important, so the tv communications phase is behind times.

Radio news comes from a central newsroom in Hamburg but the so-called "big" shows, variety and dramatic, are shared with eight other cities (Dusseldorf, Hannover, Berlin, Munich, Frankfort, etc.) and takes 5-10 minutes to complete the circuit. While this is happening there is a projected legend about "brief pause" and music is played in the background.

That German Beer

Not only each region, but each city has its local beer, and in fact there are competitive brewmasters in most cities, with result they also have beerhall establishments, (1) to effect a readymade retail outlet; (2), propagate their sundry braus; (3), also establish themselves as dispensaries of solid German groceries and, if possible or the where the suds entrepreneur can afford it, also some gemuetlichkeit via cabaret-restaurant adjuncts. This has created a limitless "circuit" of dubious entertainment of the schuhplatte and Tyrolean yodeling school, of which there is a plenitude all over Germany.

MPEA German chieftain Fred Gronich cables that only 200 U. S. films of the 450 foreign pictures shown in Germany are of U.S. vintage, not 250 as was erratumed in VARIETY, in the German pix biz roundup of two weeks ago.

British Pix Problems Getting Closer to Ours

London, July 3.

At the trade luncheon which Fayette W. Allport, head of the Motion Picture Export Assn. in Great Britain, had set up for the VARIETY man, the British toppers for the American companies were curious not only about tv's inroads on the American boxoffice "but what other distractions are there in the U. S. which may affect us in time?"

The drive-ins' solution for the babysitting problem is not analogous in England because the weather militates against the ozoners, along with other economic factors. The rock 'n' roll impact on the kids, the "disk jockey hops," the greater demands on leisure hours via other factors (motoring, do-it-yourself, hooferies, etc.), only see a minute analogy with the "teddy boys" in Britain. These are the sharpies, a modified zoot set, aping the Edwardian fashions (hence, "Teddy boys") with their predilections for rock 'n' roll, the diskeries, and the like.

Present were Montague C. Morton (UA), James F. Pattinson (20th), Charles Goldsmith (Metro), Mike Frankovich (Col), Douglas Granville (UI), Dickie Dickinson and Ed Smith (Allied), Lew Lewis (WB), Robert S. Wolff (RKO), Vic Green (Republic), Fred Hutchinson (Paramount) and Allport and Roland Thornton for the MPEA.

Their major concern appears to be the curbing of U. S. product on British tv as one means not to militate against the boxoffice, regardless of the age of the films. John Ford's "Stage Coach" had just been telecast over BBC and, while a pre-1948 film, it was regarded as considerably better than the lesser British films released for video.

Legit a Bargain

London legit is jumping. Once again it's evident that the price structure—comparable to a Times Sq. admission for a prerelease film—makes the live theatre a bargain. No. 2, it's not as challenging. With result that they'll accept things with a less jaundiced eye because the price is half ours. Which means they don't have to be twice as good to satisfy. Peter Ustinov's "Romanoff and Juliet" is a tour-de-force and remindful of a succession of tv toppers—one-liners, nifties and wisecracks, rather than a solid play structure. Its topical value, of course, is the prime appeal, as is the "plot" of vodka boy meets un-Volga girl. Some years ago Anne Nichols didn't do bad by the same idea under the same umbrella pattern and called it "Abie's Irish Rose." David Merrick reportedly has first call on the Broadway rights.

"La Plume de ma Tante" is Jack Hylton's gay Gallic revue which has some brilliant moments, and one particularly "nervous" scene, the hilarious bit which revolves around that familiar and rotund structure to be encountered on the Paris boulevards. How the press (and perhaps the keepers of Gotham morals) will cotton to the earthy pantomime will determine its acceptance with the more prudish American audiences. Hylton plans making this his first Broadway production, possibly in association with Joseph Kipness.

MARRIAGES

Beryl Hopkin to John Dorsey, Yonkers, N. Y., July 4. He's with the Tex & Jinx McCrary staff.

Bonnie West to Cy Young, Boston, June 29. Bride, the daughter of Buster West (& Lucille Page), and groom are both members of the national company of "Pajama Game."

Ilsa Orlov to Bill Gross, Brookline, Mass., July 5. Bride is with CBS Radio network program dept. in New York.

Antoinette (Toni) Spitzer to Jack Viseltear, Miami Beach, July 7. Bride is publicity director for Eden Roc Hotel; he's former INS staffer now with Carl Erbe Associates.

Gina Valente to Eddie Jacobs, Miami Beach, July 2. Bride is a nitery performer; he's an organist.

Norma Faye Simes to Robert D. Taatjes, Kingston, N. H., recently. Bride is an acrobatic dancer.

Virginia Poppele to Lieut. William Endres, Maplewood, N. J., July 7. Bride is daughter of Jack Poppele, former WOR (N. Y.) chief engineer and now assistant director of the U.S. Information Agency for radio and tv.

Betty Jane Blenn to Bill Bertenshaw, New York, July 7. He's radio director and v.p. of Radio & TV Roundup Productions.

Deanne Rowland to Edward Miller, Buffalo, recently. Bride is daughter of theatrical costumer Frederick J. Howland.

Betty Ann Goldstone to Paul H. Pumpian, Baltimore, June 24. He's a comedy writer.

Barbara MacKenzie to Myron McCormick, New York, July 18. He's a legit actor.

Lynn Novak to Richard Kerr, New York, July 7. Bride is assistant to ABC radio cost supervisor; he's an ABC cameraman.

BIRTHS

Mr. and Mrs. Vic Rowland, son, Hollywood, June 30. Father is head of Capitol Records' flackery.

Mr. and Mrs. Joseph Sikorski, daughter, Burbank, Cal., July 2. Father is a sound editor.

Mr. and Mrs. Ray Robinson, son, New York, June 24. Father is editor of Real and See mags.

Mr. and Mrs. Fredric H. von Stange, son, New York, July 4. Father is a tv producer-writer for the U.S. Information Agency, Voice of America.

Mr. and Mrs. Ralph Pielow Jr., daughter, July 1, Minneapolis. Father is the son of Metro manager in Pittsburgh.

Mr. and Mrs. Richard Heckenkamp, daughter, Hollywood, July 4. Father is associated with MCA.

Mr. and Mrs. Leon Mirell, son, Hollywood, July 1. Mother is a secretary for Formosa Productions; father is a business exec for CBS-TV.

Mr. and Mrs. Bud Ford, daughter, New York, July 3. Father is a radio director at WRCA, N. Y.

Mr. and Mrs. Carl Prince, daughter, North Tarrytown, N. Y., July 4. Father is a CBS-TV cameraman.

Mr. and Mrs. Brian Reece, daughter, London, July 4. Father is an actor.

Mr. and Mrs. Mel Turoff, daughter, New York, July 2. Father is a song and disk-plugger; grandfather is Lester Sims, general professional manager of Miller Music.

Mr. and Mrs. Hugh McDonald, son, Far Rockaway, N. Y., July 7. Father is business and production manager of ABC's ad-promotion dept.

Mr. and Mrs. Robert Morgan, son, Hollywood, July 7. Mother is film actress Yvonne de Carlo; father is a film stuntman.

Mr. and Mrs. Sam Greller, daughter, New York, July 7. He's sales manager of Fortune Films.

OBITUARIES

HARRY LINK

Harry Link, 60, veteran songplugger and tunesmith, died July 6 in New York after a long illness. Details in Music.

JOHN A. BARRY

John A. (Jack) Barry, 48, one-time owner of Dutch Henry's restaurant in Pittsburgh, a favorite haunt of show people, was among the 127 persons killed in the mid-air collision of two planes over the Grand Canyon on June 30. He sold the eating place a couple of years ago.

Barry's wife is a niece of Henry Boosman, founder of Dutch Henry's, which had been virtually a Pitt landmark since the turn of the century. After being mustered out of the service a major, Barry took over the management of the restaurant until 1953 when he disposed of it.

Surviving are his wife, a son and daughter, his mother, two brothers and a sister.

JACK BEATTIE

Jack Beattie, dancer and vaude producer, died July 3 in Leven, Scotland. He collapsed at a midday rehearsal of the "Revels of 1956" revue, which he was producing.

A native of Aberdeen, Beattie appeared as a dancer in top resident shows at Glasgow, Aberdeen, Edinburgh and Dundee, and had taken a prominent part in Tommy Morgan and Robert Wilson shows in Scotland. Some years ago he married Chrissie Yorke, a dancer, and daughter of Scot vaude artiste Tommy Yorke, and had teamed with her in a dancing double act.

RAYMOND E. MOON

Raymond E. Moon, 59, assistant general sales manager of Universal Pictures since 1952, died July 7 in Westport, Conn., after a brief illness. A veteran of more than 35 years in the film industry, he started with U 35 years ago as a salesman in Detroit and later became branch manager there.

In 1930 Moon left Universal and organized Cooperative Theatres of Michigan which he headed for years. For some 10 years prior to rejoining in 1952, he was a distribution executive for 20th-Fox.

His wife and three sons survive.

P. A. VAN DUSEN

P. A. Van Dusen, 63, former secretary of the board of directors of the California State Fair at Sacramento, and senior exhibits technician at the fair, died June 30 in Oakland, Calif.

In 1910 he joined Paramount Pictures, and for many years was the company's production manager. More recently he was production manager for Phillips H. Lord TV Productions in Hollywood, retiring in 1953.

Two sons and a brother survive.

CHRISTINA TREVI

Christina Benitez Trevino, 26, operatic soprano known professionally as Christina Trevi, died July 1 after an operation in Mexico City. Daughter of violinist Cecilia Trevino, she had appeared in numerous Mexican films and tv programs in that country, plus being a member of the Bellas Artes Opera Co.

Her ex-husband, orchestra director Adolfo Giron, and two sons survive.

ELLY BONTEMPO

Elly Bontempo, 47, head of the piano and chamber music departments of the Greenwich House Music School, and former concert pianist, died July 5 in New York.

Born in N. Y., she made her piano debut at 13 with the Vienna Symphony Orchestra. She also toured Europe with other symphony orchestras, including the Berlin Philharmonic.

Her husband and mother survive.

MICHAEL FIVEISKY

Michael Fiveisky, 76, Russian-born conductor and composer, died July 6 in New York. He launched his career as a conductor of the Moscow Grand Opera. With the opera company, he came to the U. S. in 1921.

His wife survives.

CLARENCE L. FERNBERG

Clarence L. Fernberg, 65, a script writer for Metro and the old Fox Film Co. in the late '20s, died July 3 in Cincinnati. He was a faculty member of U. of Cincinnati before going to Hollywood.

Unmarried, his closest survivors are two nieces.

CHARLES GRANVILLE

Charles Granville, 80, vocal instructor and former operatic and concert baritone, died July 6 in New York. He made his concert debut in 1912 and toured the U. S. from 1913-29.

His wife and two sons survive.

JACK MACY

Jack Macy, 70, character actor on stage, screen and tv, died of a heart attack July 2 while driving across Wyoming on his way from Hollywood to Chicago. His last film role was in "Tammy" at UI.

His wife and four children survive.

Clara Sanchez-Telle de Fernandez, 40, Mexican costume designer, died in Mexico City June 23 after a short illness. She is survived by her husband, set designer Jorge Fernandez; two brothers, producer Alfonso Sanchez-Tello and production manager Luis Sanchez-Tello, and one sister.

Lulu von Strauss und Torney, 83, noted German poet and novelist whose writings provided much material for pre-World War II films, died June 24 in Jena, East Germany.

Mother, 75, of Jose Maria Lozano, Mexican radio programs producer, died in Amecameca, State of Mexico, Mexico, June 10.

Hanns Beck-Gaden, 66, German film pioneer, died June 20 in Berchtesgaden, West Germany. Prior to World War II, he was known as an actor in folk comedies, and also was an author-director.

Felipe Bojalil Gil, 45, Mexican songwriter-singer who was billed as "Charro Gil," was asphyxiated recently in a Mexico City fire which resulted when he fell asleep while smoking. His wife and two daughters survive.

Nathaniel Buchwald, 65, drama critic of the Morning Freiheit, a Yiddish daily, died July 7 in New York. He was an authority upon the Yiddish theatre. Surviving are his wife, sister and four brothers.

Father, 75, of J. Leonard Reinsch, managing director of the Cox radio-tv stations and currently manager of the Democrat's upcoming political convention, died July 3 in Chicago.

Frank R. Reidelberger, 62, bandleader at the Grand Theatre, St. Louis, for 40 years, died of a cerebral hemorrhage July 3 in Granite City, Ill. His wife and two sons survive.

Mrs. Alice M. Poole, 65, freelance theatrical agent who at one time was associated with the Florenz Ziegfeld office, died July 4 in Huntington, L. I.

Isa Kremer, 69, former concert singer and vaude performer, died July 7 in Cordoba, Argentina. Her husband and daughter survive.

Jennie Glennon, who was secretary to the late Broadway producer-theatre owner Charles Frohman, died July 2 in N. Y.

H. V. Leonard, 66, former legit and radio-tv actor, died July 9 in White Plains, N. Y.

Mother, 89, of legit director and playwright Tyrone Guthrie, died July 6 in London.

Mother, 81, of screen producer Carl Krueger, died July 5 in Hollywood.

William H. Stevens, 81, retired scenic designer, died June 28 in New London, N. H.

JACK (IBEE) PULASKI

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VARIETY

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STARS IN 'GRAY FLANNEL' ROLE

Jerry Lewis Due to Play First Date As a Single at Vegas' Sands in Nov.

Jerry Lewis is expected to play his first major cafe date as a single at the Sands Hotel, Las Vegas, Nov. 28. Lewis, now at the Copacabana, N. Y., with his partner of 10 years, Dean Martin, is probably on the last cafe date as a team. Duo have only three film commitments with Hal Wallis before they break up the tandem.

Lewis will work for Jack Entratter, general manager of the Sands Hotel, who gave the team its first major cafe showcasing in New York when he was manager of the Copa. Entratter has been a close friend of the team ever since, and their dates at Las Vegas have been at his inn.

Lewis' bow as a single indicates anew that the task of booking for Las Vegas is no longer a job where the bankroll is the major lure for a performer. True, as it's been pointed out, the salary stipend is a major consideration, but the Las Vegas boniface has been forced into a situation where he needs to be a great socializer, producer, publicist and even a personal counsellor to the top names that the Vegas spots need to maintain its level of business.

Entratter is also finding that one of the byproducts of running the Sands has been an entree into video and film production. Entratter disclosed that he had turned down an offer of running a film studio which would have meant giving up his post at the Sands. However, there's a deal cooking for Entratter to produce three network specs, probably emanating from the hotel, and upon his return to Las Vegas from New York, he'll negotiate for the production of a series of Mark Hellinger stories, rights

(Continued on page 16)

TV's 'Religious Hucksters' Blasted by Church Aide; Free Leaflets as Tap List

Hollywood, July 17.

"Religious hucksters on tv are doing untold damage to the church cause," Dr. Clinton Moore, tv director of the Los Angeles Presbytery, charged in a program over KTTV. He excoriated the preacher who buys time on a station "and with a pattern of fear and condemnation of other religious groups makes use of the airlanes for his own monetary gains."

Dr. Moore declared that while many stations and at least two networks have refused to sell time to religious groups, other freelance preachers constitute a major problem.

"The religious exploiter," Dr. Moore goes on, "hits the air with repeated requests that you write in for a leaflet so that he has your mailing address for future solicitations."

Hecht Yens Lee Tracy For 'Bodenheim' Role

Boston, July 17.

Lee Falk, who had to close the ill-fated "Lentil," by Rose Caylor (Mrs. Ben Hecht) after one week, is plannnig to present a new play by Hecht, "Mr. Winkelberger," at his Boston Summer Theatre. Hecht's new opus deals with a character based on the late Maxwell Bodenheim, but is not a literal stage biog of him, according to Falk.

Hecht wants Lee Tracy for the title role, Falk revealed.

Who's On First? May Be a Query In Arena Tours

Plans are under way for arenas to add softball to the roster of spots. An experimental booking has been set for an exhibition between The King & His Court, a four-man team which meets regulation nine-man aggregations in regular games, and the Hollywood Ghosts, a Negro comedy outfit which is the diamond counterpart of the Harlem Globetrotters of basketball.

The King & His Court is built around pitcher Eddie Feigner who defies any player to get a hit. For defensive playing, boast is that they need only a pitcher and catcher, but require the four men during their turn at bat.

Already set for a tryout at the Arena, St. Louis, Sept. 26, plan of operation is to have local batters attempt to get on first base, some shadow practice which consists of a pantomime game without a ball

(Continued on page 63)

20-29 Age Group Biggest Filmgoers

People in the 20 to 29 age group are the most frequent filmgoers, according to a recent survey. In addition, the study reveals that the larger share of the national film audience is found in the suburbs and in smaller cities than in rural communities or in the large cities of metropolitan areas.

These conclusions are reached in a research study, titled "Survey of U.S. Markets, 1956," made by Alfred Politz Research under the sponsorship of Look magazine.

According to the report, a total of 26,250,000 people in the United States 10 years of age or older

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ACTORS WRITING OWN AD COPY

By FRED HIFT

New York chiefs responsible for "selling" ads are newly stirred by increased dictation from stars, their agents, personal managers or production heads (where stars have participation) with respect to name-mention in copy. Stars tend to care only for the size of the type and its prominent display and this obsession hampers "selling" the picture as a whole.

Ad-pub directors subcommittee under Warner Bros.' Gil Golden is drawing up recommendations on that subject for submission to the presidents. That's part of the overall package designed to stimulate attendance in the fall.

Ad toppers who, in varying degrees, feel bitter about the actors' and agents' contractual demands re billings, maintain that they're no longer masters in their own house; that the agents are impinging on the fields of artistic creativity and effective merchandising in which they have no business.

"When the name of an actor must be made to come ahead of the title of the picture, matching it not only in size but also in color and design, the time has come to raise a fuss," said one of the advertising execs. "They're beginning to run our end of the business, and the results are bound to be

(Continued on page 16)

Sepia Yanks Hit Operatic Gravy Train—In Europe

By ROBERT J. LANDRY

Negro opera talent has been getting some breaks—in Europe.

Robert McFerrin was paid a $1,000 fee last Saturday (14), plus round trip transportation, by Italy's Teatro San Carlo—pretty good loot for an American newcomer making his debut in Europe. While in Italy his U. S. agent, Concert Associates, Inc., set up an audition (with an assist from the Met's Roberto Bauer) at Milano's La Scala and there's a possibility that the Negro baritone, first of his race and sex to sing leads at the Met in Manhattan, will prompt La Scala to revive Meyerbeer's "L'Africaine." Rome Opera Co. also displayed interest in McFerrin.

Meanwhile two of Thea Dispeker's American colored singer discoveries have found niches in European music. Gloria Davy, still only 23, a Brooklyn sepia beauty who was caught less than two years ago at a Juilliard School recital, got to Europe with "Porgy and

(Continued on page 54)

Off-B'way Spawns 3 Producing Combos For 'Uptown'; O'Neill's New Play

Off-Broadway, in the past a springboard for performers, directors and an occasional playwright, is breaking out on another front. It's now hatching Broadway producers. That's illustrated by the scheduled Main Stem branch-out this season of three downtown Manhattan managements.

Slated to make the uptown move are Leigh Connell, Theodore Mann and Jose Quintero, operators of Circle in the Square; David Ross, who runs the 4th Street Theatre; and indie producers Carmen Capalbo & Stanley Chase. All are currently riding on hit properties.

The Circle has Eugene O'Neill's "Iceman Cometh," the 4th Street has "Uncle Vanya," the third in a Chekov series, and Capalbo & Chase are co-producers with Lucille Lortel of the longrun "Threepenny Opera" at the latter's Theatre de Lys.

The Circle producing trio pulled one of the top surprises of the new season by nabbing the U. S. rights to O'Neill's "Long Day's Journey Into Night." It's understood the playwright's widow, Carlotta Montery O'Neill, assigned the rights to them because of their successful "Iceman" revival.

The trio plan bringing the one-set play, which runs four-and-a-half hours, to Broadway in mid-November on a $75,000 budget. The production will not affect the "Iceman" run. The Circle group was previously represented on Broadway by "Girl on the Via

(Continued on page 59)

'Wall St. Lays an Egg' In Saks-5th Ave. Window

This is New York's Summer Festival and the department stores, among others, are naturally much interested in propagating it to out-of-towners with ballyhoo, window displays, etc.

A Saks-5th Ave. window devoted to Broadway has the now famed issue of VARIETY of Oct. 30, 1929, with its historical headline, "Wall St. Lays An Egg," as its keynote.

Rockefellers' Television City Takes in Roxy

Midtown New York is slated for another major change should the Rockefeller interests finalize plans to take over the Roxy Theatre and construct a block-long television centre. The family which developed Radio City is planning a neighboring Television City, directly across the street from Radio City Music Hall and the Americas Bldg. Acquisition of the Roxy would give the Rockefellers one of the most valuable realty parcels in New York.

The Rockefellers some time ago acquired the taxpayer structure on Avenue of the Americas (6th Ave.) and the adjoining parking lot which extends all the way to the

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Sullivan Moves Ringling Circus Onto His CBS-TVer

Reacting pronto to the historic midseason folding of Ringling Bros.-Barnum & Bailey Circus, newsman-showman Ed Sullivan booked 11 top acts from the circus for his July 29 CBS-TVer. Sullivan will fly up the troupe from Sarasota (Fla.) "winter" quarters to take over the whole Sunday night hour. New York studio where show originates will be rigged to the circus atmosphere, complete with clowns, pink lemonade, etc.

Immediately upon learning of the big top's foldo in Pittsburgh, Sullivan had Al Dobritch, indie talent agent in Chicago, fly to Steeltown to work out individual deals with the acts, drawn from among the cream of the tanbark's layout. In view of the nationwide Page 1 news of the circus' sudden closing, the CBS'er figures to pull one of its peak viewing audiences.

Samuel Goldwyn May Buy 'My Fair Lady' Musical; Estimated: $1,000,000

Samuel Goldwyn is reported to have the inside track on the film rights to "My Fair Lady." Price for the legituner, one of the biggest hits in recent Broadway history, is believed about $1,000,000. There's no indication that any deal, be it with Goldwyn or with another film producer, will be wrapped up for some time yet. Columbia's Harry Cohn is also reported to be actively interested in the property.

At any rate, Goldwyn conferred before sailing for Europe last week with Alan Jay Lerner, co-author of "My Fair Lady." Lerner is interested in acquiring one of Goldwyn's film properties for conversion to a stage musical—"The Bishop's Wife." Film, released in 1946, starred Cary Grant, Loretta Young, and David Niven. It was adapted by Robert E. Sherwood and Leonardo Bercovici from a story by Robert Nathan.

Lerner's interest in "The Bishop's Wife" is leading to the speculation that Goldwyn might be able to work out a deal for "My Fair Lady."

'Nazi and Proud of It' Boast Of Franz Antel Hushed in Vienna

Vienna, July 17.

Old soldiers never fade and neither, it would appear, do old Nazis.

L'affaire Antel, with its nasty antiSemitic overtones, now has simmered down and has become little more than something for the scrapbooks. But the bitter taste remains and film director Franz Antel, centre of the controversy, is likely to be reminded of it for some time.

Antel called a Viennese theatre critic a dirty name at a bistro here and followed this up with the declaration that he was "an old Nazi and proud of it." A week, and some outraged protests later, Antel reconsidered and apologized publicly.

There have been demands that Antel be tossed out of Germany because of anti-Semitiam, and actor-director Fritz Kortner refused to come to Vienna at one point, declaring himself outraged over the official indifference to Antel's declarations. An attempt will be made to have Antel barred from German production in which he has been active (though not too successfully).

The whole thing started with the well-publicized slapping bout between Viennese actress Kaethe Dorsch, who played the lead of the Burgtheatre production of "The Dark Is Light Enough," and critic Hans Weigel, who is a Jew. Angry over his review, Miss Dorsch, who specializes in this sort of thing (having done it also in Berlin), met the critic in front of a cafe, boxed his ear and broke his glasses. She was later fined 500 schillings in court.

The affair moved two songwriters to compose a parody entitled "Hit Me Kate," which was performed at the Marietta Bar, a

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Miami Telecaster Renick Cited as Peacemaker In Delray B'ch Racial Fuss

Miami, July 17.

Officials of Delray Beach last week gave full credit to Ralph Renick, news director of WTVJ-Miami, for settlement of a bitter conflict between whites and Negroes over bathing facilities which had brought national newspaper attention to the swank resort located near Palm Beach.

Renick, who originally had travelled the 50 miles to Delray from Miami to spend several days filming an interview-documentary of the racial confiict which threatened to break out into violence several times, was called in as mediator by Mayor Mike Yargates following a series of incidents which had reached the point where race riots seemed imminent, with search and seizure of all weapons found on Negroes the order of the day. According to Mayor Yargates, he asked Renick to mediate the dispute because he had seen the newsman effectively handle explosive

(Continued on page 38)

Cecil Brown's New Act: Nasser-Tito-Nehru-Elvis

Elvis Presley is in the news more ways than one. Mutual's commentator Cecil Brown finds him figuring in international affairs.

In his late afternoon news show Friday (13), Brown said: "In international affairs there's not one Elvis the Pelvis—but three of them. Their names are Nasser of Egypt, Tito of Yugoslavia and Nehru of India. The more these Elvis the Pelvises gyrate the more they end up where they started from."

HAROLD LLOYD AT 63: 'COMEDY'S TOUGH BIZ'

Detroit, July 17.

While believing that some films are better than ever, Harold Lloyd dismisses most claims about big-screen-big-sound advantages as being just much hoopla.

"The wide screen and special sound are excellent for filming certain spectacles, but I can't say I would give the whole thing a blanket endorsement," he said in an interview while attending the national Shriners convention here.

The former comedian commented that "comedy is different today because comedians use different tactics. Back in my days on the screen, I used the pantomime. It was the same vehicle used by Charlie Chaplin and others. It got laughs in those days. But, today, comedy and comedians seem to rely on dialogue. Sometimes they get a good vehicle from it. When they do everybody laughs. Comedy is a tough business. You're up one day and down the next."

Lloyd continued: "You know in the early days of silent movies, the actors did the acting. There were few standins. I hung from the hands of a clock in "Safety First" three stories above the street; I can recall going hand over hand on a rope high above the ground, and jumping off battleships into the water. I wouldn't do any of that now," added Lloyd, now 63.

'Kismet' Is Fated With Hamburgers in L'ville

Louisville, July 17.

"Ranchburgers in Romance," in a tieup with Iroquois Amphitheatre, offers customers deal to enjoy "Kismet" at the Amphitheatre plus dinner for $1.10 per person. Summer operettas combine with a platter of Ranchburger or filet of sole sandwich, French fries and chocolate malted (packed to go), plus a 75c reserved seat for any Amphitheatre show on any night. Burger firm has six locations, one directly opposite the al fresco spot, and the combo tickets are on sale at the Amphitheatre b.o. downtown.

Same deal tried out last season sold 1,000 seats, and current sale on the burger-theatre seats is brisk.

Hotcha Heavenly Tinge To New Notre Dame Show

South Bend, Ind., July 17.

"The Complaining Angel," the fifth original play written for and produced by the Dept. of Speech at the University of Notre Dame in the last four years, will be offered July 21-23. It will feature a nuns' ballet and 11 songs. Titles of the musical numbers include "We're Bucking for Sainthood," "Somebody's Got to Guard the Guardian Angels," and "The Life Interior of a Mother Superior."

Natalie E. White, author-director of the show, said it was a sequel to her "Seven Nuns at Las Vegas," which had its premiere in Scuth Bend two years ago. The musical has a story about a guardian angel, exhausted by a series of tough assignments, who thinks she has a soft touch when reassigned to a nun. The guardian angel learns promptly, however, that a sister's life can be something less than peaceful.

Musical numbers were composed by the Rev. Arthur Hope, CSC, of Notre Dame; and Dudley Birder, of St. Francis Xavier University, Antigonish, Nova Scotia. Lyrics are by Sister Mary Francis, a Poor Clare nun from Roswell, N. M.; John Tumpane of the Notre Dame faculty, and Miss White. Principal roles are by the sisters.

'Bus' May Get Bid To Venice Fest

Rome, July 17.

"Bus Stop" (20th) may be a a special outside-competition feature of the upcoming Venice Film Festival if current talks between the Fest authorities and 20th-Fox bear fruit. Starring Marilyn Monroe, pic has been variously reported as a possible official entry in this year's tight 12-day competition. However, talk now is that the print would not be ready in time (July 20th is date given here) for entry screening. But the fete people would like to spotlight it on the prize-award evening (Sept. 9), traditionally reserved for a non-competing item.

Previously, Venice authorities were hopeful of landing "War and Peace" for the concluding spot, but have since given this up as only the English-language print would be ready in time for the Venice event. They feel it would be inappropriate to preem a locally-made pic (Ponti-DeLaurentiis for Paramount) in

(Continued on page 19)

BBC Scoops Covent Garden On Bolshoi's 'Juliet'

London, July 17.

Television circuit of the British Broadcasting Corp. on next Sunday (22) will carry the Russian ballet film, "Romeo and Juliet" as danced by the Bolshoi Theatre troupe of Moscow with Ulanova and Zhdanov as the lovers.

BBC thus "scoops" the Covent Garden Opera House where the same Bolshoi company will present the same work next October.

("Romeo & Juliet" film has been playing U. S. art houses to good takings for some months.—Ed.)

GBS Centennial on TV

London, July 17.

A series of programs to commemorate the centenary of George Bernard Shaw's birth have been set by BBC-TV, opening on Friday (20) with a discussion of his work by prominent actors and producers.

On Sunday a kinescope of Shaw's 90th birthday BBC interview will be repeated and the series will wind up with a production of "The Devil's Disciple."

Telling 'Em Off

London, July 17.

An experiment in audience-management relationship has been introduced at the Royal Court Theatre where the audience is invited after the show to say what they like or dislike about any aspect of the performance.

Those criticized have the chance of putting up the gloves in defense.

French as Seen—By the French

Paris, July 17.

Can 500,000 Frenchmen be wrong—about themselves? That's the number which answered a questionnaire of the Paris daily, France-Soir. They were invited to describe their own traits. Below is what the French decided. They found themselves:

(1) Debrouillary, which signifies approximately the ability to get along anywhere and with anyone, in short shrewd and tactful:
(2) Rouspeteur, meaning always griping about things;
(3) Epris de Liberte, denoting that complete liberty is an essential part of the Gallic way;
(4) Intelligent;
(5) Courageous;
(6) Travailleur, which is hard working, comment to which is, "Eh?";
(7) Gourmand (of course);
(8) Individualiste (who's arguing?)
(9) Patriotic;
(10) Bavard, which is talkative, but, yes!

How To Find A Socko Title

—By SAMUEL G. ENGEL*—

Hollywood.

If you have been tormented, as I have been, in finding a socko box-office title for one of your films, I have good news for you. Your gloomy days are at an end. From now on, all you have to do is follow Engel's Three Don'ts and presto, you've got it made!

1. *Don't use a one word title.* One word titles are taboo unless they begin with the letters L, M, P, O, T. Proof? Laura, Marty, Margie, Pinky, Trapeze. You might consider using the letter C for Casablanca, or H for Hamlet, but by doing so, you would be on less firm ground. Play it safe with the letters L, M, P, O, T and you're home.

2. *Don't use titles with more than four words.* Witness the disastrous results at the boxoffice of pictures like these: "Mr. Smith Goes to Washington"; "The Best Years of Our Lives"; "You Can't Take It With You"; "Love Is a Many-Splendored Thing"; "Three Coins In the Fountain"; The Greatest Show on Earth"; "How Green Was My Valley"; "The Treasure of Sierra Madre"; "The Man in the Grey Flannel Suit."

3. *Don't use titles which fail to convey the prospective ticket buyer the precise meaning of the contents of the film.* This is not only gross misrepresentation but downright dishonest. What is worse, it will cost you a fortune. Proof?

Take a picture I produced called "Come to the Stable" (note that it contains only *four* words). I knew this would prove a *socko* title the instant I dreamed it up. It was obvious to me and particularly to my New York associates that this was a boxoffice-proof title because of the well established fact that *most* people love animals and that *all* people are crazy about cows and horses. To give them a picture about cows and horses was in itself an act of sheer genius, but to ask them to come and see it by designing the title in such a manner as to have it come off as an *invitation* was the epitome of generosity and courtesy. Hence, "Come to the Stable" is an excellent example of choosing a title which accurately reflected the precise meaning of the contents of the film and hence it returned handsome profits at the boxoffice.

Can't Please 'Em All

[Of course I would be less than honest were I to fail to tell you that we *did* receive a few letters of protest from some animal lovers who were violently disturbed because the film dealt with the trials and tribulations of two Benedictine nuns who came from France to America to build a hospital for children. However, we easily satisfied this lunatic fringe by sending them a still picture of one of the nuns

(Continued on page 63)

Writers Plus Tapes A Threat to Comics

The use of tape recorders to sell scripts may turn writers into comics. Lately, scripters have started delivering comedy material via tape to the buyers. They figure that on paper, much material seems flat. However, with sound added, the writer is able to stress the parts that should be accented, shows how the routine can be built up, and therefore makes the product more attractive to the buyer.

Some comedians are starting to wonder if they aren't becoming superfluous.

EXHAUSTIVE BOOK ON HISTORIC 'TOMMERS'

"Goodbye to Uncle Tom" by J. C. Furnas (Sloane; $6), is a lengthy treatise on myths and misconceptions pertaining to the American Negro. Furnas deals in part with the history of stage productions of "Uncle Tom's Cabin," acknowledging his debt to prime historian of the "Tommers," Harry Birdoff, who treated the subject exhaustively in his 1947 monograph, "The World's Greatest Hit" (Vanni). World's Greatest Hit" (Vanni). (It's the July Book-of-the-Month.)

Some good illustrations of early Tom-show material; the usual saga of the Howard family, first of the Tommers; and a canny notation that in the last analysis it was not Mrs. Stowe's theme that dominated Tom-shows, but variations on the character of Marks, the comedy Philadelphia lawyer. At one time, a Tom-manager boasted a cast in-

(Continued on page 54)

A Presley Imposter 'Sneaks' Through Mich.

Elvis Presley is such a big click that he not only has imitators but impersonators as well. A singer, passing himself off as Presley, has been playing small spots in Michigan and even earned a headline in the Daily Mining Gazette of Houghton, Mich., which said that the noted singer had "sneaked" into town to give some performances. The police are on the lookout for the imposter.

Presley, meantime, continues to be the hottest name in the disk biz. His latest RCA Victor disk, "Hound Dog" and "Don't Be Cruel," has already broken all records for an advance sale with over 580,000 in distrib orders before the disk was released. That's in comparison to Victor's previous fastest seller, Eddie Fisher's "O Mein Papa," which sold 243,000 during the first week.

Gen. Sarnoff Enlisted By Gov. Harriman; RCA Topper's Am. Legion Kudo

New York's Gov. Averell Harriman named Gen. David Sarnoff, RCA board chairman, to head a special advisory committee on industrial safety. Committee will blueprint a statewide Worker Safety Conference to be held in Albany, the state capitol, next fall.

Meanwhile, Sarnoff will be getting honors in another state—Pennsylvania. The Penn. Department of the American Legion, at its Philly conclave next week will honor the RCA topper for his "Sarnoff Plan" ("political offensive against world communism").

Gov. Harriman named the Sarnoff safety committee after disclosing last month that industrial accidents cost N. Y. employees and employers about $750,000,000 yearly.

Rock 'n' Roll Niteries Spring Up for Teeners

Minneapolis, July 17.

Teenagers' "night clubs" are springing up throughout this territory. At one started in a local hotel for 50c admission the youngsters can dance to rock 'n' roll music and buy soft drinks and hot dogs, the drinks for 10c. Of course, no liquor is sold.

After losing its beer license, a nitery at Rosewell, Minn., was converted into a similar teenage club.

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NEED FAST PLAYOFF & YOUTH

Si Fabian's General Denial

Although Wall Street sources insist something is brewing at Stanley Warner, S. H. (Si) Fabian emphatically denies seeking a buyer for (1) the SW theatres or (2) the company's Cinerama operations.

"My confidence in the future of theatre business hasn't changed," Fabian declared. "I have no intention of selling Stanley Warner theatres.

"Certainly I'm interested in production. Our theatres—all theatres live from motion picture production. Like every other exhibitor I am very concerned about the shortage of product that now exists. I am still hopeful that the present production companies can furnish us our needs.

"As for Cinerama; last week our theatre gross reached the highest figure since we have been in the Cinerama business. Cinerama continues to be the greatest development in entertaining millions of people yet created. And while it has inspired a flock of big screen imitations which have improved the standard motion picture entertainment, Cinerama is still supreme; in a class by itself.

"We are working to expand Cinerama theatres, to improve Cinerama technically and plans are under way for more production which will maintain Cinerama entertainment supremacy."

Wall St. House Touts AA But Cautions Reining Producers' Lavish Spending

For well over a year Allied Artists, known adolescently as Monogram Pictures, has been building and ballyhooing a future for itself as a "big time" film producer. Its first big-step has been the Radio City Music Hall booking of the William Wyler feature, "The Friendly Persuasion" with Gary Cooper and Dorothy McGuire. This is kickoff of a series of heavy-value product promised Allied by Wyler, Billy Wilder and John Huston.

Now the built-in rainbow in AA's future has drawn attention in Wall Street.

Goodbody & Co. has prepared a detailed "research study" of the company and recommends it as "a highly speculative situation which we think has the elements of a possible large appreciation" and "warrants a stock purchase."

The Goodbody study warns, however, that AA's effort to become a producer of big pictures will be expensive. It cautions the film company to keep directors Wyler, Huston and Wilder in line respecting costs. It says that AA's finances will be strained during the process of upgrading, and that additional financing will be required. The Wall St. firm feels that if "The Friendly Persuasion" proves a boxoffice success, the company's fu-

(Continued on page 19)

THEATRES CRY TOO MUCH?

Frank Ramsey Believes "Action" Better'n Wailing

Culver City, July 17.

Working on the theory that theatre operators must stop crying the blues and drum up outside revenue, Frank Ramsey, manager fo the Culver Theatre, has launched a promotion campaign through the ranks of the local chamber of commerce. It has already brought in extra boxoffice coin.

Ramsey contacts new chamber of commerce members, sends them passes to the theatre and a promotional letter. When they arrive at the theatre, they get a personal greeting, plus a pitch on the advantages of sponsoring special kiddie shows or of using the Culver screen for special advertising trailers.

Diversifying Like Mad, Paramount Gulf Chain Sells Swimming Pools

Newest phase of exhibitor diversification is as a sales agent for swimming pools. The Paramount Gulf Theatres have closed a deal with the International Swimming Pool Corp. of White Plains, N. Y. to display and sell the Esther Williams-developed pool geared for middle income families.

Sample installations of the backyard, in-the-ground pool will be placed on display in both conventional and drive-in theatres of the chain. Miss Williams will aid in the theatre merchandising of the pools during her tour of key cities next fall in connection with her NBC Aqua Spectacle of 1957.

As part of their search for new sources of revenue, several theatre operators, including a number of chains, became local franchise operators of Fred Astaire Dance Studios recently.

WALD A WB MAYBE, IF NOT 20TH OR M-G

Jerry Wald is in negotiations with Warner Bros. for a top production job. This is in addition to the dickering at 20th-Fox, detailed here last issue. Talk have also been held with Metro.

All this palaver is confined to Wald's six-week contract vacation period from Columbia Pictures, with the latter's express permission. If nothing jells, Wald then resumes his contract status as production chief under Harry Cohn at Columbia.

UA's Gross Running 15% Ahead of '55; Mid-Year Rentals Total $28-Mil.

At the mid-year point, covering the 27 weeks ended July 6, United Artists is $4,000,000, or approximately 15%, ahead in gross film rentals of the similar period in 1955. Total film rentals accruing to the company during the most recent 27 weeks was $28,333,000 as compared with $24,200,000 during the comparable stanza a year ago. On the basis of the increase and taking into consideration the usually hefty third quarter of the summer season, UA executives are confident that the $65,000,000 world gross anticipated by the company for 1956 will be fulfilled. This would mean a $10,000,000 increase over the total 1955 take of $55,000,000.

The UA upbeat was disclosed by prexy Arthur Krim in a progress report, a periodic practice of Krim & Co. since they took over the management of an almost bankrupt UA five years ago. Krim viewed the UA showing with "special satisfaction" in light of the softness of the boxoffice during the second quarter of this year. He said that UA had been "bucking the industry trend" and that the take so far represented "a new record for us."

He noted, for example, that "during the last two weeks," UA had chalked up $3,640,000 in film rentals, also a new record. From

(Continued on page 18)

Japan Society Sponsors 'Phantom Horse' Premiere

July 23 preem of "The Phantom Horse," new Japanese import released by Edward Harrison, will be sponsored by the Japan Society. Pic opens at the Trans-Lux Normandie, N. Y.

The Daiei production was lensed for the most part on location on the northern Japanese island of Hokkaido and concerns a problem colt who wins the Japan Derby.

EXHIBITOR'S OWN TRADE ANALYSIS

By GEORGE DARANSOLL

Baltimore, July 17.

There have been many, many articles and statements made as to what's wrong with business in general both in theatres and Hollywood with the consequent drastic drop in theatre grosses.

Here then, is this individual's views as seen at the point-of-sale; the theatre boxoffice. A typical situation no doubt duplicated a hundredfold throughout the nation. A 1,600 seat house (the Crest); first neighborhood run in the seventh largest city in the U.S.A., Baltimore, Md.

First television: Baltimore was one of the pioneer tv towns yet two years ago, many theatres had their best year since World War II. Spyros Skouras had introduced a haymaker against television called CinemaScope.

It seems to me that too many film men are misled by television, knowing too little of the headaches and problems of the broadcasters. If the Hollywood studios have grief with high-priced stars and their agents, so do the sponsors and advertising agencies of tv. Personalities are worn thin by excessive tv exposure and the current struggle for ratings between Ed Sullivan and Steve Allen speaks for itself.

However the recent spat of deals to sell film backlogs brings new meaning to the tv rivalry situation. I, for one, am not too admiring of men who owe everything to motion pictures and now are ready to hurt film theatres for the sake of fast buck unloadings. (Personally I'm looking forward to dating that picture I read about somewhere which is supposed to expose top echelon tv figures and hucksters.)

Forget TV Romancing

Hollywood should stop flirting with television and get back to making pictures. The Motion Picture Industry has weathered many storms and will overcome present obstacles. Hollywood should exploit to the fullest the writings of Marcel Pagnol of France. Pagnol, a prolific and most successful

(Continued on page 5)

Ganzer Plots Spoof on Diplomats; See America Ripe for Sly Humor

Hollywood, July 17.

Hollywood's one-time gift for irreverent comedy cued some of the best grosses in the history of the industry and re-discovery of the style should help bring smiles to the boxoffice. And the time is right, director Alvin Ganzer believes, for a new crop of impertinent and topical comedies.

"Another 'Mr. Deeds'," he opines, "would clean up at the boxoffice today, just as the original did."

Ganzer feels that the country has emerged from a sensitive period during which good-natured spoofing of our institutions was taboo. It was a period of international tension, heightened worries about the Communist threat and general uneasiness at home.

"But," says Ganzer, "we seem to be out of the woods somewhat. And there's no doubt that the American people love fresh humor, particularly when it pokes fun at the high and the mighty and the conventional. They are ready for laughs and it's up to Hollywood to furnish them."

Ganzer served his apprenticeship on films of sly humor, having worked as an assistant to such di-

(Continued on page 19)

Subtly Cautious

Title of Arthur Mayer's new tome on the film industry—"America Goes to the Movies"—has been changed to "The Movies in America."

Commenting on the switch last week, Mayer cracked: "We wanted to play it safe."

Book, on which he collaborated with the Museum of Modern Art's Richard Griffith, won't be published until after Christmas.

Aldrich Not Very Gay As UA Changes Title Of 'Fragile Fox' to 'Attack'

Waiting a long time to make up its mind, United Artists has switched the title of Robert Aldrich's "The Fragile Fox" to "Attack."

Aldrich, not very happy with the late change (he bought the play last October, finished the film in May), said $22,000 had already been invested in publicizing the "Fragile Fox" tag. Since UA financed the war pic, he has no choice but to go along with the new title.

Under the arrangement, Aldrich is to be paid $12,000 in compensation. He said UA execs felt the "Fragile Fox" title might not be sufficiently commercial, even though it was the name of the original Norman Brooks play on which the film is based.

Aldrich recently signed a contract to do two pix for Columbia release. He owes UA another film and will do "The Ride Back" via his Associates and Aldrich outfit, with Alan Miner to direct.

Aldrich, a strong believer in offbeat themes (he did "The Big Knife" for UA), said independents like himself, with a desire to get away from the formula approach, were finding it tough to get financing from the majors. He also felt that independent producers should get together to form a stronger entity.

Alabama Company Plans Feature Films Utilizing Dixie Themes, Locales

Mobile, July 17.

A corporation known as American National Films, Inc., has been formed at Mobile for the production of feature films. Officers of the new corporation are I. Fessler, managing-director of the Mobile Do-Drive-In Theatres; M. A. Ripps, secretary-treasurer who has film theatre interests and Home C. Kerlin, vice president, a certified public accountant.

The new corporation is initiating its schedule of feature films with an original story and screen play entitled "Bayou" which will

(Continued on page 54)

National Boxoffice Survey

Biz Continues Big; 'King' New Champ, 'Moby' 2d, 'Duchin' 3d, 'Trapeze' 4th, 'Wonders' 5th

More and more key cities covered by VARIETY currently are reporting a new influx of patrons and money as the batch of new b.o. hits percolates through the country. The same exhibs, who a few weeks ago were thinking up new excuses for the dip at the wickets, today are digging up as many more reasons for the current new prosperity. Consensus of opinion now is that it actually is a matter of product.

"King and I" (20th), second for two weeks in a row, is taking over No. 1 spot this stanza by a very big margin. It is blanketing the country, with about 20 playdates just in the keys covered by VARIETY. "Moby Dick" (WB), third last round, is finishing second with hint of going higher soon.

"Eddy Duchin Story" (Col) is taking over third position while "Trapeze" (UA), champ for the last two rounds, is winding up a close fourth.

"Seven Wonders of World" (Indie) is finishing fifth, same as last session although out in only four key cities so far. "Cinerama Holiday" (Indie) is taking sixth money while "Fastest Gun Alive" (M-G), a new entry, is landing in seventh place although out for first time to any extent this week.

"Oklahoma" (Magna) will be eighth while "That Certain Feeling" (Par) rounds out the Big 9 list. "Great Locomotive Chase" (BV) and "Ladykillers" (Cont) are the two runner-up pix.

"Earth Vs. Flying Saucers" (Col) is the latest science-fiction thriller to catch on, being one of the outstanding newcomers this stanza. It is torrid in Providence, wow in Boston and lofty in Buffalo. In previous weeks on test dates, pic also had been big to great. "Santiago" (WB), okay in Boston, is fair in N.Y. and light in L.A.

"Johnny Concho" (UA) shapes as a potentially solid grosser. It is rated swell in Chi, smooth in K.C. and lusty in Detroit. Pic is booked to play the N.Y. Paramount, with Frank Sinatra, star of pic, doing a stage engagement during run of film.

"Somebody Up There Likes Me" (M-G) looms as another smart entry, being big in Cincy, good in Detroit, solid in N. Y., fast in Frisco and fine in Cleveland. "Godzilla" (Indie) is doing nicely in L. A.

"Rawhide Years" (U) is rated tall in Portland. "Madam Butterfly" (IFE), okay in N.Y. and Chi, looms fine in Washington.

"Proud and Profane" (Par), fast in N.Y., is lively in L.A. and fancy in Philly. "Congo Crossing" (U), nice in Toronto, shapes okay in N.Y. and Boston.

"Man Who Knew Too Much" (Par), okay in L.A., looks fine in Toronto. "Proud Ones" (20th) is rated good in Toronto.

(Complete Boxoffice Reports on Pages 8-9)

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New York Sound Track

Eric Johnston due East July 18 . . . **Samuel Goldwyn** has been offered $100,000 for the remake rights of "The Children's Hour." He's holding out for $250,000 . . . More likely reason why **Irwin Shaw** pulled his name off the "War and Peace" credits: He didn't like director **King Vidor** rewriting the script . . . **Robert Aldrich** has purchased the John O'Hara short story, "Now We Know," for production by his Associates & Aldrich outfit . . . **Ulric Bell,** exec assistant to 20th-Fox prexy **Spyros P. Skouras,** now ensconed at home in his new capacity as screenwriter . . . "King and I" musical may run into some trouble in Asia via its Buddha sequences.

Indie **Robert Aldrich** ogling television and may film some 90 minute shows via his Associates & Aldrich . . . Memo to the MPEA: Any indie releasing via United Artists is free to sell in any territory where UA won't sell. And that includes Spain and the Iron Curtain areas . . . 20th-International prexy **Murray Silverstone** says he couldn't see any objections to the American industry selling to Russia as long as the subtitling was done in N. Y. That way there could be no finegling with the dialog.

The 60-year story of "The Movies in America," which Simon & Schuster will publish at $12.50 (pre-publication price, $99 $9.95), has been postponed until 1957 because of its size. It was to have been a November item. **Richard Griffith,** curator of films for the Museum of Modern Art, N. Y., and vet film man, Arthur L. Mayer, are the authors. Latter authored "Mereely Colossal" ("from the long chase to the chaise longue") for S&S three years ago.

Cecil B. DeMille, who is personally dictating his memoirs, has advised Prentice-Hall that the fall of '57 will probably be the more realistic publication date than this year because of the copious notes. It was to have been keyed to his "10 Commandments" (Par) film but since that will be a four-wall deal, with a leisurely playoff, the tieup between book and the $9,000,000 DeMille film "epic" will still be close enough.

NBC now shooting some material in the lenticular color process developed a long time ago by 20th-Fox's **Earl I. Sponable.** It's black a while stock with tiny lenses on the back, requiring prisms for tint playback. Lenticular process is ideal for "storage" and gives good definition for b & w transmission.

Unusual ad campaign being developed by 20th's **Charles Einfeld** and crew for the controversial "Bigger Than Life" cortisone pic which opens at the Victoria on Broadway in August . . . N. Y. Times scribe **Bosley Crowther** hoping to make Venice this year. Very likely 20th's "Bus Stop" or "King and I" will be shown there . . . Several of the American companies' ad-pubchiefs in London pining to come to N. Y. for a looksee . . . If the **Sindlinger** research outfit manages to keep up its optimistic findings, the industry will soon be back to record attendance levels

William Redfield leaving for the Coast for a featured role in **George Gobel's** "I Married a Woman" at RKO . . . **Roy Brewer** presiding over a series of Allied Artists' regional bookers' confabs, meeting in New Orleans over last weekend and winding up in L. A. this week . . . **Malvin Warshaw** joins **A. W. Schwalberg's** Artists-Producers Associates as director of the education division . . . **Gene Kelly** flew in from Paris over the weekend to attend the funeral of his father in Pittsburgh . . . Metro's music chief **Johnny Green** vacationing in N. Y. . . . **Pier Angeli** returned to the Coast from a series of appearances for "Somebody Up There Likes Me" . . . **Robert Lantz,** v.p. of Figaro Inc., back from "Good Old Charley Faye" conferences on the Coast . . . United Artists previewing **Norman Krasna's** "The Ambassador's Daughter" for exhibitors in the Denver and Milwaukee territories . . . Approximately 4,300 theatres have signed up for the Will Rogers Memorial Hospital audience collection.

Hollis Alpert, for six years on the editorial (fiction) staff of The New Yorker, has quit the mag to devote himself to freelance writing. He'll continue his film reviews and articles for the Saturday Review and Woman's Day . . . "Festival of Edinburgh," British Information Services' tworeel tint short, booked into the Plaza. Among those appearing in it are **Margot Fontain, Anne Todd** and **Claire Bloom** . . . **Richard Brandt** of Trans-Lux planning to go to Venice for the film festival . . . Reopening of **Walter Reade's** Park Avenue Theatre, once N. Y.'s plushest artie and later converted into a bank, now indefinitely postponed. License trouble.

Echo Films, Inc., of New York, has changed its name to **Dela McCarthy Associates Inc.,** according to papers filed with the Secretary of State at Albany by **William A. Hyman** . . .

Serials Inc. has been chartered to conduct a motion picture business in New York, with capital stock of 200 shares per **Irving Brand,** director and filing attorney.

August Reader's Digest sprouts three pieces on show biz, one a reprint of Time's profile of **Marilyn Monroe,** one on **Gary Cooper.** . . .

Currently RKO has almost 1,900 persons on its payrolls, the largest number of workers in 11 years . . . **Ronald Howard,** British actor, makes his Hollywood debut in Earlmar's "Drango" . . . Jap actress **Keiko Tsishima** will play opposite **Audie Murphy** in U's "Joe Butterfly" . . . **Al Zimbalist** bought "Patent Leather Shoes," co-authored by **Don Zimbalist** and **Guy Reid Ritchie . . . Sheree North** assigned to star in "Do, Re, Mi" at 20th-Fox.

Ted Schlanger, Stanley Warner Philadelphia zone manager, appointed to a five-year term as a commissioner of the Delaware River Port Authority by Pennsylvania's **Gov. George M. Leader . . . Vincent Trotta,** film industry art director, heads the panel of judges selecting "Miss Universe" at California's Long Beach . . . **Thrillarama,** Texas-developed widescreen process, will unveil its first production in Houston July 25 at a $1 admission price . . . **Boulting Brothers'** "Private's Progress," being released by DCA, booked into the Guild Theatre . . . RKO's production chief **William Dozier** in Gotham for homeoffice confabs with prexy **Daniel T. O'Shea** . . . Producer **Sam Zimbalist** and director **Sidney Franklin** arriving from London after completing "The Barretts of Wimpole Street" at Metro's British studio.

STEEL STRIKERS' FREE TIX AT TROY OZONER

Albany, July 17.

The Rustic Drive-in, outside Troy, advertised free admissions Monday through Thursday for striking steel workers and their families. Estimated number of hourly paid production workers affected, at Allegheny-Ludlum in Watervliet and Republic Steel Corporation in Troy, by the strike is 1,700.

"Realizing the hardships the current strike can cause" the Rustic management stated that "all steel workers and their families" would be admitted free the first four days of the week "for the duration of the strike." Identification is the worker's badge.

Bill Donato operates the Rustic.

United Artists Clearing Four Films Every Month

Hollywood, July 17.

United Artists releasing schedule for the next 12 months has been pencilled in on a four-film-a-month basis. Nearly 50 films, now either in the editing, shooting or prepping stage are involved but some of the dates for release still are tentative, dependent upon delivery dates by the labs.

Max Youngstein, who arrived on the Coast last week for the summer, has been screening product continuously since his arrival. As soon as he has completed his once-over of completed films, he will begin tackling new independent deals submitted for approval, with future release commitments contingent on final shooting plans.

Stop That 'Bus,' Demands Bill Inge

Playwright William Inge and W-S Bus Stop Inc., a limited partnership, have asked for an injunction in N.Y. Supreme Court to restrain 20th-Fox from releasing the film version of "Bus Stop" prior to Dec. 1, 1956.

Under the original agreement with 20th, according to plaintiffs, the film company did not have right to release film until Dec., 1956 unless before that date all first-class stage presentations had been terminated.

Inge and his associates claim that stage showings have not closed and that the play is booked in various cities in the U.S. Release of the picture prior to December, it's claimed, would injure the plaintiffs in that it would compete with the stage play and might eliminate earnings from that source.

GEORGE SIDNEY'S 4 FOR COLUMBIA LIST

Hollywood, July 17.

George Sidney Productions will turn out four of Columbia Pictures' most important films during 1957-58, under the terms of deal recently closed by former Metro director.

Properties include (1) "Andersonville" and (2) "Pal Joey," to be produced by Fred Kohlmar and starring Rita Hayworth, Frank Sinatra and Kim Novak, (3) "The Jeanne Engles Story," to star Kim Novak; and (4) "The Great Sebastians," Lunt's recent roadway vehicle to be produced by Kohlmar.

Initialer will be "Jeanne Eagles," probably rolling in October, followed by "Joey," in January.

'Somebody Up There' Copy Revised for Allure

Metro has decided to experiment on a revision of the advertising campaign on "Somebody Up There Likes Me." New ads were tried out on Monday (16) for the Loew's State, N. Y., engagement and will be inserted also in other cities.

On the basis of Columbia's experience with "The Harder They Fall," M-G in the original ads played down the prize fight angle of the picture and also soft-pedalled the lurid aspects of Rocky Graziano's life, hardly mentioning that the pic was based on Graziano's life. Stress was placed on the romantic angle and the inspirational values of the picture in order to lure femme patronage.

This approach apparently did not attract the sock business that was anticipated and the so-called leather jacket trade, which had helped make "Blackboard Jungle" a success, was noticeable by its absence. As a result, a harder hitting approach is being attempted, with Graziano's juvenile delinquency days and prize fighting career getting a more prominent play.

U Upgrades McCarthy

Frank J. A. McCarthy, Universal's southern and Canadian sales manager for the past 15 years, has been named to the post of assistant general sales manager under sales chief Charles J. Feldman. He succeeds the late Raymond E. Moon.

McCarthy's southern sales manager's post will be filled by Henry H. Martin, presently district manager with headquarters in Dallas. He'll shift to the N. Y. homeoffice. Dallas branch manager Robert N. Wilkinson moves up to district manager and Dallas sales manager Walter E. Armbruster takes over the branch manager's post. All promotions are effectivee immediately.

L. A. to N. Y.

Robert Aldrich
William Dozier
Johnny Green
Howard Harris
Harry Kleiner
Raymond A. Klune
Robert Lantz
Elizabeth Mueller
Vincent Price
Cesar Romero
Leonard Shannon
Frank Seltzer
Walter Seltzer
Harriet Williams

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (17)

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	24⅝	Am Br. Par Th	229	31¾	30¾	31½	+ ⅝
28⅜	22⅞	CBS "A"	397	29	27⅝	28½	+ ⅝
28¼	22¾	CBS "B"	186	28¾	27⅜	28½	+1¼
26¾	18⅛	Col Pix	14	19⅞	18⅞	19⅞	+1
16⅜	14⅛	Decca	230	14¾	14¼	14¼	— ⅛
100¾	75¾	Eastman Kdk	159	100¾	93¾	100	+6½
4⅞	3½	EMI	198	3¾	3⅝	3⅝	—
12	8⅜	List Ind	84	8¾	8⅜	8⅜	— ⅝
25⅛	18⅞	Loew's	310	22½	21¼	22	+ ⅞
9¼	7½	Nat. Thea.	100	8½	7⅞	8⅛	— ¼
36½	30¼	Paramount	53	32⅝	32¼	32¼	— ½
36½	20½	Philco	131	23⅛	21⅝	21⅞	—1¼
50⅜	41⅛	RCA	669	46⅜	44⅜	47⅝	+1¾
8⅞	6¾	Republic	14	7⅛	7	7⅛	+ ⅛
15⅛	12¾	Rep., pfd	17	13¼	12¾	13	—
17¾	15	Stanley War.	45	15⅞	15⅝	15⅝	—
27¾	22⅛	Storer	125	28½	25¾	28	+2⅜
29¼	21⅛	20th-Fox	154	25	24	25	+1
29¾	24½	Univ. Pix	17	25¼	24¼	25¼	+ ⅝
82½	75	Univ., pfd	*40	75½	75½	75½	—
26¾	18½	Warner Bros.	416	26⅞	26¼	26¾	+ ¾
141¼	107	Zenith	34	114½	111	111	—2½

American Stock Exchange

6⅛	3⅝	Allied Artists	261	5⅝	3⅝	5	+ ¾
13¼	9¾	All'd Art., pfd.	53	12⅛	10¼	11½	+1⅜
2⅛	1½	C & C Super	113	1⅝	1⅜	1½	—
10	5¾	Du Mont	63	6⅞	6⅛	6⅞	+ ⅞
3½	2¾	Guild Films	44	3	2¾	2¾	—
5⅜	3	Nat'l Telefilm	64	4⅞	4½	4½	— ⅜
5¾	2¾	Skiatron	34	4⅛	3⅝	3⅝	— ¼
12⅜	11⅜	Technicolor	148	11½	10¾	10⅞	— ⅝
4½	3⅛	Trans-Lux	3	3⅜	3⅜	3⅜	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	36⅝	39	+ ¼
Chesapeake Industries	2⅞	3¾	—
Cinerama Inc.	1¼	1¾	+ ¼
Cinerama Prod.	3⅝	4¼	+ ¼
DuMont Broadcasting	7	7½	—
Magna Theatres	2¼	2¾	—
Official Films	1¾	2¼	—
Polaroid	89	92	+7
U. A. Theatres	6½	7¼	+ ⅛
Walt Disney	49	53	+3

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Inside Stuff—Pictures

A Kansas City boycott of the Frank and Walter Seltzer production "The Boss" was hinted in Hollywood last week by Kansas City mayor Roe Bartle, an unscheduled observer at a preview of the United Artists film. Picture deals with a political machine which could be the Pendergast machine that ruled Kansas City for several years. Bartle was elected in 1954 on a reform ticket that crushed that machine. After viewing the film, Bartle protested loudly at the political content of the film and indicated he might help organize a boycott of the film. Incidentally, producers eliminated a final scene in which the political boss, en route to prison, bid goodbye to a protege who operates a hardware (sic) store. Footage was snipped because "it might be misunderstood and provide a connotation we didn't intend."

Low-budget indie producer Roger Corman is supplying his own financing for his next horror feature, "The Undead," yarn about a woman who has been dead for a thousand years. Coin comes from the successful exhibition of his first 11 features. Up to now, Corman has been backed by a small group of investors, all of whom have realized more than 100% on their investments. They will continue to participate in his product after "The Undead," which will be strictly a solo venture for release through American International Pictures.

A new type of black and white film, developed by Eastman Kodak, will be employed by Metro in the upcoming production of "Capital Offense."

Dubbed "plus X type B," the new film is said to eliminate irregular prints and via a finer grain gives a clearer and more definite picture. Finer grain, it's said, is achieved by a combination of the original negative with the duplicate, utilizing the best physical qualities of both.

Metro's near-the-wire decision to take out cast insurance policies on its productions has already brought the studio some $300,000 as reimbursement for the shutdown of "Raintree County," following Montgomery Clift's automobile accident in May. Additional reimbursement is expected before the picture resumes shooting July 23. Studio, which had never before taken out policies, decided to invest in insurance earlier this year. Premium on "Raintree," it was understood amounted to one percent of the $5,000,000 budget, or $50,000.

"Oklahoma" drew from Detroit's Rev. Tracy M. Pullman, of the Unitarian-Universal Church, an extended sermon. After speaking glowingly of the opening scenes, Pullman declared that this was American folk legend showing the virtues, the faiths, the courages, the convictions that have made America great."

New York to L. A.

Pier Angeli
Jack Entratter
Lynn Farnol
Max Fellerman
Leonard H. Goldenson
Alan Jay Lerner
Patti Lewis
Frederick Loewe
Elaine Malbin
Sid Markley
Gene Sheffrin

Europe to N. Y.

David Cole
Roberta Peters
Barnard Strauss
Clinton Wilder
Sam Zimbalist

New York to Europe

Dennis Ballabio
Adele Brandwen
Carmen Capalbo
Stanley Chase
Lyman Clardy
Sol Friedman
Jack Mills
Barry Nelson
Claude C. Philippe
William Redfield
Fritz Reiner
David Ross
Joe Stein
Paul Steiner
Ed Sullivan
Renee Valente
Elizabeth Winston

GOTHAM'S FOREIGN FILM FAIR

Theatres Need New Managers

Continued from page 3

author, has many talents in the writing field.

You may recall the trilogy he wrote, Fanny, Marius and Cesar amongst others. "Fanny" was adapted into a hit stage production starring Ezio Pinza. I believe his "Baker's Wife" is the only foreign film to be honored by inclusion in the Encyclopedia Brittanica! Many of Mary Roberts Rinehardt's works are available as are those of Jack London's forgetting his call-of-the-wild and starting with his "Strength of the Strong" . . . and how about a remake of "Mutiny On The Bounty"?

With the decline of such comedy teams as Crosby-Hope in their former road series, Abbott & Costello and recently Martin & Lewis—why for heavens sake don't they latch onto the talents of Rowan & Martin originally discovered in a small club in Miami by Walter Winchell and from all notices a sensational comedy team sans blue material, before tv gobbles them up? And how about Roberta Sherwood? A fresh personality loaded with talent!

There are many others . . . VARIETY can take it from there.

New Clearance Needed

With the trend all over the country to suburban living and new shopping centers, it does not take a mystic to note the fading dominance of downtown. Changes of clearances and availability are necessary; especially with the increasing importance of grosses generated by first neighborhood run key houses.

In cities where a 21-day downtown clearance prevails, clearance should be reduced to 14 days. In effect creating a new run for selected perimeter neighborhood key houses. The 14-day houses should agree to a floor on their scale to enable them to up their admission prices on an intermediate basis consistent with First Run prices and the remainder of 21 houses. The balance or remainder of 21-day houses would benefit by lesser film turns.

I realize it would take a lot of doing to work out the mechanics to determine what houses would be included in the new run created; but it can be done. The benefits all 'round are obvious. The national advertising generated during the original run would carry momentum with reduced clearances. Pictures would get a better playoff. Print problems would be alleviated and most important, First Runs should be compensated with co-op advertising absorption entoto by the distributors up to stated limits.

This in turn would stimulate theatres to get back into show business. It would encourage them to get out a spend money on advertising, exploitation and ballyhoo with 3-6 & 24 sheets and the various other means available to them, reverting back to the days before super-markets and Department Stores went into show business and took pages out of our book.

The end results would awaken the general public to the picture business once again, lifting theatres out of the doldrums and transforming them from quiescent to live situations.

Attract Young Men!

What are we doing about proper help to implement the changes indicated? The answer is nothing. Up to the present time there has been no incentive for young men to remotely consider theatre exhibition for their livelihood. With the worsened and acute lack of properly trained help, including Managers, assistants, cashiers and ushers; many situations surreptitiously wean help from each other. . . .

I recall in the 1929-30 era when sound first came into being commercially, that Paramount-Publix as they were then called established a managerial training program. If I am not mistaken there were a total of eight classes each running three months per class. I believe Loew had some sort of such program on a lesser scale. Many of the school candidates upon completing the courses were even then stolen from Paramount by other circuits. Since that time nothing has been attempted along these lines.

We desperately need a training program offering selected young man a place and future in theatre exhibition.

In common with modern industry and business . . . the program should include a prescribed training course, 40 hours week, attractive renumeration, fringe benefits including paid Life and Health Insurance, sick benefits, bonus and pension plan.

We are, whether we like it or not competing with industry and cannot afford to offer less. Obviously, the program offered should have the necessary incentive to attract proper help to achieve our ends. There are many men in theatre exhibition qualified to conduct such a program.

Again I say, we need trained manpower desperately. So does modern industry generally—but they try to do something about it.

It behooves all exhibitors to get their houses in order. To make their theatres as inviting as all get out, with new carpeting, paint, comfortable seating, careful attention to proper lighting and projection, cooling and heating sensibly. Not to forget the proper selling of their houses and product. Dusting off the old? Paramount slogan, "Get 'Em In"—"Get 'em Out" and "Get 'em Back Again". . . .

To put a shirttail on this dissertation. . . . We desperately need the sagacity of more men like Rodgers (ex-metro) Depinet (ex-RKO) Al Daff, Ben Cohn and Joe Gins of Universal, incidentally, one of the few companies that did not sell out to tv.

Stanley Warner: 94c Per Share

Stanley Warner Corp. racked up a net profit of $2,029,200 after all charges for the 39 weeks ended May 26. Profit is equivalent to 94 cents per share on the outstanding common stock.

For the comparable period of 1955, the net profit after all charges was $2,222,000, equal to $1.01 per share on the common stock then outstanding.

The depreciation and amortization was $3,649,300 and taxes amounted to $2,400,000 for the 1956 stanza as compared with $3,373,000 and $2,850,000 for 1955.

Profit figures do not include a breakdown of coin realized from theatre admissions and from the International Latex Corp., the girdle, bras, and pharmaceutical subsidiary. The total take, however, is lumped together, revealing $70,758,100 in theatre admissions, merchandise sales, and rents from tenants as compared with $68,630,600 in 1955.

Net profit for the quarter ended May 26 after all charges was $400,100 as compared with $600,500 earned in the same fiscal period of a year ago. This is equivalent to 18 cents per share as compared with 27 cents for the same quarter of '55.

Shubert's Majestic Goes Firstrun After $200,000 Rebuilding in Boston

Boston, July 17.

Shubert's Majestic, one of the oldest legit houses in Boston, was acquired this week by Benjamin Sack of the Beacon Hill Theatre and $200,000 worth of alteration will turn the theatre into a first run picture house.

A new marquee, perhaps biggest in New England, 100-feet long and 30-feet high, streamed with waved neon and with scintillating lighting, will be installed and a new white Roman brick front with full glass and stainless steel doors. Theatre will be renamed the "Saxon." Opening is planned for Labor Day and "Oklahoma" has been booked.

EXTEND BIDS TO O'SEAS SHOWMEN

A Foreign Film Fair is being organized to predate by one week the annual convention of the Theatre Owners of America which will occupy the new Coliseum at Columbus Circle, Manhattan, starting Sept. 20. The foreign films, to be selected by an American committee, will probably unspool at either the United Nations or the Museum of Modern Art.

Coincidental with this week of foreign films, the American exhibitors' trade association is arranging (1) A forum to discuss the practical audience resistance and marketing problems confronting foreign films in the States and (2) Is seeking guest attendance at the TOA convention by theatre operators and film distribtuors from overseas.

There has never been such a Foreign Film Affair in the U. S. whose film industry has long opposted any international film festival on the side similar to Cannes, Venice, Berlin, San Sebastian, Karlovy Vary and other European events of this order.

Present project is under the leadership of Walter Reade, TOA leader, who as both exhib and distributor of foreign films is particularly interested in getting a wide audience for the imports. Arthur Mayer, in his capacity as head of the Independent Motion Picture Distributors Assn., heads a committee that will screen various foreign lingualers submitted by producers abroad.

While TOA has sought Motion Picture Assn. of America financial help for the project, its thought thatt he MPAA won't come across with any coin but MPAA will join TOA as host to the foreign guests, both exhibitors and producers.

It's expected that John Davis, the J. Arthur Rank topper in Britain, and Jacques Flaud of the Centre National de Cinematografie in France will be in attendance. Groups also are expected from Italy, Sweden and Germany. Delegations will pay their own way, but will be guests at all TOA convention activities. Some of them may be invited by the MPAA to visit the Coast.

Only other occasion at which there was a concentration of imports was at the Italian Film Week in N. Y. some years back. Denver also had an Italian week a year ago. It's expected that the features unveiled at the TOA confab will be those that are due for early release in the U. S.

Plan originally was to allow each producer to make its own choice, but this was later discarded in favor of an American screening committee on which outsiders, such as a rep of the Museum of Modern Art, also may serve.

Herman Levy, TOA general counsel, is going to Europe shortly and will be active in attempts to get the greatest possible number of European exhibs to come to N. Y. for the convention. Some have indicated they'd like to come, but may be kept from doing so by the dollar problem.

MPAA reasoning in not chipping in with money from the show seems to be that, while it considers the exhibitors its customers, it can't see why it should foot the bill for producers. When originally broached on the subject last year, MPAA promised aid, but only on an "it's for the customers" basis. TOA argues that MPAA should pitch in as a "goodwill" gesture.

L. B. Mayer's Pneumonia

Hollywood, July 17.

Louis B. Mayer, who returned from a European trip Friday (13) with a heavy chest cold, has been hospitalized upon orders of his personal physician.

Mrs. Mayer, who accompanied the onetime Metro production head on the European junket, described his condition as "fair." He's being treated as a pneumonia patient.

John Davis (Rank) Analyzes Yanks' Position in British Film Market

London, July 17.

Pertinent observations on the expansion of American production interests in Britain, not put forward "in an unfriendly spirit," were made by John Davis in his presidential address at the annual general meeting of the British Film Producers Assn. last Wed. (11).

On the one hand, he said, they acknowledged the co-operative way in which American motion picture companies had carried out agreements made by the BFPA with the trade unions. They also welcomed the output by American controlled companies which enabled exhibitors to meet their statutory quota obligations and they were also appreciative of the large investment of American finance which helped to provide a livelihood for British producers, actors and technicians.

On the other hand, however, they had to take note of the fact that legal British subsidiaries of American companies enjoyed all the advantages devised by Parliament to enable British producers to survive "not withstanding the fierce competition in their home market from US imports."

He underlined that American subsidiaries in Britain not only had the benefit of the exhibitors quota, but received payments from the Eady fund on the same terms as British producers and also claimed British export licenses from foreign countries, as well as putting forward their films under a British label at international festivals.

The BFPA prez thought it was obvious that the Eady scheme would not have been put forward by the Government or accepted by the industry on the grounds that the levy recoverable from b.o. takings was required to support films made in this country by American subsidiaries. He felt that the increasing volume of American productions in England was disturbing to British picture makers.

He agreed that the arguments were not all on one side and that it would not be easy to find a satisfactory solution. Speaking personally, however, he was confident it would not be in the best interest of Britain or British production to leave things as they were at the present time. An equitable solution had to be found.

In his opening comments, Davis referred to the testing year ahead in which they would have to resolve the future of the National Film Finance Corp., the continuance of the Eady fund and to watch the forthcoming quota legislation. He admitted that their representations on the latter question had led to some dissension within the association but felt that their document represented between 80-90% of their agreed views.

Davis asserted that they had made big strides in foreign territories, that their earnings in overseas markets were expanding and British films were welcomed abroad to a greater extent than ever before. Were it not for the uncertainties of the local situation, he felt British producers could be in good heart. He emphasized, however, the importanee of a quick decision in regard to the future of the Eady fund, pointing out that a producer would have to put a film into production next November to qualify for the levy before its expiry date in October, 1957.

Pop Goes Junior

Hollywood, July 17.

Father-and-son teamings: Julius and Charles Tannen will be in RKO's "I Married A Woman."

Gene and Gene Fowler Jr. have just collaborated on script of "The Stone Pillow" which they'll produce as an indie feature.

'The Boss' Yells Against Code

Hollywood, July 17.

Congressional intervention against "pressures that want to keep us off the screen" has been sought by Frank and Walter Seltzer, producers of "The Boss," United Artists release which has been denied a Production Code Seal. Producers met yesterday (Mon.) with Rep. Joe Holt (R., Cal.) in Washington.

Seal has been refused because of a machine gun sequence in the film which is based, loosely, on the activities of a midwest political group. The sequence in question is based on the infamous Kansas City railroad station massacre in 1934. Production Code regulations forbid use of automatic weapons in crime pix.

However, producers contend that the Code is operating on a "double standard" since the seal was not denied to "The Big Combo," a 1954 release in which "two machine gunners kill each other."

Theatres Escape 75-90c Scale for Ushers, Et Al Until September Hearing

Boston, July 17.

A temporary injunction enjoining Commissioner of Labor Industries Ernest Johnson from enforcing a 90 cents per hour order, affecting doormen, cashiers, assistant managers and ushers skedded to go into effect this month, was issued by Judge Horace T. Cahill of Suffolk Superior Court.

Attorney James C. Gahan, representing Allied Theatres of New England, petitioned for the restraining order, signed by Frank C. Lydon, executive secretary, of Allied. The injunction is returnable in September when a formal hearing on the merits will be held to determine whether a permanent injunction should be granted.

The Amusement and Recreational minimum wage order increased the scale from 75 to 90 cents per hour, with ushers placed in a separate category of 80 cents per hour.

Allied contended that the increases are prejudicial on the part of the Dept. of Labor and that the order is "arbitrary, unreasonable and capricious." They also indicated a doubt as to the constitutionality of a statutory minimum wage act.

2d 'El Cid' Lined Up With Quinn-Grossman

Hollywood, July 17.

Biopic of "El Cid," Spain's 11th century hero, will be made in Spain next year as a co-production deal between ASPA, a Spanish filmery, and Anthone Productions, the Anthony Quinn-Milton Grossman indie. Quinn will star.

Film will be made from a screenplay by Vincente Escriva who is partnered with Miguel De Echarri-Y-Camundi in Aspa. It will be done in CinemaScope and color and producers are planning to make only an English language version.

Previously, RKO, Milton Sperling and Martin Gosch had announced plans for "El Cid" productions.

Ted Streibert on Wing

Washington, July 17.

Theodore C. Streibert, U. S. Information Agency Director, left New York by plane today to inspect agency posts in Scandanavia and Western Europe.

He is slated to visit Keflavik and Rykjavik, Iceland, tomorrow (18) and Thursday; then fly to Oslo, Norway, where he will remain until July 26. From there, he will travel to Stockholm, Sweden; Helsinki, Finland; Copenhagen, Denmark; Hamburg, Germany; Edinburgh, and London. He is due back in the U. S. on Aug. 22.

High Society
(MUSICAL—COLOR—VistaVision)

High finance filmusical at anybody's boxoffice. Grace Kelly-Crosby-Sinatra-Cole Porter socko parlay.

Metro release of Sol C. Siegel production. Stars Bing Crosby, Grace Kelly, Frank Sinatra; features Celeste Holm, John Lund, Louis Calhern, Sidney Blackmer, Louis Armstrong's orch. Directed by Charles Walters, who also staged the dances. Screenplay, John Patrick, based on Philip Barry's unidentified (in the credits) play, "The Philadelphia Story"; songs, Cole Porter; music supervision, Johnny Green and Saul Chaplin; orchestrations, Conrad Salinger & Nelson Riddle; camera (Technicolor), Paul C. Vogel; special effects, A. Arnold Gillespie; asst. director, Arvid Griffen; editor, Ralph E. Winters. Tradeshown N. Y., July 11, '56. Running time, **107 MINS.**

C. K. Dexter-Haven	Bing Crosby
Tracy Lord	Grace Kelly
Mike Connor	Frank Sinatra
Liz Imbrie	Celeste Holm
George Kittredge	John Lund
Uncle Willie	Louis Calhern
Seth Lord	Sidney Blackmer
Himself	Louis Armstrong
Mrs. Seth Lord	Margalo Gillmore
Caroline Lord	Lydia Reed
Dexter-Haven's Butler	Gordon Richards
Lords' Butler	Richard Garrick

"High Society" should spell high finance business all over. It's a solid entertainment every minute of its footage.

Fortified with a strong Cole Porter score, film is a pleasant romp for cast toppers Bing-Crosby, Grace Kelly and Frank Sinatra who, tactfully, get alphabetical top billing. Their impact is almost equally consistent. Although Sinatra has the top pop tune opportunities, the Groaner makes his specialties stand up and out on showmanship and delivery, and Miss Kelly impresses as a femme lead with pleasantly comedienne overtones. This is perhaps her most relaxed performanee.

The original Philip Barry play, "The Philadelphia Story," holds up in its transmutation from the Main Line to a Newport jazz bash. Producer Sol C. Siegel's casting of Satchmo Armstrong for the jazz festivities was an inspired booking also.

The atmosphere is plush, the production and personalities lush in every respect. The unfolding of the triangle almost assumes quadrangle proportions, when Sinatra (as the Life-mag-type feature writer) sent there with Celeste Holm (a Margaret Bourke-White counterpart), almost moves in as a romantic vis-a-vis to the slightly spoiled and madcap Tracy Lord (Miss Kelly).

Crosby is her first, now ex-husband, a hip character with song-smithing predilections, hence the Louis Armstrong band booking on the local scene. Satchmo is utilized as a sort of pleasant play moderator, opening with "High Society Calypso," which sets the al fresco mood of the picture, and he's also in for the finale, after a somewhat jam Mendelssohn session when Crosby remarries Miss Kelly, whereupon Satch, in close-up, indicates "end of story."

Porter has whipped up a solid set of songs with which vocal pros like the male stars and Miss Holm do plenty. Latter and Sinatra have a neat offbeat number with "Who Wants to Be a Millionaire?"; Crosby makes "Now You Has Jazz" (aided by Armstrong) as his stand-out solo, although he is also effective with Miss Kelly on "True Love" and "I Love You, Samantha," and also "Little One," with the juvenile Lydia Reed (Miss Kelly's precocious kid sister in pigtails and jeans). Crosby and Sinatra milk "Well, Did You Evah?", in a sophisticated smokingroom sequence. Sinatra's impact with the already popular "You're Sensational" and "Mind If I Make Love to You?", both with Miss Kelly, have already been dwelt on for their general effectiveness.

The romantic scenes are capitally done in every sequence, whether Miss Kelly vis-a-vis Crosby, Sinatra and the stuffed-shirt fiance John Lund (who does a thankless role with professional conviction), or whether it's the laconic Miss Holm and Sinatra, who are the mag writing-lensing team sent up for the high society nuptials. The late Louis Calhern as the gay boy, Sidney, Blackmer as the somewhat errant father of the bride, Margalo Gillmore as the understanding mother, right down to the bits, are topdrawer.

So is Sol C. Siegel's lush production; the effective screenplay by John Patrick; and the eyefilling, Technicolorful lensing by Paul C. Vogel, in this VistaVision and PerspectaSound production. Director Charles Walters has kept his cast in top gear and the end result is as smartly paced as the dance numbers which he also staged (Walters having started originally as a choreographer). *Abel.*

I've Lived Before

Reincarnation theme makes this modest-budgeter an exploitable entry for general market.

Universal release of Howard Christie production. Features Jock Mahoney, Leigh Snowden, Ann Harding. Directed by Richard Bartlett. Screenplay, Norman Jolley and William Talman; camera, Maury Gerstman; editors, Milton Carruth, Fred MacDowell; music, Herman Stein; music supervision, Joseph Gershenson. Tradeshown, N. Y., July 12, '56. Running time, **82 MINS.**

John Bolan	Jock Mahoney
Lois Gordon	Leigh Snowden
Jane Stone	Ann Harding
Dr. Thomas Bryant	John McIntire
Mr. Hackett	Raymond Bailey
Russell Smith	Jerry Paris
Robert Allen	Simon Scott
Stewardess	April Kent
Mr. Anderson	Vernon Rich
Dr. Miller	Phil Harvey
Johnny Bolan (as a boy)	Brad Morrow

With a reincarnation cycle in the offing, Universal apparently has the first entry with "I've Lived Before." It's patently a modest-budget try to cash in on the public's current interest in old souls in new bodies, or vice versa. Film has exploitable pegs which make it a good prospect for the general market.

Despite the obvious effort of scripters Norman Jolley and William Talman to handle the subject straight, some lines and situations produce some unintended comic overtones. Screenplay amounts to a case history of commercial airline pilot Jock Mahoney. Chance meeting with Ann Harding, a middle-aged passenger on his plane, causes him to bring about a near crash as he fancies himself in a World War II dogfight.

Possibly it was a mutual exchange of "psychie" glance between the pilot and his passenger that inspired Mahoney to think that he was Miss Harding's long dead fiance—an Army pilot shot down over France in 1918. There's a fair amount of suspense in the footage as Mahoney endeavors to prove his theory of personality transference. But more logical seems to be the blunt diagnosis of John McIntire, as an investigating doctor, that institutions are full of people "who think they're Cleopatra or Alexander the Great."

For those who want to take the subject seriously Mahoney turns in a credible performance as a "reincarnated" man. His sincerity is matched by the dignified portrayal of Miss Harding who first looks upon the matter as an intrusion of her memories. Less convincing is Leigh Snowden, Mahoney's fiancee who seems uninvolved in the whole thing. McIntire is good as the disbelieving physician.

Also lending a hand in this Howard Christie production are Raymond Bailey, understandingly irascible as the airline head; Jerry Paris, quick-thinking co-pilot; Simon Scott as an attorney, and April Kent (June Havoc's daughter) in a brief scene as a plane hostess. Richard Bartlett's direction suitably accents the mystic angles and producer Christie supplies adequate physical values. Camerawork of Maury Gertsman is an asset as is the sharp editing of Milton Carruth and Fred MacDowell. Herman Stein's music, supervised by Joseph Gershenson, helps sustain the occasionally weird atmosphere. *Gilb.*

Vor Sonnenuntergang
(Before Sundown)
(GERMAN)

Won the German Public Poll at Berlin Film Festival but reeks of American soap opera. Directed by Gottfried Reinhardt with little taste.

Berlin, July 3.

Schorcht release of CCC (Arthur Brauner) production. Stars Hans Albers, Annemarie Duering, Martin Held. Directed by Gottfried Reinhardt. Screenplay, Jochem Huth, adapted from the same-titled stage play by Gerhart Hauptmann. Camera, Kurt Hasse; music, Werner Eisbrenner. Preemed at Berlin Film Festival, Gloria Palast, June 28, '56. Running time, **98 MINS.**

Mathias Clausen	Hans Albers
Inken Peters	Annemarie Dueringer
Erich Klamroth	Martin Held
Ottilie Klamroth	Hannelore Schroth
Egert Clausen	Claus Biederstaedt
Bettina Clausen	Maria Becker
Wolfgang Clausen	Erich Schellow
Paula Clausen	Inge Langen
Dr. Hahnefeld	Wolfgang Preiss
Dr. Steynity	Hans Nielsen
Frau Peters	Johanna Hofer

This was the only German entry at the Berlin film festival and, possibly because of this, won the prize based on the popular voting. Being sentimental in the extreme, and starring an old German favorite—Hans Albers—it's an example of the type of picture that stands to make money in the German market.

It is, unfortunately, also an example of what happens when an American director gets his hands on a foreign subject, determined—one supposes — to give it "the American touch." Gottfried Reinhardt handled the chores on this one, and much of what is wrong with the film is directly traceable to him.

"Vor Sonnenuntergang," based on the Gerhart Hauptmann play, which treats with the love between a young girl and an aging industrialist and the effects of the romance on his family, could have been a tender, believable picture. Instead, Reinhardt, using a minimum of taste and a maximum of obvious cliches, turns it into a soapoperaish, unconvincing opus that has practically no chances in the U.S. where such melodramas were popular in the thirties.

He had a capable cast to work with, including Annemarie Dueringer, who looms as one of the most promising young actresses in Germany and does an excellent job within the limitations set for her. Albers, making the transition from screen playboy to character actor, turns in a creditable performance which, unfortunately, needed tighter directorial reins to avoid overemphasis, Martin Held, Hannelore Schroth, Maria Becker and Claus Biederstaedt also are impressive in their roles.

The subject of May-December romance isn't new but, to be effective, requires a maximum of good taste. Reinhardt's conception of the theme, including the incredible kissing scene between Albers and Miss Dueringer, which is out-and-out embarassing, is heavyhanded and never really allows the characters to be themselves. It proves that there is no magic in the **"Hollywood touch" unless it's cleverly applied.**

Kurt Hasse's lensing is okay, but Werner Eisbrenner's music is melodramatic almost to the point of comedy. All in all, "Vor Sonnenuntergang" is a waste of a good cast and a potentially strong story. *Hift.*

Davy Crockett and the River Pirates

Transmigration from television to theatrical bigscreen and color. Actionful and surefire for kiddies. Will adults pay to see what once showed free?

Hollywood, July 16.

Buena Vista (Walt Disney) release of Bill Walsh production. Stars Fess Parker, Buddy Ebsen, Jeff York; features Kenneth Tobey, Clem Bevans, Irvin Ashkenazy, Mort Mills, Paul Newlan, Frank Richards, Walter Catlett. Directed by Norman Foster. Written by Tom B. Blackburn and Foster; camera (Technicolor), Bert Glennon; editor, Stanley Johnson; score, George Bruns; songs, Blackburn and Bruns. Previewed July 11, '56. Running time, **81 MINS.**

Davy Crockett	Fess Parker
George Russel	Buddy Ebsen
Mike Fink	Jeff York
Jocko	Kenneth Tobey
Cap'n Cobb	Clem Bevans
Moose	Irvin Ashkenazy
Seth Mason	Mort Mills
Big Harpe	Paul Newlan
Little Harpe	Frank Richards
Colonel Plug	Walter Catlett

The further television adventures of Davy Crockett have been put into theatrical form as an 81-minute bigscreen feature and the results look surefire for the kiddies. Adults that like their action and humor broad will accept. Question: How much resistance will there be to paying for something already seen for free on video? Against that, big screen and Technicolor give the two "Disneyland" segments a freshness and scope that the small home tubes can't match.

First half of the feature film has Fess Parker, as Crockett, and his sidekick, Buddy Ebsen, coming to terms with the hulking, self-styled King of the River, Mike Fink, boisterously played by Jeff York, and downing him in a river race to New Orleans. This portion is colorful with action and a rollicking humor that gets a broad, adventurous treatment under Norman Foster's direction of the screenplay he did with Tom B. Blackburn. On tv the portion was labelled "Davy Crockett's Keel Boat Race."

Second half, previously on video as "Davy Crockett and the River Pirates," finds the pioneer hero and the river king teaming to wipe out a gang of pirates that had been carrying on its raids disguised as Indians.

Parker strides through the title role with ease and Ebsen is an able sidekick. York's blustering Mike Fink is good for chuckles and captures the fancy. Kenneth Tobey, hardly recognizable behind a beard, collects his laughs too as Fink's scrappy boatman. Others deliver capably.

Production helming by Bill Walsh and the lensing by Bert Glennon on Ohio River locales provide strong values. Stanley Johnson's editing is good.

Disney's Buena Vista is packaging the feature with "Man In Space," live action-animation subject full of interesting footage on man's space dreams. It was a Disneyland" tv offering, also. *Brog.*

Reach for the Sky
(BRITISH)

Engrossing life story of Douglas Bader, legless ace pilot of the last war, defying disability to continue his career; good pic for Kenneth More and should have popular appeal.

London, July 10.

Rank production (Daniel M. Angel) and release. Stars Kenneth More. Directed by Lewis Gilbert. Screenplay, Lewis Gilbert from Paul Brickhill book, "Story of Douglas Bader"; camera, Jack Asher; editor, John Shirley; music, John Addison. At Odeon Theatre, Leicester Square, London, Running time, **136 MINS.**

Douglas Bader	Kenneth More
Thelma Bader	Muriel Pavlow
Johnny Sanderson	Lyndon Brook
Turner	Lee Patterson
Mr. Joyce	Alexander Knox
Nurse Brace	Dorothy Alison
Harry Day	Michael Warre
Robert Desoutter	Sydney Tafler
"Woody" Woodhall	Howard M. Crawford
Feel	Jack Watling
Streatfield	Nigel Green
Sister Thornhill	Anne Leon
Sir Hugh Dowding	Ronald Adam
Vice-Marshal	Charles Carson
Crowley-Milling	Basil Appleby
Sergeant Mills	Eddie Byrne
Sally	Beverly Brooks
Warrant Officer	Michael Ripper
Civilian Pilot	Derek Blomfield
Mrs. Bader	Avice Landone
Adjutant of Prison Camp	Eric Pohlmann
Flying Instructor	Michael Gough

First and foremost, this is a story of courage, showing a man's triumph over physical disability and every obstacle raised to curtail his normal activities. Adapted from his biography by his fellow pilot, Paul Brickhill, it covers the career of Douglas Bader who, after losing both legs in a plane crash while stunting, succeeds in rejoining the RAF to become a Wing Commander in the last World War and one of the aces in the Battle of Britain. Pic runs over two hours and would be more impressive with pruning in the early stages which, though interesting from a life history angle, condense the later, more exciting war sequences. Camera work gives excellent background effects, and the film should have a strong universal appeal.

From the cocky young recruit's first day at the training station through all the gay comradeship and hazards of flying, Kenneth More (Bader) depicts with unerring skill the humor, friendliness and supreme fortitude of one of the war's most honored heroes. The scenes in hospital where the stricken man endures agonies in his frenzied attempts to master his tin legs are the most moving part of this. His determination to take up life where it nearly left off and return to the only job he knows, is shown without heroics. And this enhances its dramatic value. Every Air Force taboo on his disability is finally overcome and he gets airborne again with the outbreak of war.

Bearing a charmed life, the reinstated pilot inspires confidence all round, winning the respect of a bunch of tough Canadian veterans who constitute his first command. Overhearing a reference to his infirmity he proves to them, by an inspired dynamic display of aerobatics, that he is no passenger.

Many factual air battle shots are woven in, until Bader is seen to bale out after collision with the enemy, and is taken prisoner. After three attempts to escape, he gets transferred to the impregnable Colditz Castle, where he stays until the place is recaptured by the Yanks.

Lyndon Brook plays the staunch friend who has to break the news to Bader of his affliction and he handles his distasteful task with sympathetic understanding. Alexander Knox is quietly effective as the surgeon whose prompt amputation saves the pilot's life The two main femme roles of wife and nurse are sensitively played by Muriel Pavlow and Dorothy Alison. The supporting characters are in seasoned hands and the authentic personnel convincingly portrayed. *Clem.*

The Naked Hills

California's goldrush days set the scene for this routine program feature. It's lowercase entertainment and will fill out that end of regular dual bills.

Hollywood, July 17.

Allied Artists release of La Salle Production. Stars David Wayne; Keenan Wynn; James Barton, Marcia Henderson. Produced and directed by Josef Shaftel; asst. director, Raoul Pagel; screenplay by Josef Shaftel based on a story by Helen S. Bilkie. Camera, Frederick Gately; editor, Gene Fowler; music, composed and conducted by Herschel Burke Gilbert. Previewed July 16, '56. Running time, **73 MINS.**

Tracy Powell	David Wayne
Sam Wilkins	Keenan Wynn
Jimmo McCann	James Barton
Julie	Marcia Henderson
Willis Haver	Jim Backus
Bert Killan	Denver Pyle
Aggie	Myrna Dell
Baxter	Lewis Russell
Harold	Frank Fenton
Pitch Man	Fuzzy Knight
Counter Man	Jim Hayward
Billy (as a boy)	Chris Olsen
Billy (as a young man)	Steven Terrell

Joseph Saftel produced, directed, scripted this release from Helen S. Bilkie story as a La Salle Production for Allied Artists release. While occasionally handling an individual scene well, Saftel's guidance generally makes for repetitious footage in unfoldment of unreal characters. Viewer interest constantly wavers.

Cast talents are well-seasoned, but fail to inject more than regulation thesping into 1849 characters hit by gold fever. David Wayne is pivotal character, man who never shakes lust for gold, story following him on innumerable prospecting junkets into hills, back to town, where sharpies Keenan Wynn and Jim Backus always take over rich claims. Wayne came west young man, ages to 60 as episodic plot runs course, finding him still planning another trip into hills for elusive gold.

James Barton is colorful old partner during one of Wayne's expeditions, while Marcia Henderson is his not so patient wife who waits home, raising their son, during Wayne's long absences. Denver Pyle is the goldbug's first partner, turned merchant, who waits to catch Miss Henderson on rebound but never does. Other roles are of minor importance.

Photography in Pathecolor by Frederick Gately is good, other technical credits okay. Bob Russell, Herschel Burke Gilbert song, "Four Seasons" ineffectively done behind titles by Barton vocals, but as background score theme comes off satisfactorily. *Brog.*

Lo Scapolo
(The Bachelor)
(SPANISH-ITALIAN)

Rome, July 10.

CIE-INCOM release of a Film Costellazione-Aquila Film co-production. Stars Alberto Sordi; features Madeleine Fisher, Sandra Milo, Anna Marie Pancani, Fernando Fernan Gomez, Abbe Lane, Xavier Cugat. Directed by Antonio Pietrangeli. Screenplay, Pietrangeli, Continenza, Maccari, Scala, from story by Pietrangeli; camera, Giannindi Venanzo; music, Francesco Lavagnino; editor, Eraldo Da Roma. At Corso Cinema, Rome. Running time, **105 MINS.**

Entertaining and intelligent comedy, Berlin Fete entry, ranks well above the many others seen here this season. Alberto Sordi name and especially word-of-mouth should help this to very strong grosses in Italian runs. Local flavor somewhat hampers its export chances, and outlook abroad must be rated spotty.

Sordi has rarely been better or funnier than in this portrayal of the eternal bachelor whose exploits with the opposite sex are mostly imaginative and exaggerated by a mental defense mechanism. After several unhappy yet humorous adventures, he not too reluctantly succumbs to marriage as a promising institution. Tight scripting keeps tongue in cheek all the way, with only one slight letup in pace near closing. Direction by Antonio Pietrangeli holds Sordi down to a well-modulated performance, and gets top results from Madeleine Fischer, Sandra Milo, Anna Maria Pancani and Pina Bottin, the women in the bachelor's life. Abbe Lane, backed by Xavier Cugat and his orch, is tied nicely into the story via a series of nitery cha-cha numbers with Sordi, adding to marquee value.

Music by Francesco Lavagnino is a further plus value as is Gianni di Venanzo's lensing. Cutting by Eraldo Da Roma is unusually adroit, adding comic effects by fine timing. Other production values are good. *Hawk.*

Don Juan
(FRANCO-SPANISH; COLOR)

Paris, July 10.

Pathe release of Cyclope, DAMA production. Stars Fernandel; features, Carmen Sevilla, Erno Crisa, Jose Sepulveda, Armontel, Christiane Carere. Directed by John Berry. Screenplay, Maurice Clavel, Juan Bardem, Jean Manse, Jacques Bost, Berry; camera (Technicolor), Nicholas Hayer; editor, Marinette Cadix. At Normandie, Paris. Running time, **95 MINS.**

Well-mounted Fernandel opus looks to be the pic to follow on the heels of the successful "The Sheep With Five Legs." Given a slick color cover and possessing some good comedy and adventures, it shows the rubberfaced comedian to good advantage. This should shape well in special spots and is worth dubbing for secondary usage on the general market.

Fernandel plays the servant of Don Juan in this costumer and dons the mantel of the great lover to save him from a trap engineered by a plotting politeian. Then follows the many yocks as he slowly becomes the magnetic lover in the name and boots of the Don Juan myth.

John Berry has given this a good actioner mounting to make this an engaging film. Fernandel milks this for laughs and also puts a note of solidity in it during his metmorphosis by the true love of a gypsy dancer played engagingly by the beauteous Carmen Sevilla. Technicolor is fine and general production values bolster this new takeoff on Doni Juan. *Mosk.*

War-Scoured German Taste Hampers Film Biz

[NATIVE APPEAL STUFF NO-GOOD FOR EXPORT]

By FRED HIFT

Munich, July 10.

The German film industry, still in the throes of postwar changes, is rapidly moving towards centralization and, with it, solidification.

Emergence of the UFA as a vertical combination taking in production, distribution and exhibition, and the creation of the Bavaria Film-Kunst setup at the Geiselgasteig studios in Munich, both backed by the Deutsche Bank-consortium, will give the industry new shape and direction next year, and already has had an effect.

But, even with the crystallization of power, the problems that beset the German industry today are likely to remain for the immediate future. Roughly, they are:

(1) *The tastes and preferences of the German audiences, still suffering from an emotional hangover dating from the Nazi period and the loss of the war.*

(2) *Producer dependence on the distributors who, till now at least, have completely dominated the production picture and have shunned risks in an industry that must take risks to survive.*

(3) *Germany's current lack of a foreign market, which ties in with the two points mentioned above.*

(4) *The considerable competition in the German home market from imported product, not just American.*

Despite all its problems, the German film industry, which has grown without Government subsidies of any real consequence, today ranks among the healthiest in Europe, though not as to artistic quality where it trails Britain, France and Italy.

Watching Impact on Indies Of Prospective New 'Giants'

There is a feeling that, both economically and artistically, the creation of the UFA and the new Bavaria setups may change this inasmuch as more substantial financial resources will be available. This, in turn, implies a greater freedom to experiment and to get away from the strictly limiting dicta of distributors that are interested solely in recouping their investments out of the German market alone.

What the emergence of the UFA in the north and the Bavaria in the south—which already aren't seeing eye-to-eye on a number of things—will mean to the large number of German independents remains to be seen.

Since the war, with no one dominating force in production, the indies thrived. For example, Walter Koppel's Real Film in Hamburg not only owns modern studios, but also its own distribution system. Arthur C. Brauner's CCC Film turns out features for several distributors. Kurt Ulrich has clicked with "popular" pix at the UFA Templehof studios. In Munich, Guenther Stapenhorst has been lensing for his Carlton Film, and the big Gloria Film (Ilse Kubaschewski) not only distributes and finances pix, but also makes them on a limited scale.

It is a foregone conclusion that, when both UFA and the Bavaria hit their stride, the indies may be caught in something of a squeeze despite the protestations of the big companies that the indies are needed for the sake of creativity, much as they are in the U.S.

Men like Koppel and Stapenhorst freely admit that the creation of "giants," while not necessarily a bad thing for the presently splintered industry, may force some new alliances among the smaller fry. Stapenhorst, for instance, has cut back his production this year "to see how things shape up" and he admits that financing already has become more difficult for outfits like his own.

Reasoning is that the Deutsche Bank and others in that group are likely to want to put most of their eggs into a single basket, i.e. devote their strength to the UFA and the Bavaria. At the same time, it's pointed out that, for some considerable time, both outfits will be only too happy to finance indies, so that it's wholly concievable that a man like Ulrich, for instance, may soon be working for the UFA as well as for himself.

There is considerable talk, confirmed by men like Fred Uethecht, the Gloria press chief, that the Gloria may enter the UFA setup in some fashion, possibly via a tieup with the UFA theatres. UFA now owns 40 houses and controls another 20 or 30, and there are reports that it's angling for more. Gloria itself owns two showcase theatres in Munich. It was in the group that originally, and unsuccessfully, bid for the UFA studios, the other two bidders being Mosaik in Berlin and Walter Koppel's Real Film.

In the South, Bavaria has a 25% interest in another group of former UFA houses, but is considering selling it.

There is no question that concentration of production around the UFA and Bavaria poles will be beneficial to the German industry and will give it some new direction. Apart from everything else, these companies will be in a better position to fight for expanded export markets, and attract and develop the top talent.

'Forgetfulness' Clear Clue To Trite Story Range

One of the big problems at the moment in Germany is the "mood" of the audience. Producer after producer comes up with the identical observation: People don't want "good" pictures. They only want light, escapist entertainment, films dealing with the German past and the "Heimat" pictures whose material is rooted in the typically and somewhat heavyhanded German sense of humor and love of the soil.

Such pictures last year made a lot of money in the domestic market, and the cycle this year is extended to such a degree that even some of the distribs are beginning to fear that the public may tire of this type of limited entertainment.

The public's lack of interest in the topical is the despair of men like Friederich Luft, the top Berlin critic who writes for Die Welt and whose "tough" reviews frequently irritate the local producers. "Our slogan right now is 'mediocrity' in all arts," says Luft. "There is no really good explanation why so few valuable films are produced." Some say that if good films were only made in Germany, the audience would gladly accept them.

Others think the German public is still in something of a state of shock, and refuses to be brought face-to-face with the more unpleasant realities of past and present. The Germans, individually, are hesitant to discuss the Nazi regime and the persecution of the Jews; again and again one is told: "Let's forget the past. We have suffered enough."

Notorious Individuals Not Blamed for Behavior

Inevitably, the German reaction is one of surprise when the foreign visitor exhibits memory traces that lead back to prewar days, or if he discusses some German personalities in the light of their past affiliations and activities. For instance, the average German film exec sees nothing wrong in employing men with a virulent Nazi record.

Frederick Mainz of Fama Film, one of the most able of the German indies, has signed Ernst von Salomon to be one of the writers on his upcoming "On Orders from Canaris." Salomon went to prison for complicity in the von Rathenau murder, later was an enthusiastic Nazi, and in postwar days wrote the blindly anti-American "The Questionnaire." He authored "08/15," one of the most successful German pix since the war.

In the beginning, there were some objections to Veit Harlan, who made the notorious "Jew Suess," but Germans hardly tilt an eyebrow at Republic Pictures plan to release a combo of two Harlan pix in the U. S.

Unlike the Italians, the Germans in the postwar days seemed to walk the earth in a daze, working harder than probably any other country in Europe to rebuild their devastated cities, but finding no time for creativity in the fields of art. There have been precious few worthwhile novels or plays written, and the motion picture reflects this spiritual void.

There have been exceptions. "Canaris" and "The Devil's General," for instance, both dealing with the Nazi period, were huge successes. So was "08/15" (parts one and two). But on the whole, the features which make money are the ones clear of problems, like "Charley's Aunt." When Helmut Kautner, Germany's most important director, made "Himmel Ohne Sterne," it failed to catch on, as did "Kinder Muetter und ein General."

Financiers Fully Informed On Curious Mood of Public

The German distribs, who hold the pursestrings, are sharply aware of all this, and since they may finance a film up to 80% or 85%, they are the ones to dictate content and form and casts. Thus the producer who may want to take a chance on something a little different finds himself blocked by the economic considerations which exclude any projected returns from the foreign market. Films must recoup mostly from the domestic market, therefore—argue the distribs—they must be "safe."

Come next year, the Export-Union, in which most producers are represented and which promotes German films abroad, expects a 500,000 mark ($125,000) grant from the government which, as governments go in Europe, has shown little interest in the larger problems of the German industry. With this money, the German filmmen expect to become more ambitious in their foreign expansion which, many of them feel, should aim primarily to the East.

The big companies, like UFA and Bavaria, are already thinking of their own export offices. Bavaria may go its own way, while UFA might either do likewise or tie up with the Transocean Export outfit. Domestically, the UFA product goes via Herzog Film, formerly owned by Herbert Tischendorf who now looms as one of the top men in the new UFA.

Tischendorf is one of those who stresses that the fears—foreign and domestic—of a new, big UFA monopoly as in days of old are groundless inasmuch as the UFA won't produce more than around 15 a year, and starts from modest beginnings, probably only two in 1957. That, of course, is hardly enough to justify any largescale efforts abroad for the moment.

At the Bavaria in Munich, headman Wolf Schwarz also points out that the growth of his company must be slow and deliberate, taking in all elements of the industry, notably the indies.

What most concerns the German producers and distribs at the moment is the competition from imported films, primarily the Hollywood product which runs to around 220 features a year. While they may differ on method, the producers agree to a man that the situation requires remedy, with one group plugging for Government action and the other for stricter self-limitation on the part of the Americans.

The Germans say that their market with a little more than 5,000 theatres, is too small to absorb some 500 feature pix a year. The Americans reply that, in a free market, all films find their own level.

Also strengthening the American argument is the fact that both the number of theatres and attendance in Germany are on the increase in most cities. In Braunschweig, for instance, attendance is up 16%; in Bremen 14% and in Bielefeld 15%. Yet, in Cologne, it dropped 12% this year, an exceptional situation. There are new theatres going up in virtually every city. Dortmund got nine new ones in one year, Frankfurt six. Metro is insuring itself outlets via a building program all over Germany.

Actually, the German product, hugely popular in the provinces, does get something like 50% of the local b.o. and even a higher percentage of screentime. But, argue the Germans, where they used to get a three and fourweek run out of a given film, the oversupply of product today makes it impossible to get full value out of a picture, with exhibs pushing it out fast to make room for other product. (Between 20%-25% of the average negative cost of the German product is said to be lost, increasing the desire for "protection.")

What seems to be happening is that the Germans, eager for exports, are making reciprocal deals with their neighbors, which actually foster rather large imports. These imports are necessary if the Germans are to get their films shown abroad. The only country where reciprocity doesn't work is the U. S. And so the Germans are training their guns on the Hollywood pix.

There is something to be said for the German argument that quite a few of the American imports either don't break even in the German market, or just manage to do so. The cost of importing a film is fairly high since it has to be dubbed into German. Fred Gronich, the active and well-liked Motion Picture Export Assn. rep in Germany, is currently studying that situation and the Germans can expect a reply to their argument that there is an oversupply of product.

The Germans say that this oversupply may eventually affect attendance, and they maintain that, in a country where the average person goes to the theatre only 14 times a year, the margin is awfully slim and doesn't allow taking any chances. Real Film's Koppel particularly takes the position that, unless something is done about the situation, the German industry is confronted with a huge crisis. "It's incredible that the Americans can't see this," he says. Nor, on the other hand, does he appreciate the problems of the Americans should they decide to trim imports. Question then looms: "Who'll give up what?

Meanwhile, however, this reporter—on a tour of the major German production centres—got the impression of growing vitality, of an industry striving to overcome a host of problems dating to the days when it lay destroyed in the ruins and, later, when it was allowed to grow only in the direction indicated by the Allies.

It would, perhaps, be foolhardy to maintain that the Americans are liked in Western Germany today. If anything, they are resented for a combination of reasons ranging from the anger of the defeated to the envy of a once-great people still clinging desperately to a long-cherished memory of culture. But the west German has caught something of the "American spirit" in his business dealings and his daily life. He is ambitious and, possbily more than his European contemporaries, imaginative. He has achieved an "industrial miracle" (although he prefers to forget the American dollars that made it possible.)

There are many in the German film industry today who sincerely want to see it grow without Government interference, even though the cry for "protectionism" is growing louder by the day. There is knowledge among the film people that the industry that grew from the ashes is in for considerable change and that something of a new order will endanger the position of many of the smaller producers. Yet there is also a certainty that the days of great monopoly are not likely to occur again, that a lesson has been learned—perhaps reluctantly—from the Americans.

Europe's But—Crazy Ideas

[ABOUT U.S. PICTURE INDUSTRY]

(On several previous occasions VARIETY *has accorded feature-prominence to the theme here repeated: the failure of Europe film men—and European journalists—to understand the way the film industry of the United States is organized, where and how power operates and money is administered. Europeans persist in assuming that the Federal Government or the Motion Picture Producers Assn. have "control"—which is simply not a fact. That the Eric Johnston office might do a more comprehensive job of "educating" Europeans about American realities is sometimes heard; but on the other hand it is also suspected that the Europeans prefer to remain ignorant and find it convenient, to their own legislative propaganda in home parliaments, to foster phoney simplicities.—Ed.)*

Here is a run-down of most common false ideas which European execs, some of whom have visited the U. S. on several occasions and, by all rules of the book, should know better, continue to express:

(1) The American industry stands as a solid wall between the foreign picture and the public.

(2) The ideal fate for any foreign lingualer—good or bad—is to be handled by the major companies.

(3) Divorcement is more or less a sham, and the distributor-theatre ties are as strong as ever.

(4) The Americans are totally disinterested in Europe's local production and intent only to capture markets for themselves.

(5) One foreign "hit" in the U. S. can establish that nation's entire industry's product.

(6) The American public would gladly accept dubbed pictures if only they were released to the theatres.

(7) Money is no object with the U. S. companies.

(8) Picture content is "dictated" by women's groups who wield great influence.

'Dolphin' In 55M News to 20th H.O.

Link in the East-West liaison chain of 20th-Fox seemed to be missing this week as the home-office received "with surprise" a Coast statement that the upcoming "Boy on a Dolphin" would be roadshown in 55m CinemaScope.

Sales department said the plan was new to it, and so did the technical division. In any case, "Dolphin" wouldn't be ready for showing until well into next year since it doesn't even go into production until mid-August.

Question is being raised in N. Y. whether a 55m roadshow would produce quality to justify the expense. Also, noted one 20th exec candidly, it's doubtful that many exhibitors would go for the additional cost.

Earl I. Sponable, 20th research director and the man who'd have to arrange all the technical details, said the Coast story was the first he'd heard of the plan to exhibit 55m prints. 20th, on several pix, has been shooting on 55m negative, but the prints were reduced to 35m for exhibition.

Sponable commented that, should there be a decision to roadshow "Boy on a Dolphin" in 55m, "this would add somewhat to the quality of the picture. "But," he added, "it would mean really dressing up the house, with special sound presentation, etc." He pointed to the example of "Oklahoma" at the Rivoli.

Opinion in N. Y. was that a decision to show 55m C'Scope prints certainly wouldn't be taken without the okay of Spyros P. Skouras, 20th prexy, who's out of the country; and that, had he made such a decision earlier, it'd be known at the homeoffice.

B.O. Upbeat Heartens Mpls. Exhibs; 'King' Record $12,000, 'Moby' Great 24G, 'Feeling' Rousing 7G for 2nd

Minneapolis, July 17.

Sensational boxoffice comebaek in Twin Cities (this key and St. Paul) and throughout territory in the past three weeks has lifted to great heights the spirits of exhibitors who were despondent because of a previous stretch of bad theatre biz. It's not only such big grossers as "Trapeze," "King and I" and "Moby Dick" which have been drawing fihe grosses but many other pix have helped to re-vitalize the entire b.o. picture.

There are only three Loop newcomers currently here, but two of them stack up as boxoffice giants. In consequence, along with holdovers' strength, downtown deluxers bid fair to garner one of biggest recent takes. "King and I" is huge at 400-seat World. "Moby Dick" shapes great at the much larger Radio City. "Johnny Concho" looks okay at Orpheum. "Cinerama Holiday" and "Trapeze," in their 51st and third weeks are in the big money and three other holdovers, "That Certain Feeling," "Great Locomotive Chase" and "Fastest Gun Alive," winding up second cantos, also loom fancy.

Estimates for This Week

Century (S-W) (1,150, $1.75-$2.65—"Cinerama Holiday" (Indie) (51st wk). There are only four more weeks to go here with this and final weeks are bringing sensational biz. Terrific $20,000. Last week, $18.000.

Gopher (Berger) (1.000; 85-$1)—"Fastest Gun Alive" (M-G) (2d wk). Has exceeded hopes, but departs. Okay $4,000. Last week, $7.600.

Lyric (Par) (1,000; 85-$1)—"Trapeze" (UA) (m.o.). Here after two smash Radio City weeks and still hotsy at $7,000. Last week, "Whispering Smith" (Par) and "Streets of Laredo" (Par) reissues), $4,500.

Radio City (Par) (4.100; 85-$1)—"Moby Dick" (WB). Praise galore for this one. Wow $24,000. Last week, "Trapeze" (UA) (2d wk), $12.500.

RKO-Orpheum (RKO) (2,800; 75-$1)—"Johnny Concho" (UA). Well-liked Western has advantage of Frank Sinatra in his first cowboy role. Fair $7.000. Last week, "Great Locomotive Chase" (BV), $9.200.

RKO-Pan (RKO) (1,650; 75-$1)—"Great Locomotive Chase" (BV) (m.o.). Neat $5.000. Last week. "The Searchers" (WB) (6th wk), $4,000.

State (Par) (2,300; 85-$1)—"That Certain Feeling" (Par) (2d wk). Hope a fave here. Virile $7,-000. Last week, $9,500.

World (Mann) (400; 85-$1.25)—"King and I" (20th). Boosted admissions unlikely to keep 'em from seeing this pic. Likely to break house record, at huge $12,000, amazing for bandbox house. Last week, "Catered Affair" (M-G) (2d wk), $3,000 at 75-$1.

'Saucers' Giant $19,000 In Hub; 'Trapeze' 26G, 'Moby' Hot 20G in 3d

Boston, July 17.

Biz still below expectations as summer heat drives crowds out of town. Department store Sat. closings is having disastrous effect on boxoffice. Three new pix are shaping mild to good. "Congo Crossing" at Keith Memorial is okay. "Santiago" at Paramount and Fenway is in like category while "Make Me Offer" at the Exeter shapes good. Big pictures holding over are "Trapeze" at the State and Orpheum, "King and I" at Metropolitan and "Moby Dick" at the Astor. "Earth vs. Flying Saucers" is terrific at the Pilgrim opening round, being far ahead of original estimate.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.50) — "Moby Dick" (WB) (3d wk). Hot $20,000. Last week, $24,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"One Summer of Happiness" (Times) (2d wk). Socko $17,000. Last week, $22,000 for new house record.

Cinerama (Cinerama Productions) (1,254; $1.20-$2.85) — "Cinerama Holiday" (Indie) (47th wk). Stout $14,000. Last week, $13,000.

Exeter (Indie) (1,200; 60-$1) — "Make Me Offer" (Indie) and "Angel Who Pawned Her Harp" (Indie). Fancy $7,000. Last week,

(Continued on page 16)

Broadway Grosses

Estimated Total Gross
This week $605,700
(Based on 23 theatres)
Last Year $575,900
(Based on 21 theatres)

'Moby' Terrific $28,000 in Prov.

Providence, July 17.

"Moby Dick" is getting the heavy play currently here with many spots enjoying healthy weeks. Still neat in third State round is "Trapeze." Strand looks fancy with "Earth Vs. Flying Saucers." RKO Albee is trailing with "Outside the Law," rated mild.

Estimates for This Week

Albee (RKO) (2,200; 50-85)—"Outside the Law" (U) and "Werewolf" (Col). Mild $5,000. Last week, "Congo Crossing" (U) and "Rawhide Years" (U), $7,000.

Majestic (Fay) (2,200; 70-$1)—"Moby Dick" (WB). Terrific $28,000. Last week, "Santiago" (WB) and "Magic Fire" (WB), $7,000.

State (Loew) (3,200; 75-$1)—"Trapeze" (UA) (3d wk). Neat $9,500. Second was $15,500.

Strand (Silverman) (2,200; 50-85) —"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col). Happy $9,-000 or over. Last week, "Certain Feeling" (Par), $8,500.

'ALICE' OKAY $20,000, TORONTO; 'CONGO' 15G

Toronto, July 17.

Biz is generally good, with "The Proud Ones" leading the newcomers with a nice take. Reissue of "Wizard of Oz" in two houses shapes hep. Booking of "A Town Like Alice" at five Arthur Rank houses is fair but the obscure title is hurting. "Trapeze" is topping the city, with "Man Who Knew Too Much" close behind, both in third stanzas. "Congo Crossing" looms nice.

Estimates for This Week

Christie, Hyland (Odeon) (877; 1,357; 75-$1)—"Alligator Daisy" (Rank) (2d wk). Light $5,000. Last week, $7,500.

Circle, Towne (Taylor) (750; 693; 60-$1)—"Song of South" (BV) (reissue) (2d. wk). Nice $6,500. Last week, $8,000.

Colony, Danforth, Fairlawn, Humber, Odeon (Odeon) (839; 1,351; 1,165; 1,204; 2.318; 60-$1)—"Town Like Alice" (Rank). Okay $20,000. Last week, "Storm Over Nile" (Col), $16,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,054; 995; 694; 696; 994; 40-75)—"Congo Crossing" (U) and "Outside the Law" (U). Nice $15,000. Last week, "First Texan" (AA) and "Magnificent Roughnecks" (AA), $14,000.

Eglinton, University (FF) (1,080; 1,556; 60-$1)—"Wizard of Oz" (M-G) (reissue). Fine $12,000. Last

(Continued on page 16)

Cleve. Likes 'Somebody' 16G; 'Moby' Wow 30G

Cleveland, July 17.

Standout here this session is "Moby Dick," with a mighty take at the Allen, with standees first two days. It will come close to "Caine Mutiny" opening-week mark for house. "King and I" also shapes great in second stanza at Hipp. However, a pleasing surprise is the nifty total being racked up by "Somebody Up There Likes Me" at the State.

Estimates for This Week

Allen (Stanley) (3,000; $1-$1.25) —"Moby Dick" (WB). Great $30,-000. Last week, "Santiago" (WB), $12,000.

Hipp (Telem't) (3,700; $1-$1.25) — "King and I" (20th) (2d wk). Great $23,000. Last week, $31,000.

Ohio (Loew) (1,244; 70-90) — "Certain Feeling" (Par) (m.o.). Good $6,000. Last week, "Killing" (UA) and "Nightmare" (UA), $5,000.

Palace (RKO) (3,285; 70-$1) — "23 Paces" (20th) and "Massacre" (20th). Fair $8,000. Last week, "Great Locomotive Chase" (BV), $11,000.

State (Loew) (3,500; 70-90) — "Somebody Up There Likes Me" (M-G). Smooth $16,000. Last week, "Certain Feeling" (Par), $12,000.

Stillman (Loew) (2,700; 70-90)— "Trapeze" (UA) (m.o.). Third downtown lap looks like hefty $12,-000. Last week, $15,000.

'Concho' Lively $19,000, Det.; 'Feeling' Fairish 18G, 'Somebody' $15,000

Detroit, July 17.

An unexciting week is in prospect for downtown houses here. "That Certain Feeling" shapes fair at the Michigan. However, "Johnny Concho" looks nice at the Palms. "Somebody Up There Likes Me" is good at the Adams. "First Texan" shapes slow at the Broadway-Capitol. Holdovers continuing strong are "King and I" in second round at the Fox, "Trapeze" in third swing at the Madison, and "Cinerama Holiday" in 75th trip at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "King and I" (20th) (2d wk). Good $27,800 or near. Last week, $40,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"That Certain Feeling" (Par) and "Naked Hills" (AA). Fair $18,000. Last week, "While City Sleeps" (RKO) and "Navy Wife" (AA), $15,000.

Palms (UD) (2,961; $1-$1.25)—"Johnny Concho" (UA) and "Emergency Hospital" (UA). Fine $19,-000. Last week, "Santiago" (WB) and "Female Jungle" (Indie), $17,000.

Madison (UD) (1,900; $1-$1.25)—"Trapeze" (UA) (3d wk). Big $22,-000. Last week, $27,000.

Broadway-Capitol (UD) (3,500; $1-$1,25)—"First Texan" (AA) and "King of Coral Sea" (AA). Slow $12,000. Last week, "Animal World" (WB) and "Wild Dakotas" (Indie), $18,000.

United Artists (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (22d wk). Down to $12,800. Last week, $14,500.

Adams (Balaban) (1,700; $1-$1.25) —"Somebody Up There Likes Me" (M-G). Good $15,000. Last week, "Bhowani Junction" (M-G) (3d wk), $7,500.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (75th wk). Good $19,000. Last week, $19,400.

'King' Mighty $40,000, Philly; 'Moby' Hot 29G, 'Duchin' Smooth 18G, H.O.s

Philadelphia, July 17.

Biz at firstruns here this stanza is off with only three holdovers and one newcomer making much of a showing. "King and I" is outstanding with a mighty week in prospect at the Fox. "Eddy Duchin Story" looks to hang up the best showing of holdovers with a great take in third Randolph round. "Moby Dick" still is pulling very well in second round at the Stanley.

"Proud and Profane" still is in chips on its second Stanton stanza. "Trapeze" is rated great in third week at bandbox Trans-Lux. Veterans of Foreign Wars convention here seemed to hurt rather than help biz at the deluxers.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.40) — "Bhowani Junction" (M-G) (2d wk). Good $10,500. Last week, $15,000.

Boyd (SW) (1,430; $1.25-$2.60)— "Seven Wonders World" (Indie) (12th wk). Fancy $19,000 or near. Last week, $23,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Creeping Unknown" (UA) and "Black Sleep" (UA). Fairish $9,000. Last week "Santiago" (WB), same.

Fox (20th) (2,250; 75)—"King and I" (20th). Mighty $40,000. Last week, "Proud Ones" (20th) (2d wk), $10,000.

Green Hill (Serena) (750; 75-$1.25) (Closed on Sundays) — "Ladykillers" (Cont) (12th wk). Big $3.500. Last week, $4,300.

Mastbaum (SW) (4,370; 99-$1.49) —"Catered Affair" (M-G) (2d wk). Mild $10,000. Last week, $20,000 in 5 days.

Midtown (Goldman) (1,000; 99-$1.49) — "Certain Feeling" (Par) (3d wk). Down to $7.000. Last week, $15,000.

Randolph (Goldman) (2,250; 99-$1.49) — "Eddy Duchin" (Col) (3d wk). Big $18,000. Last week, $23,000.

Stanley (SW) (2,900; 99-$1.49) — "Moby Diek" (WB) (2d wk). Smash $29,000. Last week, $44,000.

Stanton (SW) (1,483; 99-$1.35) — "Proud and Profane" (Par) (2d wk). Fancy $13,000 or near. Last week, $21,000.

Trans-Lux (T-L) (500; 99-$1.80)— "Trapeze" (UA) (3d wk). Great $15,000. Last week, $20,000.

Viking (Sley) (1,000; 75-$1.49)— "Kiss Before Dying" (UA). Okay $9,000. Last week, "Man in Gray Flanned Suit" (20th) (12th wk), $7.200.

World (Pathe) (604; 99-$1.49) — "My Seven Little Sins" (Indie). Passable $3,000. Last week, "Last Ten Days" (Col) (3d wk), $3,500.

Key City Grosses

Estimated Total Gross
This Week $2,926,800
(Based on 22 cities and 229 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,880,900
(Based on 23 cities and 213 theatres.)

'Moby' Boffo 35G Frisco; 'King' 24G

San Francisco, July 17.

Big news here in current round is boffo showing made by "Moby Dick" at the St. Francis where it is standout newcomer and easily pacing all other product. "King and I" still is lofty in third Fox week while "Trapeze" is rated great in third round at United Artists. "Somebody Up There Likes Me" continues fast in second Warfield week.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1) —"Great Locomotive Chase" (BV) and "Spy Chasers" (AA) (2d wk). Good $11,000. Last week, $16,000.

Fox (FWC) (4,651; $1.25-$1.50)— "King and I" (20th) (3d wk). Big $24,000 or near. Last week, $30,000.

Warfield (Loew) (2,656; 65-90)— "Somebody Up There Likes Me" (M-G) (2d wk). Fast $12.000. Last week, $20,000.

Paramount (Par) (2,646; 90-$1)— "Safari" (Col) and "Female Jungle" (Indie). Mild $15,000 in 9 days. Last week, "Certain Feeling" (Par) (2d wk), $5,000 for three days.

St. Francis (Par) (1,400; $1-$1.25) —"Moby Dick" (WB). Powerhouse $55,000, unbelievable for this house. Last week, "Santiago" (WB) (2d wk), $9,000.

Orpheum (Cinerama Theater Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (50th wk). Big $17,800. Last week, $18,500.

United Artists (No. Coast) (1,207; 70-$1) — "Trapeze" (UA) (3d wk). Great $15,000. Last week, $21,000.

Stagedoor (A-R) (440; $1.25-$1.50) — "Invitation To Dance" (M-G) (4th wk). Oke $3,000. Last week, $3,800.

Larkin (Rosener) (400; $1)—"Too Bad She's Bad" (Indie) (3d wk). Good $2.500. Last week, $2,800.

Clay (Rosener) (400; $1)—"Adorable Creatures" (Indie) (2d wk). Oke $3,200. Last week, $3,600.

Vogue (S.F. Theatres) (377; $1) —"Lovers and Lollipops" (Indie). Fair $2,200. Last week, "Woman of Rome" (Indie) (3d wk), $1.600.

Bridge (Schwarz) (396; $1-$1.25) — "Ladykillers" (Cont) (4th wk). Good $3,000. Last week, $3,200.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (21st wk). Hot $18,700. Last week, $21,300.

Rio (Schwarz) (397; $1)—"Ladykillers" (Cont) (4th wk). Good $2,500. Last week, $2,900.

H.O.s Help Port.; 'King' Great 15G, 'Duchin' 7G

Portland, Ore., July 17.

Town is loaded with holdovers currently, but nearly all are big. Ace newcomer is "Rawhide Years," rated stout at Broadway. "King and I" is top holdover still being great in third round at the Fox. "Ladykillers" also is smash in second Guild frame. "Eddy Duchin Story" looks nice in nice Orpheum week.

Estimates for This Week

Broadway (Parker) (1,875; 90-$1.25)—"Rawhide Years" (U) and "Congo Crossing" (U). Tall $8,000. Last week, "Santiago" (WB) and "Vanishing American" (U), $8,200.

Fox (Evergreen) (1,536; $1-$1.50) —"King and I" (20th) (3d wk). Sock $15,000. Holds. Last week, $15,700.

Guild (Indie) (400; $1.25) — "Ladykillers" (Cont) (2d wk). Socko $4,500. Last week, $4,800.

Liberty (Hamrick) (1,890; 90-$1.25) — "Francis In Haunted House" (U) and "Terror of Mau Mau" (Indie). Modest $5,500. Last week, "Locomotive Chase" (BV) (2d wk-5 days), $4,000.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Eddy Duchin Story" (Col) (2d wk). Fine $7,000. Last week, $9.300.

Paramount (Port-Par) (3,400; 90-$1.25)—"Trapeze" (UA) (3d wk). Okay $8,000. Last week, $9,400.

'King' Colossal $22,000 In Balto; 'Gun' $10,000; 'Moby' Smash 16G, 2d

Baltimore, July 17.

New product continues to hypo film grosses here this week. "The King And I" is smash at the 1,600-seat New. "Fastest Gun Alive" looks okay at the Hipp. Second week of "Moby Dick" is big at the Stanley. "Trapeze" is holding socko in third round at the Century.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"Trapeze" (UA) (3d wk). Still lofty at $12,000 after $15,000 in second.

Cinema (Schwaber) (460; 50-$1) —"Dance, Little Lady" (Indie). Fairish $3,500. Last week, "Naked Night" (Indie) (3d wk), $2,000.

Film Centre (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna) 20th wk). Okay $11,000 after $11,-500 in 19th stanza.

Five West (Schwaber) (460; 50-$1)—"Ladykillers" (Col) (8th wk). Still potent at $3,000, same as last week.

Hippodrome (Rappaport) (2,100; 50-$1)—"Fastest Gun Alive" (M-G). Okay $10,000. Last week, "Great Locomotive Chase" (BV) (3d wk), $5,000.

Mayfair (Hicks) (980; 20-70)— "Great Day In Morning" (RKO). Mild $3,500. Last week, "Toy Tiger" (U), $3,500.

New (Fruchtman) (1,600; 50-$1.25)—"King And I" (20th). Sockeroo $22,000, but some thought it would be higher. Last week, "Certain Feeling" (Par) (2d wk), $5,000.

Playhouse (Schwaber) (410; 50-$1)—"Adorable Creatures" (Indie) (7th wk). Modest $2,000 following $2,500 in sixth.

Stanley (WB) (3,200; 30-$1.25)— "Moby Dick" (WB) (2d wk). Giant $16,000 after $25,000 opener.

Town (Rappaport) (1,400; 50-$1) —"Autumn Leaves" (Col). Starts tomorrow (Wed.). Second week of "Catered Affair" (M-G) was nice $6,000.

'Duchin' Wham $16,000, Cincy Ace; 'King' Smash 25G, 'Somebody' 12G

Cincinnati, July 17.

Main line cinemas are in for a midsummer harvest this week. "King and I" has the flagship Albee in line for Cincy's best take in a long period of time. The smaller Grand looms big with "Somebody Up There Likes Me." Keith's shapes boffo with "Eddy Duchin Story." Moveover of "Trapeze" is still lofty at the Palace. Heavy traffic to Capitol warranted addition of a Monday matinee showing of "Seven Wonders of World."

Estimates for This Week

Albee (RKO) (3,100; 84-$1.50) — "King and I" (20th). Smash $25,-000. Town tops for a long stretch here. Holds. Last week, "Trapeze" (UA) (2d wk), at 84-$1.25 scale, $16,000.

Capitol (Ohio Cinerama Corp) (1,376; $1.20-$2.65)—"Seven Wonders" (Indie) 6th wk). Holding to level of last week's atomic $31,500. Monday matinee added for 15th weekly showing to take care of biz building. This point of engagement ahead of similar stages for first two Cinerama editions.

Grand (RKO) (1,400; 75-$1) — "Somebody Up There Likes Me" (M-G). Big $12,000. Last week, "Fastest Gun Alive" (M-G), $13,-000 in 8 days.

Keith's (Shor) (1,500; 75-$1.25)— "Eddy Duchin Story" (Col). Boff $16,000. Holds indef. Last week, "That Certain Feeling" (Par) (2d wk), $7,800.

Palace (RKO) (2,600; 84-$1.25)— "Trapeze" (UA) (m.o.). Strong third downtown week, great $10,-500. Last week, "Great Locomotive Chase" (BV), $12,500 at $1.25 scale.

NEW PIX SPARK CHI UPSWING

L.A. Big Despite H.O.s; 'Moby' Bangup $46,000 in 2d, 'Leaves' Fairish 16G, 'Godzilla' Good 25G, 'King' 33G, 3d

Los Angeles, July 17.

Holdovers and extended-runs dominate the firstrun scene here in current frame, but over-all grossing outlook remains good despite several soft spots. Good $25,000 is seen for "Godzilla" in four theatres although playing also in 11 nabes and seven ozoners in this area to stout biz.

"Autumn Leaves" shapes fair $16,000 in three locations. "Great Day in Morning" is only slim $8,500 in two spots.

Second stanza of "Moby Dick" shapes nifty $46,000 in three sites. "King and I" is still great with $33,000 for third round at the Chinese. "Eddy Duchin Story" looms smooth $13,500 in third week at Warner Beverly. Both are showcase dates.

Estimates for This Week

Hillstreet, New Fox, El Rey (RKO-FWC) (2,752; 965; 861; 80-$1.50)—"Autumn Leaves" (Col) and "Gilda" (Col) (reissue). Fair $16,000. Last week, "Toy Tiger" (U) and "Rawhide Years" (U), $12,400, plus $51,600 in 2 nabes, 8 drive-ins.

Warner Downtown, Hawaii (SW-G&S) (1,757; 1,106; 80-$1.25)—"Great Day in Morning", (RKO) and "Roaring Timber" (Indie) (reissue). Slim $8,500. Last week, "Safari" (Col) and "Storm Over Nile" (Col) (2d wk), $7,600.

Los Angeles, Vogue, Ritz, Loyola (FWC) (2,097; 885; 1,363; 1,248; 90-$1.50)—"Godzilla" (Indie) and "Strange Adventure" (Rep). Good $25,000. Last week, "Sixth June" (20th) and "Abdullah's Harem" (20th) (8 days), $15,900.

Holly Paramount (F&M) (1,430; $1-$1.50)—"Certain Feeling" (Par) (2d wk). Medium $9,500. Last week, $12,400.

Downtown Paramount, Pantages, Wilturn (ABPT-RKO-SW) (3,300; 2,812; 2,344; $1-$1.75)—"Moby Dick" (WB) (2d wk). Nifty $46,000. Last week, $68,300.

State, Hollywood, Uptown (UATC-FWC) (2,404; 756; 1,715; 90-$1.50) — "Santiago" (WB) (2d wk), with 2d run pix. Light $11,000. Last week, $19,000.

Orpheum, Iris (Metropolitan) (816; 80-$1.25)—"Man Knew Too Much" (Par) (2d wk), with 2d run pix. Okay $10,500. Last week, $15,100, plus $63,800 in 3 nabes, 5 ozoners.

Chinese (FWC) (1,908; $1.25-$2.40)—"King and I" (20th) (3d wk). Great $33,000. Last week, $33,900.

Warner Beverly (SW) (1,612; $1-$1.75)—"Duchin Story" (Col) (3d wk). Smooth $13,500. Last week, $14,900.

Fox Beverly (FWC) (1,334; 90-$1.50) — "Locomotive Chase" (BV) (4th wk). Mild $4,500. Last week, $4,900.

Four Star (UATC) (868; 90-$1.50) — "Proud and Profane" (Par) (5th wk). Snappy $7,000. Last week, $6,500.

Fine Arts (FWC) (631; $1.25-$1.75)—"Fantasia" (BV) (reissue) (6th wk). Sturdy $5,000. Last week, $5,000.

Fox Wilshire (FWC) (2,296; $1-$1.75)—"Trapeze" (UA) (7th wk). Smart $13,000. Last week, $13,500.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (35th wk at Egyptian, 30th wk at U.A.). Steady $18,500. Last week, $18,600.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (36th wk). Started current stanza Sunday (15) after fancy $31,700 last week.

Shutter Frisco's El Capitan

San Francisco, July 17.

Fox West Coast closes down a 2,548-seat neighborhood house, the El Capitan, tonight, by failing to renew its lease.

The 28-year-old theatre, in Frisco's populous Mission District, is second film house to close in the block. First house, shut several years ago, was Nasser Brothers' Tower.

El Capitan at one time had a vaudeville policy. Fox West Coast has operated house since before World War II.

'Gun' Bright $15,000 In Denver; 'King' 18G, 3d

Denver, July 17.

Biz still is amazingly good here despite plethora of holdovers and longruns. Ace newcomer appears to be "Fastest Gun Alive," with a solid session at Orpheum. However, biggest coin is going to "King and I" which is in its third round at the Centre. "Eddy Duchin Story" also is fast at the Denver in second week while "Trapeze" is very solid in third Paramount frame.

Estimates for This Week

Aladdin (Fox) (1,400; 75-$1)—"Zanzabuku" (Rep). Fair $2,000. Last week, on subsequent-run.

Centre (Fox) (1,247; 70-$1.25)—"King and I" (20th) (3d wk). Big $18,000. Stays. Last week, $23,000.

Denham (Cockrill) (1,750; 60-$1)—"Certain Feeling" (Par) (3d wk). Fair $7,000. Last week, $8,000.

Denver (Fox) (2,525; 60-$1)—"Eddy Duchin Story" (Col) and "Uranium Boom" (Col) (2d wk). Fast $12,000. Last week, $20,000.

Esquire (Fox) (742; 75-$1)—"Naked Night" (Indie). Good $3,000. Holds. Last week, "Kid for Two Farthings" (Indie), $2,000.

Orpheum (RKO) (2,600; 60-$1)—"Fastest Gun Alive" (M-G) and "Wiretapper" (Cont). Fine $15,000. Last week, "Locomotive Chase" (BV) and "Bobby Ware Missing" (AA), $10,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Trapeze" (UA) (3d wk). Solid $10,500. Last week, $15,000.

'King' Giant $18,000 In K.C.; 'Concho' Lusty 6G, 'Trapeze' Slick 7G, 3d

Kansas City, July 17.

"King and I," playing the Uptown solo, is one of strongest contenders here in recent weeks. Fox Midwest broke up its usual four theatre hookup to plant this one in the Uptown where it is hitting high figures and looks to stay several rounds. "Rawhide Years" in remaining Fox Midwest houses, Tower, Fairway and Granada, is yielding modest returns. "Johnny Concho" is showing some strength at the Roxy, and holds. "Trapeze" is strong in third week at Midland.

Estimates for This Week

Glen (Dickinson) (700; 75-$1)—"Naked Night" (Times) (4th wk). So-so $1,000. Last week, same.

Kimo (Dickinson) (504; 75-$1)—"Samurai" (FA). Mild $1,500. Holds. Last week, "Sins of Borgias" (Indie) (2d wk), $900.

Midland (Loew) (3,500; 75-$1)—"Trapeze" (UA) (3d wk). Lively $7,000 or near. Last week, $9,000.

Missouri (SW) (1,194; $1.20-$2)—"This Is Cinerama" (Indie) (5th wk). Dandy $17,000. Last week, headed for strong money but wound up with $17,200 as power failure Thursday night caused a cancellation.

Paramount (United Par) (1,900; 75-$1)—"Certain Feeling" (Par) (2d wk). Light $6,000. Last week, $9,000.

Roxy (Durwood) (879; 75-$1)—"Johnny Concho" (UA). Smooth $6,000 or near. Last week, "Santiago" (WB) (2d wk), $3,500.

Tower, Fairway, Granada (Fox Midwest) (2,100, 700, 1,217; 65-85)—"Rawhide Years" (U) and "King Coral Sea" (U). Modest $9,000. Last week, with Uptown, "Great Locomotive Chase" (BV) and "Jail Busters" at Tower and Granada, $14,000.

Uptown (Fox Midwest) (2,043; 85-$1.25)—"King and I" (20th). Terrific $20,000. Stays on.

Vogue (Golden) (550; 75-$1)—"Night My Number Came Up" (Cont) (2d wk). Fairish $1,000. Last week, $1,500.

'MOBY,' 'CONCHO,' 'GUN' SET PACE

Chicago, July 17.

Chi firstrun biz is hitting a lusty stride on the comeback trail this frame, with a raft of openers sparking the upbeat.

"Moby Dick" shapes a smash $60,000 at the Chicago in opener. "Johnny Concho" and "Storm Fear" combo looks lusty $25,500 in first Rooscvelt week. "Patterns" is a dull $7,500 in first stanza at the Loop.

Plump $17,500 looms for first round of "Fastest Gun Alive" and "Uranium Boom" at the Grand. "The $2,000,000 Killing" is getting a strong $11,500 in first stanza at the Esquire.

"Eddy Duchin Story" stays great in second week at the Woods. "Autumn Leaves" holds a steady pace in second at the Monroe.

"King and I" is still hotsy in third week at the Oriental while "The Ladykillers" continues smash in fourth frame at Surf. "Trapeze" is still swinging in fifth at the United Artists. "Great Locomotive Chase" is disappointing in same stanza at State-Lake.

"Oklahoma" holds swell in 29th round at the McVickers. "Cinerama Holiday" is still hefty in 57th week at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25)—"Moby Dick" (WB). Smash $60,000. Last week, "Proud and Profane" (Par) (3d wk), $34,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"$2,000,000 Killing" (UA). Nifty $11,500. Last week, "Toy Tigers" (U) (2d wk), $8,000.

Grand (Indie) (1,200; 98-$1.25—"Fastest Gun Alive" (M-G) and "Uranium Boom" (Col). Big $17,500. Last week, "Come On" (AA) and "Thunderstorm" (AA), $6,500.

Loop (Telem't) (606; 90-$1.25)—"Patterns" (UA). Dull $7,500. Last week, "Meet Me in Las Vegas" (M-G) (12th wk), $6,800.

McVickers (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (29th wk). Staunch $21,000. Last week, $22,000.

Monroe (Indie) (1,000; 67-87)—"Autumn Leaves" (Col) (2d wk). Sturdy $6,500. Last week, $9,000.

Oriental (Indie) (3,400; 98-$1.25)—"King and I" (20th) (3d wk). Solid $45,000. Last week, $60,000.

Palace (Indie) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (57th wk). Saturday $23,000. Last week, $26,500.

Roosevelt (B&K) (1,400; 65-98)—

(Continued on page 16)

'King' Leader In Omaha, Sock 12G

Omaha, July 17.

"King and I" is the new leader at the downtown firstruns this week, being the only new entry and rated sock at the Orpheum. "Trapeze" is still big in third stanza at the Omaha, and probably will go a fourth. "Catered Affair" at the Brandeis and "Alexander the Great", at the State fail to impress after fine holiday openings and both figure to bow out after this week.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1—"Catered Affair" (M-G) and "Dance Little Lady" (Indie) (2d wk). Down to fair $3,000 after $5,000 debut.

Omaha (Tristates) (2,000; 75-$1)—"Trapeze" (UA) (3d wk). Terrific $6,500. Last week, $8,500.

Orpheum (Tristates) (2,890; 75-$1)—"King and I" (20th). Smash $12,000. Last week, "Certain Feeling" (Par), $9,000 for eight days.

State (Goldberg) (860; 75-$1)—"Alexander the Great" (UA) (2d wk). Oke $4,000. Last week, $6,600.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

B'way Holds Strong; 'Gun' Fastest Newcomer, Sock 22G, 'Santiago' 37G, 'Moby' Huge 71G, 'Duchin' Big 142G

New bills and some unseasonably cool weather plus several rainy days are spelling continued high level of business at Broadway deluxers this stanza. Rain and threat of same last Saturday (14) meant strong trade at firstruns that day. However, warmer weather which took many outdoors cut in heavily on Sunday, and badly crippled subway service on two subway lines because of giant store fire near Astor Place is hurting somewhat currently.

"Fastest Gun Alive" looks standout of new bills, being socko $22,000 opening week at the Globe, one of best initial sessions in months there. "Santiago," another new pic, is heading for a fair $37,000 opening round at the Paramount.

"Foreign Intrigue," third newcomer, shapes just okay $13,000 at Victoria. "Congo Crossing" with vaudeville is in much same category with $14,500 at the Palace.

Second week of "Moby Dick" looks to land great $50,000 at the Criterion and a wow $21,000 at the Sutton, where day-dating. Showing at latter arty theatre is rated considerably stronger than at the Crit.

"King and I" with stageshow is holding with a great $115,000 biggest third session at the Roxy since "The Robe." Second round of "Somebody Up There Likes Me" is heading for a big $21,000 at the State.

"Eddy Duchin Story" with stageshow looks to land a big $142,000 in fourth session at the Music Hall, and goes a fifth. End of run is not in sight. "Seven Wonders of World" held with terrific $45,500 in 13th week at the Warner and is now in its 14th round.

"Proud and Profane" was fancy $17,500 in fifth stanza at the Astor, and starts sixth week today (Wed.). "Trapeze" wound its sixth round at the Capitol with an okay $24,000, and stays on.

"Oklahoma" is heading for a good $21,300 in current (40th) session at the Rivoli. "Locomotive Chase" was down to a modest $8,000 in third week at the Mayfair, with "Pardners" moving in shortly.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Proud and Profane" (Par) (6th wk). Fifth stanza ended yesterday (Tues.) was fancy $17,500 or over. Fourth was $20,000. Stays on.

Baronet (Reade) (430; $1.25-$1.80)—"Madam Butterfly" (IFE) (13th wk). The 12th round finished Monday (16) was okay $3,400 after $3,500 in 11th week. "Secrets of Reef" (Indie) due in around July 23.

Capitol (Loew) (4,820; $1-$2.50)—"Trapeze" (UA) (7th wk). Sixth week ended Monday (16) was okay $24,000 after $31,500 in fifth. Continues.

Criterion (Moss) (1,700; 75-$2.20) "Moby Dick" (WB) (3d wk). First holdover week finished yesterday (Tues.) was wow $50,000 or close. First was $72,000.

Fine Arts (Davis) (468; 90-$1.80)—"Rififi" (UMPO) (7th wk). Sixth frame completed yesterday (Tues.) was great $14,000 after $16,000 in fifth week. Continues.

Globe (Brandt) (1,500; 70-$1.50)—"Fastest Gun Alive" (M-G). First stanza ending today (Wed.) looks to hit smash $22,000. Holds, natch! Last week, "Naked City" (DCA) and "Brute Force" (DCA) (reissues) (2d wk-6 days), $7,500, including preview of "Gun" last Wednesday.

Guild (Guild) (450; $1-$1.75)—"Wild Oat" (Indie) (4th wk). Third round finished last night (Tues.) was okay $4,000 after $5,500 for second. "Private's Progress" (DCA) opens soon.

Mayfair (Brandt) (1,736; 79-$1.80)—"Great Locomotive Chase" (BV) (4th wk). Third session ended Monday (16) was modest $8,000 after $12,000 for second. "Pardners" (Par) booked to open here next.

Normandie (Trans-Lux) (592; 95-$1.80)—"Lost Horizons" (Col) (reissue) (5th-final wk). Fourth week finished Monday (16) was mild $2,800 after $3,000 for third.

(Continued on page 18)

'Saucers' Lofty $13,000, Buff.; 'King' 12G, 3d

Buffalo, July 17.

Few new entries here this stanza but the holdovers are doing well. Best of these newcomers is "Earth Vs. Flying Saucers" with a great total in sight at the Lafayette. "King and I" still is smash in third round at the Center. "Trapeze" is big in third week at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 60-$1)—"Trapeze" (UA) (3d wk). Big $10,000. Last week, $14,000.

Paramount (Par) (3,000; 60-80)—"Satellite in Sky" (WB) and "Three Outlaws" (Indie). Fair $10,000. Last week, "Santiago" (WB) and "Oklahoma Woman" (Indie), $11,000.

Center (Par) (2,000; 60-$1)—"King and I" (20th) (3d wk). Great $12,000. Last week, $13,500.

Lafayette (Basil) (3,000; 50-80)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col). Lofty $13,000 or over. Last week, "Congo Crossing" (U) and "Star in Dust" (U), $7,000.

Century (Buhawk) (2,000; 60-85)—"Abdullah's Harem" (20th) and "Massacre" (20th). Mild $8,000. Last week, "First Texan" (AA) and "Come On" (AA), ditto.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama Holiday" (Indie) (24th wk). Oke $10,000 or near. Last week, same.

D. C. Fire; 'Moby' Wham $24,000, 2d; 'King' Lusty 24G, 'Trapeze' 17G, 3d

Washington, July 17.

Despite fact that there is only one new entry, midsummer b.o. remains steady here. "Bold and Brave," sole newcomer at Keith's, is only average. However, several hefty holdovers are keeping up rosy look of recent weeks. "King and I" at Capitol continues solid in third stanza while "Trapeze" is brisk in third week at Palace. "Moby Dick" still is sock in second week, two houses. "Certain Feeling" at Playhouse is maintain unusually steady pace in second stanza. "Cinerama Holiday" continues to skim cream of tourist trade in 40th week at the Warner.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25)—"Moby Dick" (WB) (2d wk). Great $9,000 and holds. Last week, $16,000.

Capitol (Loew) (3,434; 90-$1.50)—"King and I" (20th) (3d wk). Stout $24,000 after $31,000 for second. Continues.

Columbia (Loew) (1,174; 70-95)—"Fastest Gun Alive" (M-G) 3d wk). Oke $4,500 in final 5 days after $7,000 in second.

Dupont (Lopert) (372; 90-$1.10)—"Madame Butterfly" (IFE) (2d wk). Fine $5,000 after $6,000 last week. Stays.

Keith's (RKO) (1,939; 70-95)—"Bold and Brave" (RKO). Good $8,000. Last week, "Great Locomotive Chase" (BV) (2d wk), $7,000.

Metropolitan (SW) (1,200; 90-$1.25)—"Moby Dick" (WB) (2d wk). Wow $15,000. Last week, $22,000.

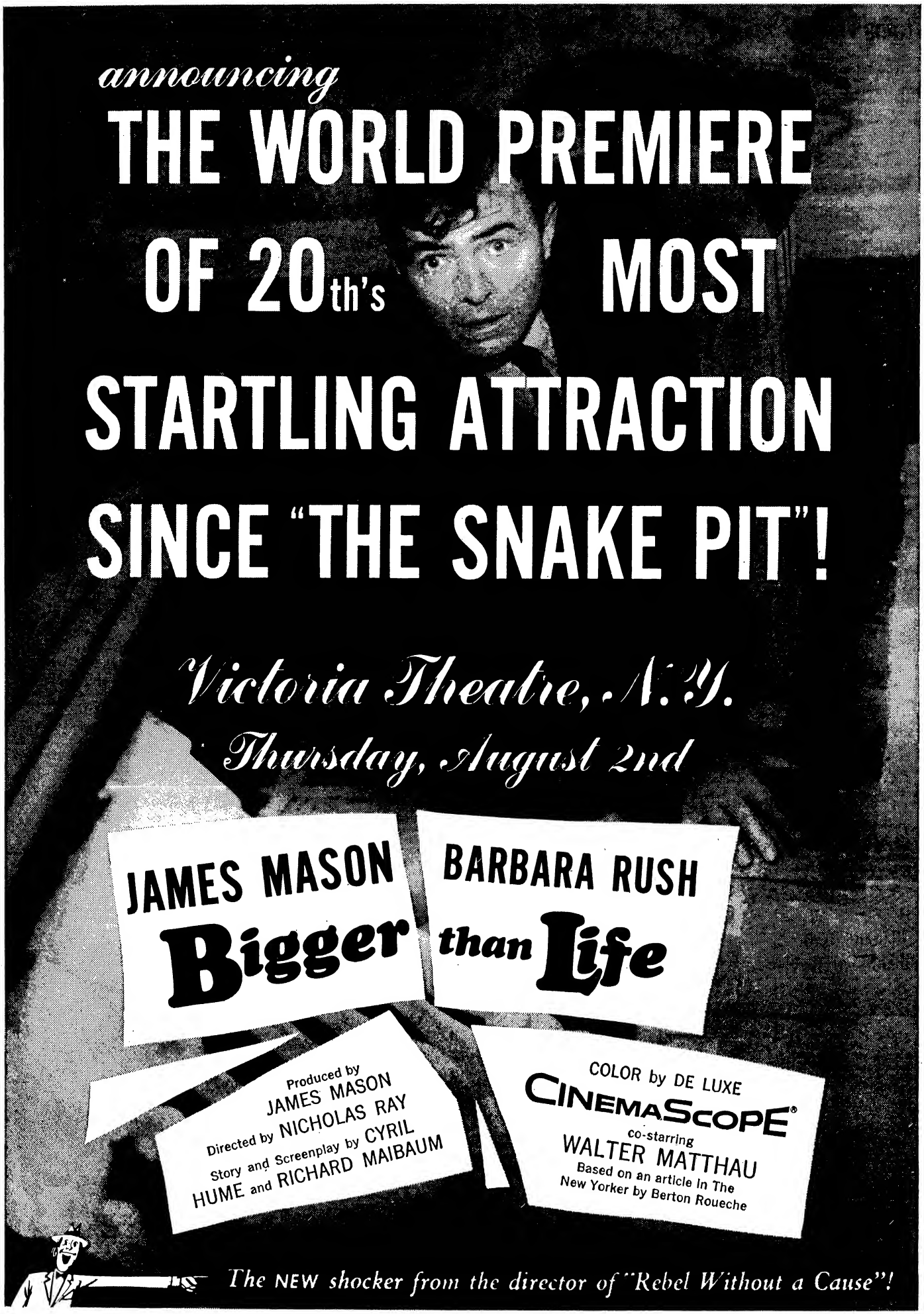
Palace (Loew) (2,360; 85-$1.25)—"Trapeze" (UA) (3d wk). Smart $17,000 after $22,000 in second. Stays on.

Playhouse (Lopert) (456; 75-$1.10)—"Certain Feeling" (Par) (2d wk). Dipped very little this stanza with nice $7,000 after $7,500 opener. Holds again.

Plaza (T-L) (290; 80-$1.25)—"My 7 Little Sins" (Indie) (2d wk). So-so $2,000 after $2,500 opener.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (40th wk). Steady $13,000 for second consecutive week. Stays.

Trans-Lux (T-L) (600; 95-$1.25)—"Autumn Leaves" (Col) (4th-final wk). Oke $4,500 after $5,500 last week; and moves to make way for "Eddy Duchin Story" (Col).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Israeli Group Tops Off 3d Int'l Drama Fest in Paris; Italos' Best B.O.

Paris, July 17.

The Third International Drama Festival of Paris winds Saturday (21) with Israel's Cameri Theatre, of Tel-Aviv, giving a robust fillip to the affair with a rendition of Bertold Brecht's "The Good Soul of Se Tchouan." Fest proved that legit is a many lingoed thing as 19 troupes from 17 countries came through on each other's heels without a hitch. Attendance was high, about tie with last years 100,000, the high water mark. This has definitely become the official drama fest, for both East and West.

Understandable attempts by each country to send some of the country patrimony led to somewhat too classical an edge on entries, with a lack of true penetrating cross-sectioning of the more contemporaneous theatrical writings. However, most groups denoted good thesp and dramatic flair. Success of these fests, run by prexy A. M. Julien and secretary general Claude Planson, and bankrolled by the city of Paris, now has Paris chosen as the site of the Theatre of Nations of UNESCO. It will be run by Julien in conjunction with the Drama Fest.

Theatre of Nations will consecrate a few months each year to hosting theatres of various countries, and this spring envisages a month of U. S. drama, music and dance. Conspicuously missing in this fest were the U. S. and Russia, though latter sent a ballet which was housed just across from the fest center—the Sarah Bernhardt Theatre—at the Chatelet.

Fest which began May 14 and gave first half prestige to Germany and Sweden, gave the second half over to Italy, England, Ireland and Israel with strong runnerup in Yugoslavia and Rumania. Top attendance in latter section went to Italy's Company Morelli Stoppa, doing Goldoni's "La Locandiera," in a free mounting by Luchino Visconti. Though it may have watered down the freer pacing inherent in this first important satirical character comedy, it made up for it in eyefilling sets, subtle delination of types and an overall flair for dramaturgy.

Fest ran smoothly except for a few incidents such as when refugees from Eastern countries distributed propaganda tracts or let loose with some calls during the performances. Otherwise it was peaccfully run and brought out a rooster of international critics who took time to organize the International Critics. It trotted out world theatre for a good looksee and showed the theatre solvent and sturdy, but with a tendency to live off its past glories. Most groups were national theatres, with their own States backing the fest expenses. It showed that subsidized theatres do not necessarily stultify as N. Y. saw when the Comedie Francaise visited last year.

W BERLINERS DEMAND OPERETTA THEATRE

Berlin, July 12.

The fact that West Berlin has still no operetta theatre of its own (the former operetta house are now in what became the Soviet Sector of Berlin after 1945) has often been the target of protests and complaints on the part of W-Berlin operetta composers, conductors and audiences throughout the postwar years.

Now again seven local operetta composers, led by Will Meisel, have appealed in sharp words to West Berlin authorities to take the necessary steps for a W-Berlin municipal operetta theatre.

The current plan of the W-Berlin Senate sees that the ensemble of the Staedtische Oper (Municipal Opera) will move over to the Deutsche Opernhaus as soon as latter, which was bombed out during the war, will be reconstructed and so make room for an operetta ensemble.

The Berlin composers, who include Hans Carste, Hugo Hirsch, Friedrich Schroeder, Gerhard Winkler, Karlheinz Gutheim and Norbert Schultze, in addition to Meisel, don't want to wait until 1960, nor can the public wait such a long time. A number of Berlin operetta conductors, such as Egon Kaiser and Paul Huehn, have joined the above group.

'Brigadoon' On Tour Of Korea GI Circuit

Tokyo, July 10.

"Brigadoon," the first Broadway musical with a N. Y. cast to tour the Far East since before the Korean War, is currently playing to audiences of U. S. servicemen in Japan.

Herman Fialkoff-produced condensation of the original musical has just completed a highly successful tour of U. S. forces installations in Korea. Bill Ross directs the set-less and costume-less production whose "orchestra" consists solely of a single piano. High quality of cast has apparently overcome the lack of props as all soldier audiences have praised it.

Athens Legiters' Record Season

Athens, July 10.

This year's legit winter season was one of the richest in years. Twenty Greek plays and 23 foreign productions were presented by 12 legit theatres operating here. From the 20 Greek plays only four were performed for the second time, all the others being new ones. They were mostly comedies and lightweight.

Of the 23 foreign plays presented six were British, four American, four French, three German and two Russian. American plays are always well accepted here. This year's were Arthur Miller's "The Crucible;" Tennessee Williams' "Cat on Hot Tin Roof," and "Teahouse of the August Moon."

"End of the Journey," "Last Waltz" and "Twelfth Night" were the best British plays performed.

With the summer season on, two legit theatres are operating indoors only while nine others are open-air operations. The indoor Kotopouli Theatre plays "My Will," by Sacha Guitry and the Theatre of Athens continues the Greek comedy by D. Psathas which was a smash hit during winter.

Three of the open-air theatres are presenting light revues and an equal number of local and French comedies. Nicos Hatziscos Co. is presenting "A Midsummer Nights Dream." William Inges "Picnic" is doing very well at the Gloria Theatre with Aleco Alexandrakis in the lead.

French Exhib Begins To Blame TV for Slump In Biz; Set Sales Up

Paris, July 10.

Film sources here are now beginning to feel that television is becoming a dangerous competitor of the cinema. Up to now, tv has usually been shrugged off and any skidding film boxoffice attributed to other factors. However, recent statistics denote that tele can well be the thing that has led to a decline at the wickets this year.

In 1953, films made a gain of 13,000,000 patrons, 11,000,000 in '54, but lost about 2,000,000 in 1955 and this year when tv took a big set sales jump here. Number of sets is now up to about 422,000 with the greatest concentration in the North and the Paris area, exactly where film patronage has diminished somewhat.

Film people feel that at this time, with tv beginning to gain momentum, an accord should be made between this new government-controlled adjunct to show biz and the privately run film biz. It is said that producers could supply the needed films for daily tv while tele, in its turn, could organize widescreen direct video emissions to cinemas.

Film people here feel that the time is coming when most film house projection will be made via video. This, they say, will need private enterprise for its most fruitful distribution. These are just thoughts of an industry that is now beginning to look at tv as a possible menace.

Brit. Pix Biz Nixes Venice

London, July 17.

The British film industry has decided "with regret" not to participate in next month's Venice Film Festival. It had delayed any decision pending clarification of the festival rules, but assurances came too late to enable them to make the necessary selection and give the studios time to sub-title.

The way has been left open, however, for individual producers to submit entries, but there's no indication so far that any British films will be made available.

Arg. Legit Managers Put Foot Down on Increased, Harsh Author Demands

Buenos Aires, July 10.

Legit operators here are taking an adamant stand in opposition to the authors, who want increased royalties and dictatorial powers over the choice of plays. Several legit owners are threatening to reconvert their theatres for film exhibition, particularly in view of the good grosses obtainable from wide screen admission scales.

Domingo di Fiori, president of the Legit Producers Assn. (APTA), is both an exhibitor and an impresario. He has threatened to convert his Casino theatre into a cinema unless the authors modify their stand. Eva-Franco-Carlos Cores Co. is just completing a lease of the Casino for production of "Desperate Hours," but will now move to the Argentino. Di Fiori has signed with Iriberri Concerts for a brief stand by Dizzy Gillespie's band at the Casino starting July 28.

Mediators succeeded in getting the irate di Fiori to sit down and talk matters over rationally with Camilo Darthes, head of Argentores. The legit producers have made it clear that if they must choose between bad plays by native authors and converting their theatres to films, they will definitely choose the latter course. There is such a scarcity of pix theatres for the abundance of important product now available, that the Entertainment Board recently upped 60 Buenos Aires theatres to firstrun status, and about as many more neighborhood houses. Most firstruns are sold out by Friday afternoon for all five or six performances of each of succeeding Saturday and Sunday.

The old Politeama theatre, threatened with demolition last year, will be converted into a cinema at the end of this month when Narciso Ibanez Menta closes his production of Jean Paul Sartres' "Les Mains Sales." Angel Mas and Max Glucksmann are at grips in the courts over tenancy of the Grand Splendid, which Glucksmann hopes to recover and reconvert to films.

Heirs of impresario Pascual Carcavallo recently celebrated their regaining possession of the Presidente Alvear (theatre had been confiscated by ex-Entertainment Czar Raul Apold). They announced their intention to manage it themselves, disappointing the hopes of theatreman Francisco Gallo. Latter now has a best-seller in "Braziliana," which opened at his Astral this week.

Big Int'l Ad Film Fest In London Next Month

London, July 10.

There's a strong likelihood that last year's entry figures for the third International Advertising Film Fest., destined for the Palais des Festivals at Cannes, will be exceeded in mid-September when the 1956 five-day fest takes place.

Dubbed "the shop window of the world," the festival, which last year hit the 400 entry mark repping 17 different countries, is open for producers from all countries to submit their wares; the organizers, International Screen Advertising Services, anticipate an up trend of international entries. The U. S., Canada and Central and South America are counted on to show an interest.

The fest program includes a category for tv commercial films to be networked over an open circuit system by Television-Monte Carlo and picked up at the Palais.

Other Foreign News
On Page 13

Clear Weather Clips London Biz But 'Trapeze' Sock $14,000 in 2d; 'Sky' Bright 11G, Stewart 8G, 3d

London, July 10.

Bright weekend weather, first for some time, made an appreciable dent in firstrun returns here but two or three new entries beat the mercury.

Outstanding newcomer is 'Trapeze," where the first round at the Odeon, Marble Arch hit a new high for the theatre. Second still is sock at $14,000. New British picture, "Reach for Sky," also is stout, heading for $11,000 or near opening round.

Among the holdovers, "Man Who Knew Too Much" looks boff $8,000 in third Plaza frame. "Cinerama Holiday" continues sockeroo in its 20th round at the Casino with $19,300 or over.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.70)—"Smiley" (20th) (2d wk). Fair $4,700 after $5,000 opening frame. "Man in Gray Flannel Suit" (20th) follows on July 19.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (20th wk). Great $19,300 or close. Rated terrific for length of run.

Empire (M-G) (3,099; 55-$1.70)—"Gaby" (M-G) (2d wk). Moderate $7,800. First week, $8,000. "Wedding Breakfast" (M-G) preems July 12.

Gaumont (CMA) (1,500; 50-$1.70)—"Long Arm" (Rank) (3d wk). Dipped badly to around $2,000. Second week, $4,500.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Odongo" (Col) (2d wk). Moderate $4,000 after $5,800 opening week. "Eddy Duchin Story" (Col) preems July 19.

London Pavilion (UA) (1,217; 50-$1.70)—"Foreign Intrigue" (UA) (2d wk). Average $5,500 after $7,900 in first week. "Rock Around Clock" (Col) bows July 20.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Reach For Sky" (Rank). Set for smash $11,000 or more.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Trapeze" (UA) (2d wk). Heading for great $14,000 or more. Opening round hit record high for theatre with gross of $17,000. Stays on, natch!

Plaza (Par) (1,902; 70-$1.70)—"Man Who Knew Too Much" (Par) (3d wk). Nice $8,000 for James Stewart pic. "Anything Goes" (Par) follows July 13.

Rialto (20th) (592; 50-$1.30)—"Revolt of Mamie Stover" (20th). Below hopes at around good $3,000.

Ritz (M-G) (432; 50-$1.30)—"I'll Cry Tomorrow" (M-G) (2d wk). Fine $3,600 after $4,000 opening week.

Studio One (APT) (600; 30-$1.20)—"Goodbye My Lady" (WB) (2d wk) and "Calamity Jane" (WB). Current frame as double bill heading for modest $2,400. Opening week way below hopes at around $1,400.

Warner (WB) (1,785; 50-$1.70)—"My Teenage Daughter" (BL) (3d wk). Average $4,200. Previous round hit $5,300. "Baby and Battleship" (BL) bows July 12.

British Lion Studio Net Climbs to $27,440

London, July 10.

British Lion Studio Co., which controls Shepperton Studios, has announced increased profits for the year ending last March 31. There was a rise from $376,619 in 1955 to $420,112. Net profit was $27,440 plus a carryover, making a current balance of $106,677.

Main feature films produced at Shepperton during the year totaled 13, with 70 productions for commercial tv.

The annual financial report referred to the death of Sir Alexander Korda, a former director, as one "who contributed much to the operating results of the company."

Italo Legit Gets Needed Govt. Coin

Rome, July 10.

Italo legit and opera will receive a life-saving shot in the arm via a just-approved decree providing government subsidies, it was announced this week. Though the decrees merely provided extensions of previous subsidy legislation until June 30, 1957 in the case of theatre enterprises, and until October 31, 1956, in the case of the lyrical stage, the announced handouts are felt to be sufficient to tide both sectors over the summer. Up to now, both were nearing bankruptcy and closing up shop. Discussions on new and more permanent legislation in these sectors of show biz are to be started immediately, in order to finish before the expiration of this new extension.

While the subsidy scheme for the legitimate stage offers a few changes over previous legislation, while extending other clauses in toto, the short-dated opera subsidy plan offers potential stagers of operatics an approximate government handout. These are in the form of tax rebates, of some $750.

Italian Exhibs Hurry To Install Tele Sets To Meet TV Competish

Rome, July 10.

"If you can't fight it—join it" is the slogan currently being echoed by the Italo exhibitor sector over the first serious tele threat to the local theatre boxoffices. In a desperate attempt to bolster sagging attendance figures around the country, Italian theatreowners by the hundreds have begun installing tv sets in their theatres—on each side of the big screen, rather than in the lobby.

Statistics just released by the Italo Exhibitors Assn. show that up to June 1 of this year, close to 1,000 Italian houses had already installed tele sets. Most of these were regular 17- and 21-inch ones while a small proportion was made up of big-screen tele systems.

Rome had 64 cinemas equipped with telesets, Milan a like number and Turin topped the field with 72 showcases featuring the little screen alongside its bigger brother. According to the IEA's own estimate of the fastrising phenomenon, the total of Italo theatres currently using tele installations has since risen to an approximate 2,000.

Joshua Logan in Tokyo

Tokyo, July 10.

Joshua Logan is expected to arrive here soon to begin direction on Warner Bros. filmed version of James Michener's "Sayonara."

Producer William Goetz is slated to arrive shortly after Logan and the two will scout locations as well as arrange for use of Japanese studio facilities.

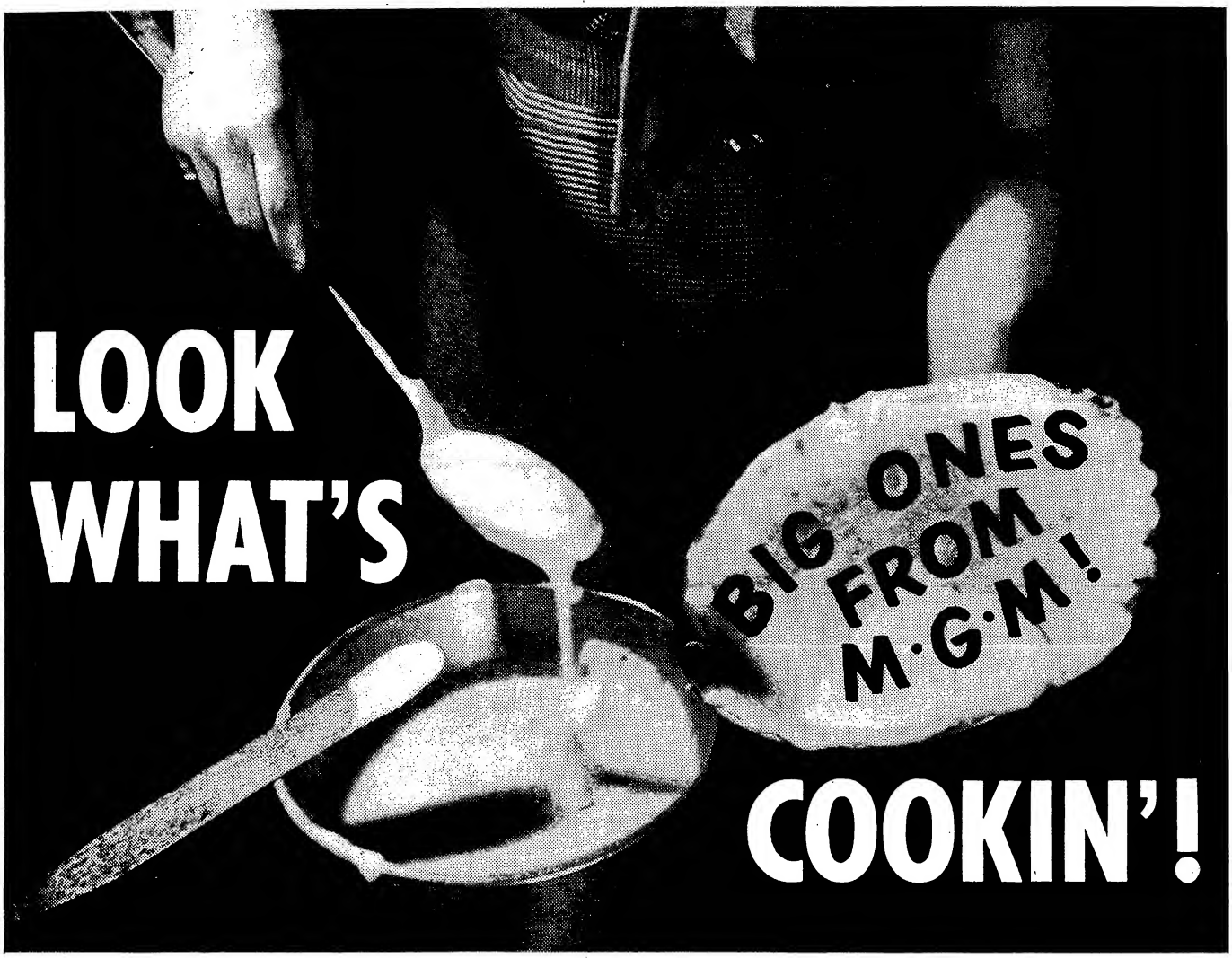
BFPA WON'T EXCLUDE ANY PRODUCTION COS.

London, July 17.

The British Film Producers Assn. is not to exclude from membership production companies with exhibiting affiliations. This was agreed at an extraordinary council meeting held last Tuesday (10) which had been convened at the special request of its president, John Davis.

If such a step had been decided, both Davis and the then vice president, Robert Clark, would have been obliged to resign. Davis, of course, represents the Rank Organization on the BFPA and that group controls the Odeon and Gaumont British circuits. Clark is the Associated British Studios topper, and they're linked with Associated British Cinemas.

The suggestion that they should be barred from membership stemmed from the minority report submitted by the BFPA to the National Film Finance Corp. Supporters of that report assured the prexy that his interpretation was inaccurate and a formal resolution to that effect was agreed by the meeting.



JUST SCREENED! THEY'RE TERRIFIC!

The famed stage hit is even greater now! It will be the most talked about film of our time!

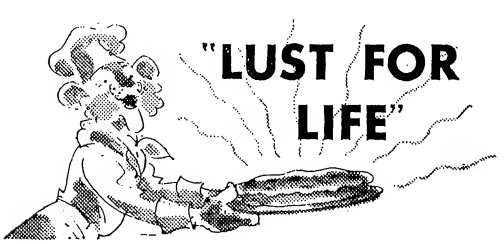
M-G-M presents in CinemaScope and Metrocolor • "TEA AND SYMPATHY" starring Deborah Kerr • John Kerr • with Leif Erickson • Edward Andrews • Screen Play by Robert Anderson • Based on the Play by Robert Anderson • Directed by Vincente Minnelli • Produced by Pandro S. Berman

★

It mixes minxes, mischief and marriages with songs and hilarity in a sensational entertainment!

M-G-M presents in CinemaScope and Metrocolor • June Allyson • Joan Collins • Dolores Gray Ann Sheridan • Ann Miller • Leslie Nielsen • Jeff Richards in "THE OPPOSITE SEX" co-starring Charlotte Greenwood • Agnes Moorehead • Joan Blondell • Sam Levene • and Guest Stars: Harry James • Art Mooney • Dick Shawn • Jim Backus • with Bill Goodwin • Screen Play by Fay and Michael Kanin • Adapted From a Play by Clare Boothe • New Songs: Music by Nicholas Brodszky Lyrics by Sammy Cahn • Directed by David Miller • Produced by Joe Pasternak

★



All the excitement, the daring, the novelty of the remarkable book comes to life on the screen!

M-G-M presents in CinemaScope and Metrocolor • Kirk Douglas in "LUST FOR LIFE" co-starring Anthony Quinn • James Donald • Pamela Brown • with Everett Sloane • Screen Play by Norman Corwin • Based on the Novel by Irving Stone • Directed by Vincente Minnelli • Produced by John Houseman

★

"KEEP LOOKIN'! THERE'S MORE COOKIN'!"

Ealing Makes Peace With BFPA But Disputed Questions Linger On

By HAROLD MYERS

London, July 17.

Ealing has made its peace with the British Film Producers Assn., at any rate for the time being. Its resignation last month has been unconditionally withdrawn, but the major questions of disagreement which led to the split are now to be investigated.

Decision to withdraw the six-month notice tendered in June was taken at a special BFPA council meeting last Tuesday (10) which also considered other proposals to restrict membership. Between the date of the resignation and last week's meeting, a BFPA deputation had urged Reginald P. Baker and Sir Michael Balcon, the Ealing bosses, to reconsider their decision.

In the original letter to the BFPA, offering to withdraw its resignation, Ealing, it is understood, made two conditions, (a) there should be a restatement of the association's policy which led to the split in membership and (b) consideration should be given to widening the scope of the membership to include everyone actively engaged in the making of statutory British films. Latter step, of course, would open the doors to American companies, now excluded from membership.

The BFPA council felt it could not accept the withdrawal of the resignation conditionally and Ealing agreed to drop these two points. Once the unconditional withdrawal had been made, however, BFPA immediately set up a committee to examine the questions raised.

Last month's resignation by Ealing, exclusive publication of which in VARIETY rocked the local industry, brought to the surface the strong cleavage existing on matters of broad policy. Ealing's final decision to quit stemmed from its fundamental disagreement with the association's majority report to the National Film Finance Corp. on questions concerning the future of British quota. The majority report, according to inside sources, favored a form of second class treatment for British pictures made by American companies, even though they qualified statutorily under the Films Act. This might conceivably have affected their booking power as quota pix and would, undoubtedly, have hurt their chances in receiving their due share of Eady coin.

The actual framing of that policy earlier in the year also led to a split in BFPA membership and a secret ballot established the right for submission of the minority view.

Reginald P. Baker, the Ealing chairman, was, himself, a former BFPA prez and until recently his company's output was distributed through the Rank Organization. Latterly, however, it concluded a Metro releasing deal and its first picture under the M-G banner is now nearing completion.

Informed trade insiders do not regard the Ealing return to BFPA membership as signifying "peace in our time." They regard it more as a temporary settlement, the final outcome of which will be determined by the events of the coming year.

Mex Pic, 'Crusoe,' Cops Four Native 'Oscars'

Mexico City, July 10.

"Robinson Crusoe," sock Mexican pic, copped four "Oscars" in the annual awarding at a big fiesta here by the Mexican Academy of Cinematographic Sciences and Arts. Pic was rated the best of 1955.

Other Mex Oscars went to Pedro Infante for his work in "Life is Worthless"; to Prudencia Grifell for best Latin-American for her role in "Woman in Streets"; best director, Luis Bunel for "Robinson"; supporting actor, Jaime Fernandez, player in "Robinson"; supporting actress, Blanca de Castejon for "School for Tramps"; camerman: Agustin Jimenez, "Rehearsal of a Crime"; juvenile, Anabell Gutierrez, "School for Tramps".

So-called bit player awards went to Lalo Gonzalez and Carolina Barret, for "Wet Backs," and top script, Alejandro Galindo, also "Wet Backs"; sets Edward Fitzgerald, for "Robinson."

Confirm Cinema B.O. Decline in Britain

London, July 17.

Corroborative evidence of the declining trend in paid admissions to picture theatres throughout the country is contained in the latest Customs and Excise returns which show a hefty dip in entertainment tax yield during the month of May.

The Treasury returns for the month show an admission tax yield of $7,156,000, which is about $781,000 less than the comparable period in the previous year. Consumer expenditure on entertainment during the first quarter of the year was $140,000,000, about the same as in the previous year.

Italian Exhibs On Reissue Binge

Rome, July 10.

While clamoring for more product, the Italian exhibitor sector is on its biggest reissue binge in years. Indicative of the current trend to pull those oldies off the shelves is the firstrun market here. Of 26 first-run situations in the Italian capital, almost half are currently featuring reissues. And few of them are labeled as such.

With only a few new productions making a dent in the local boxoffices ("Tender Trap" (M-G) hit a mild $187,500 in its Rome initial run to top all others), remainder of the market is filled with oldie material.

Such pix as "Touch of Venus" (U), "How To Marry a Millionaire" (20th), "Born Yesterday" (Col), "Seven Brides For Seven Brothers" (M-G), "The Great Caruso" (M-G), "Asphalt Jungle" (M-G) and "Woman in the Window" (UA) are making the rounds.

Ironically, despite strong official and unofficial prodding, there are still many new Italian pix in local vaults which have never received their initial Italian showings. Plans are currently being made to get these into release via "Italo Film Weeks" around the country. Others have had to content themselves with openings in second and subsequent-runs.

Warter Warns British Prod. May Halt Unless Admish Taxes Are Cut

London, July 17.

A warning that British film production may come to a standstill unless admission taxes are reduced next year is made by Sir Philip Warter, chairman of Associated British Pictures Corp., in his annual statement to stockholders. He emphasizes the effect such a step would have, not only in employment, but also so far as dollar expenditure and overseas sales are concerned.

The ABPC report (already been summarized in VARIETY) shows that the net profit of the group has almost been halved from $2,870,000 to $1,630,000. Trading profits were down by $2,727,000 to $5,670,000. Divvy is fixed at 20%, against the same distribution last year, plus a bonus payment of 10%.

In his analysis of the production situation, the ABPC topper explained that any increase in output must depend on a rise of income for the Eady pool and this, in turn, depended on a cut in admission taxes. He believed that unless the tax was slashed, many exhibitors would find themselves unable to meet their Eady contributions and as the voluntary agreement within the industry is due to expire in October next year, he urged the Chancellor to make an early decision.

Sir Philip blamed the exceptionally fine summer last year for part of the drop in earnings, but also recognized that pictures have lost their virtual monopoly of mass entertainment by the development of TV and the advent of the commercial system.

Sturges' European Film

Paris, July 17.

Preston Sturges, now living in France, has received an offer to make an American-German coproduction in Sweden and Germany late this summer. Film will be primarily in English, with closeups and medium shots also done in German for a later dubbed version. Property and production, on the U. S. side, are in the hands of John Shelton. Michael Wilding and Cesar Romero would get top roles.

Title is "Long Live the King." Pic concerns an exiled king kept in plenty of funds by the new revolutionary government of his country, a mythical one.

SEATON DRUMBEATING 'PROFANE' IN EUROPE

Berlin, July 12.

George Seaton, for whom Paramount tossed a press reception at the Hotel Kempinski, said that he has come to Berlin both privately and professionally. The Paramount producer first talked about his latest film, "The Proud and the Profane," soon to be released here under the German title, "Auch Helden Koennen Weinen" (Also Heroes Can Weep), and added that he's much interested in either a coproduction with Germany or an American film being made in Germany centreing around an international topic, possibly a Berlin background. It's Seaton's second Berlin appearance. In 1948, he made "The Big Lift" for 20th-Fox, a film about the "operation vittles" which starred Montgomery Clift and German actress Cornell Borchers who, meanwhile, has been taken under Universal contract.

Seaton said that more than ever before Hollywood producers must keep on making films with international appeal and opined that such films have knowingly the best b.o. chances (he cited Paramount's "Roman Holiday" which was made in Italy) on the Continent.

Accompanied by his wife, former actress Phyllis Laughton and their two children, Seaton has left for Copenhagen and Stockholm, drumbeating "Profane."

Exchange of Films Top Item of Int'l Pix Prods.

London, July 17.

Policy questions on the international exchange of films will be a top item on the agenda at the three-day meeting of the general assembly of the International Federation of Film Producers which opens here July 25. Under this head, they'll consider particularly the restricted rentals offered in Switzerland, Belgium and Denmark—countries which have only a limited national producing industry.

Also on the agenda will be the question of copyright, with the allied problem of "neighbor rights" which apply particularly to European countries. The assembly will also review film festival participation policy and elect a new council. They'll also consider the election of a new prexy to succeed Dr. Renato Gualino, who has indicated he will not seek re-appointment. His resignation will also raise the problem of the location of the Internationals' bureau, now in Rome.

Visiting delegates will be entertained to lunoh opening day by the British Film Producers Assn., and reps of the Foreign Office and the Board of Trade will also be invited. On July 26, the MPEA will host a reception.

Stars Balk Mex Union

Mexico City, July 10.

Top Mexican players threaten to refuse film contracts unless the radical step taken by the Picture Production Workers Union (STPC) forbidding any Mexican player to work abroad unless in a coproduction film is revoked. Pointed out that only the stars are affected by this strange rule which is designed to keep the top players at home for the betterment of Mexican pix. These toppers include Maria Felix, Arturo de Cordoba, Pedro Armendariz, Marga Lopez and "Cantinflas" (Mario Moreno).

These and other top players make more coin working abroad and aver they will never mix a likely bid from beyond Mexico, STPC notwithstanding.

TV Not Hurting French Film B.O.; Yank Pix Income Stays About Same

Paris, July 10.

Recently released statistics by the governmental Centre National De La Cinematographic reveal rapid television, though making rapid production and set advances, has had little effect on film boxoffice, with receipts generally around the same level as in 1954 and 1955. The same average is indicated for this year.

Looksee at 1955-56 film gross picture shows that it was about the same as previous years with a little give and take in certain respects. If only four pix at firstrun Paris houses hit $300,000 or over while six did the year before, hike in lower level product made up the difference. If U. S. overall take at ace firstruns dipped 8%, it was not reflected on down the line since actual U. S. income from this market remained about the same.

Top pullers show a marrked audience interest in the exotic and different, with color and subject matter also important. Many specs still made money, but not like in previous years. Only four pix made over $300,000 at firstruns, while 20 did from $150,000 to $300,000. There were 16 in the $120,000 to $150,000 category. "Cinerama" was in a class by itself, up to now grossing $1,389,000 total. Of the above 84 pix, 29 are American.

Top four were the French costume comedy, "Les Grandes Manoeuvres," for a whopping $468,000; Italo documentary "Lost Continent," a solid $444,000; Alfred Hitchcock's "To Catch A Thief" (Par), for $372,000, and underwater documentary, "Le Monde Du Silence," with $351,000.

Five More U. S. Winners

Next batch had only five U. S. pix, with "20,000 Leagues Under the Sea" (BV), "Rose Tattoo" (Par), "Lady and the Tramp" (BV), "The Desperate Hours" (Par) and "We're No Angels" (Par). French play origin boosted last-named.

Further results showed "Seven Year Itch" (20th) got $150,000; "Bridge at Toko-Ri" (Par), $147,000, and "Summertime" (UA), $135,000. An Anglo Alec Guiness pic, "The Ladykillers," also did well.

Then came such pix as "Helen of Troy" (WB), "Strategic Air Command" (Par), "Vanishing Prairie" (BV), "Bad Day Black Rock" (M-G), "Daddy Long Legs" (20th), "Rebel Without Cause" (WB), "East of Eden" (WB) and "To Hell and Back" (U), ranging in take from $117,000 to $90,000. Two Italo pix showed, Gina Lollobrigida being in one, "The Most Beautiful Girl in the World," directed by Robert Z. Leonard, and Sophia Loren in another, "Bread, Love and Amen."

Of the high grossers, 18 were in C'Scope. It looks like the widescreen tag actually increases biz for a pic. Color also figured largely, four being in VistaVision. While Paris' receipts usually tell the story of a picture's b.o. fate, seven key cities and provinces also give lesser films a break. Provinces are giving top coin to such films as "Gone With Wind" (M-G), "Land of Pharoahs" (WB), and "To Hell and Back."

London Variety Tent Girds for '58 Confab

Even though there is almost two years to go before they play host to the Variety Club's international convention here in April, 1958, the British Tent already has set up 14 committees to map the operation and make the arrangements. It's anticipated that 1,500 delegates from 44 tents will attend.

James Carreras, ex-chief barker, has been named convention chairman with Nat Cohen, C. J. Latta and Ken Hargreaves as co-chairman. Mike Frankovich heads the lunch and dinner committee and Ben Henry and Bill Butlin are jointly in charge of the registration and seating and service committee. Sir Tom O'Brien is head man of the personality committee.

Italo, French Pix Tension Eases

First signs of relief from the tension between French and Italian pix industries, following the Cannes Film Festival snub of Italo product (which went home prizeless, are noted in a recent speech by Italo Entertainment Chief Nicola DePirro, made during the annual Titanus Film convention. Kiss-and-makeup attitude was the keynote of his speech, in which, after noting the disappointment of being denied official recognition at Cannes for merits which the public had obviously pointed out, DePirro calls for a reinforcement of Franco-Italian ties as an aid to overcoming the current crisis.

Ever since the Cannes Fest, at which the Italian entries, "The Roof," "The Railroad Man," and "Gil Innamorati," failed to get a prize, though favored by many crix as well as a large sector of the public, many Italian papers have printed repeated sharp attacks on the Riviera event and its sponsors. One thing which the Italians have been unable to swallow is the fact that this year, two French documentary features, "Le Monde du Silence" and "Mystere de Picasso," rated one-two in the prize column, while the year before, an Italian documentary feature, "Lost Continent," was refused a top prize by the Cannes jury because it was not a plot film.

In view of the ostensibly cordial relations between the film industries of France and Italy, some of the sarcastic comments printed locally on the Cannes results appear particularly bitter. Many of stories also imply a "wait-until-Venice" warning.

Would Have German Pic Actors Risk Reps Via Differential in Wages

German actors and film directors in future will take part in the financial risk of pix producing. This plan was advanced by the Verband deutscher Filmproduzenten (Union of German Producers) and the Verband der Filmmanager (Manager's Union). However, the arrangement still needs majority approval by the unions' members.

Setup planned calls for every actor and director who gets more than about $7,500 for one film role to wait until the producing costs of the film are recouped before receiving all his money. This means, for instance, if an actor is signed for 40,000 marks ($10,000), he will receive 30,000 marks while the film is in work and the remainder afterwards. In case of 80,000 marks, he will get 45,000 at first and 35,000 marks afterwards.

If the film doesn't repay its costs, the holdback money stays with the film company. If it brings in more than producing costs the actor will get more coin subsequently.

The producers say, since the actor is not only being paid for his work but also for his more or less wellknown name, he must wait until film rentals really reflect his b.o. draw.

Probe Dubious Method Of Brit. Block Booking

London, July 17.

A possibility that, by means of a bookkeeping transaction, certain British pictures might collect more than their fair share of Eady coin is being investigated by the four major trade associations. The current proposal is that full details of individual payments may be disclosed to the directors of the British Film Production Fund, the company responsible for administering the levy.

It has been pointed out to the associations that a distributor could offer a unit program, comprising, for example, a British feature coupled with an American feature. The British film would be leased on rental terms and the American feature, though no less important, could be on a flat rate booking. In that way, the bulk of the program receipts would be earmarked in favor of the British production and the Eady calculation would be made on the basis of this return.

FRANK SINATRA

in his first western

"JOHNNY CONCHO"

hits the dust...

GOLD DUST, THAT IS!

Opening day beats

"INDIAN FIGHTER" and "APACHE"

Ask 'em in . . .

CHICAGO — Roosevelt; HARTFORD — Strand; ST. PAUL — Orpheum

. . . and then watch figures pour in from all over the country!

THRU UA

COAST'S RED SMOG 'CLEARED'

Ghost Town Gotta Be a Secret

Hollywood, July 17.

There was too much life in the ghost town, so Universal International had to build its own ghost town for "Quantez," the Fred MacMurray starrer. Producer Gordon Kay had planned to shoot the film at Calico, one of the picturesque ghost towns of Southern California. But when the shooting date arrived he found the town had recently been acquired by Knott's Berry Farm and turned into a tourst paradise.

Rather than buck a horde of sightseers who might interfere with production, studio had a new ghost town built, it's location a secret.

Semenenkoized WB Shapes; Haines U. S. Sales Chief

As part of the executive changes in the new Warner Bros. management setup, Roy W. Haines, presently western sales manager, has been named domestic sales chief succeeding Ben Kalmenson who moved up to the executive v.p. post. Haines, a veteran WB executive, currently headquarters on the Coast. He has been head of the western sales division for many years.

In other executive changes, Thomas J. Martin, formerly assistant treasurer, has been appointed controller and Walter Meihofer, formerly auditor, has been named assistant treasurer. These appointments follow the resignation (because of ill health) of Samuel Carlisle. Carlisle also relinquished his post as a member of the board of directors although he is continuing with the company as a consultant.

The purchasing group, headed by Serge Semenenko, first v.p. of the First National Bank of Boston, officially organized the new WB management last Wednesday (11) when the new board of directors met in New York. As had been anticipated, Jack L. Warner was named president; Ben Kalmenson, formerly sales v.p., was appointed executive v.p., and Samuel Schneider was named treasurer in addition to retaining his present posts as v.p. and assistant to the president.

Semenenko, Charles Allen Jr., Wall St. banker associated with purchasing group, and Kalmenson were named to the board of directors. Harry M. Warner and Albert Warner, who sold their stock interest to the Semenenko group, will continue on the board. Financial group paid about $18,000,000, or $30 a share, for the estimated 600,000 shares held by Harry M. and Albert Warner and members of their family.

Remainder of the board, excepting Carlisle, remains the same and includes Schneider, Robert W. Perkins, v.p. and general counsel; Stanleigh P. Friedman, v.p., and Waddill Catchings, a partner in Radio Program Products Co.

Jack Warner has retained a substantial stock interest in the company, believed to be more than 200,000 shares which would make him the largest single stockholder of the company.

Order Spiegel to Pass Up Karlovy Vary Festival

At last moment the Motion Picture Export Assn. decided against sending a representative to the Czech film festival at Karlovy Vary, which openend July 12.

Czechs had invited Marc Spiegel, the MPEA's Continental chief, who had relayed the invite to the N.Y. office. MPEA reasoning is that the fest isn't an MPEA affair and that representatives are, therefore, unnecessary.

Only American pic shown at the fest is the United Artists release, "Marty." However, it'll be screened out of competition. U.S. State Dept. endorsed the showing. It's expected that Arnold Picker, UA's foreign chief, will be on hand for the screening.

Richard Davis Annoyed As 'Tiny Cuts' Secure New Rating on 'Rififi'

Three brief cuts and a short foreword in the French import, "Rififi," distributed in the U. S. by United Motion Picture Organization, last week posed the question: What constitutes "substantial revisions" in the eyes of the Catholic Legion of Decency.

Legion originally "C" rated the pic. Following prolonged huddles with Richard Davis, the distrib, it changed the rating from "Condemned to "B" i.e., "Morally Objectionable in Part for All."

Contributing to the change, according to Davis, were three small cuts and the addition of a prolog taken from the Book of Proverbs: "When the wicked are multiplied, crime shall be multiplied; but the just shall see their downfall."

Davis, who pointed out to Legion execs that a "C" tag on "Rififi" would have very bad repercussions in France where the film is a big success and a point of pride for the industry, said he was "surprised and angry" when he was informed that the official Legion handout announcing the change would read that "substantial revisions" had cued the switch to the "B" rating.

However, the Legion told him that this was standard procedure which it didn't propose to change for his sake. This, as far as the Legion was concerned, seemed to end the argument.

Complained Davis: "It's not fair. They originally asked for ten changes. We compromised on three, plus the brief foreword. I don't call that 'substantial changes.' It was made quite clear to the Legion by me—as the representative of the producer in France (a Catholic)—that we would not destroy the film's value for their sake. But, as long as they were satisfied with these little cuts, we saw nothing wrong with making them. Now, they make it look as if we had made major alterations. That's just not so. The cuts are so minor, I might have made them myself, for the sake of good taste."

10% TAX EXCUSED, BUT ONLY IN COMMITTEE

Washington, July 17.

Small town and neighborhood motion picture theatres would be special beneficiaries of revamped King Bill exempting admissions under $1 from the 10% excise tax, now applicable on tickets above 50c.

Bill has okay of House Ways & Means Committee but its chances of current Congressional enactment are questionable in view of nearing Election year adjournment.

$120,000 Bingo

Minneapolis, July 17.

With the Northwest Variety club engaged in a drive to raise funds to defray the cost of an additional fifth floor for its U. of Minnesota heart hospital and having a "$120,000 bingo game party" planned in this connection, it has created, a new post of executive director to take charge of the campaign and appointed Walter Raschick to it.

The "bingo party" will be held at the 22,000-seat baseball stadium and will be the biggest in all history, according to present plans. For the 12 games prizes will include automobiles as well as large sums of money.

FINGER WAGS AT LEGIT, AIR MEDIA

Washington, July 17.

Hollywood has cleaned out its Communists, but they are still active in substantial numbers in legit and broadcasting, witnesses told the House Un-American Activities Committee last week.

Mostly, the witnesses also denied that any blacklist exists. Almost unanimously they attacked the Ford Foundation's (Fund for the Republic) report on blacklisting in motion pictures, radio and television as "a white paper on Communism," "a political document," "distortion, if not deliberate untruth," and marked by "either an unwillingness or an inability to get at all the facts."

The witnesses testified during the Un-American Activities Committee's hearings on the purpose and background of the Fund's report. The committee has not yet concluded its probing into the subject. Chairman Francis E. Walter (D., Pa.) stated that it would call persons named in the report as having been blacklisted. This started in Philadelphia today (Tues.) with Gale Sondergaard and others subpoenaed for a hearing.

Highlights of the hearings:

Roy M. Brewer, now manager of branch operations for Allied Artists and former head of IATSE in Hollywood, asserted "there is no effective Communist influence in Hollywood today. The persons who spearheaded the Communist movement are now persona non grata with responsible members of the industry." He said that he helped to reinstate "at least 100" in the picture business after checking incorrect charges against them or after they had cleared themselves of Communist connections.

Brewer denied a blacklist exists in the studios "in any illegal, improper or sinister" form. He stated there was a "substantial infiltration" of Communists in the legit theatre in New York, where, he charged, some "top producers" are "known Communists." Brewer strongly criticized John Cogley's "Report on Blacklisting" for its account of the studio strikes and the fight for control between IATSE and the Conference of Studio Unions.

James F. O'Neil, former commander of the American Legion and now editor of the American Legion Magazine, declared "the Legion considers the situation in Hollywood to be very, very good at this time. I see no occasion for us to be alarmed."

He asserted that the Legion never engages in blacklisting and stated that the Fund charges give "a false impression we are engaged in damning individuals and then participating in clearing them. This is a distortion, if not a deliberate falsehood."

O'Neil said that after the 1947 Hollywood hearings of the House Un-American Activities Committee, Eric Johnston told him of the "Waldorf declaration" by the company heads to rid themselves of "those in the Communist conspiracy." In March of 1952, said O'Neil, he met with Nicholas Schenck, Barney Balaban, Y. Frank Freeman, Spyros Skouras, Samuel Schneider, John O'Connor, Nate Spingold, Theodore Black, William Clark and Eric Johnston, to consider the problem of many persons against whom charges were being made.

O'Neil said Skouras asked whether a written letter would be recognized as a form of clearance by the Legion. Legion officials said they would accept it. O'Neil received about 100 letters from persons seeking to purge themselves or to correct incorrect charges. He said they were forwarded by studios and that the Legion sent out the information to help these people in local situations where Legion posts raised questions about them and threatened to picket theatres. "Of the less than 100 letters," added O'Neil, "practically

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Films Barely Survive in United States, So COMPO Rues USIA's Budget

Putting on a "hurt child" expression, the Council of Motion Picture Organizations last week complained that the U. S. Government was being generous abroad but, via the admissions tax, was pushing the American film industry head underwater at home.

Dialog appeared in the regular COMPO ad in Editor & Publisher and reminded Washington that its continuation of the tax was "a breach of faith, since in raising the admission tax rates in World War II, Congress solemnly promised to lift the tax at the end of the war."

Noting the stepped-up film production program of the U. S. Information Agency, COMPO observed "Our Government sees the American movie industry barely keeping afloat in a sea of troubles and tries, in effect, to push its head underwater. The Government continues to collect from movie theatres $80,000,000 in admission taxes —money, incidentally, that helps defray the cost of foreign aid and foreign propaganda."

It's for Dan O'Shea

RKO's 1956 sales drive will honor prexy Daniel T. O'Shea. Campaign, dubbed the "Dan O'Shea Drive," will run for 16 weeks, beginning Aug. 31. Cash prizes will be awarded to the winning exchanges.

Nat Levy, eastern sales manager, and Herbert H. Greenblatt, western sales manager, left this week on a tour of exchanges in their respective territories.

Unfraternal Durwoods Still Paying Lawyers; New Court Round Due

Kansas City, July 17.

Eleven-year battle among members of the family for control of the Durwood Theatre circuit here is scheduled for another court airing this fall as a result of a ruling of the Missouri Supreme Court last week.

State's high court has ruled the Jackson Circuit Court must hear evidence on two other counts. Originally, the lower court in May, 1954, awarded damages and the right of ownership to Ed Durwood, the ruling being made on four counts, with the presiding judge hearing evidence only on two counts and a court referee making the decision on two others.

Contesting Durwood's claims are his brothers N. W. Dubinsky and Irwin Dubinsky and Mrs. Ruth Dubinsky, widow of a fourth brother, Barney.

The Missouri Supreme Court overruled a motion for a rehearing of the case, but ordered the hearing of evidence on the two counts not previously presented to the presiding judge.

Circuit headquarters here and operates both indoor and drive-in theatres in the surrounding area. It operates the Roxy Theatre as a downtown firstrun.

10 FROM PARAMOUNT IN 1956's LAST HALF

Paramount will release 10 pictures during the final six months of 1956. The slate includes special engagements of "War and Peace" and "The 10 Commandments."

The ten productions will be offered theatres during the 26-week "Salute to George Weltner Week," in honor of the global sales chief's 34 years of service with the company.

All the pictures are in Vista-Vision, eight are in Technicolor and two in black & white.

Book He Didn't Write

Boston, July 17.

John Cogley, author of the Fund of the Republic (Ford) sponsored two-volume "Report on Blacklisting," has been defended in the Catholic newspaper here. Speaking of the Hollywood volume, the Pilot finds that Cogley "has told the story in convincing fashion with a minimum of editorial comment."

Adds the Catholic paper:

"Some reviewers have suggested that Cogley has not 'exposed' the Communist menace or any remaining traces of its power in Hollywood. This is hardly strange when we consider that he set out to make a report on 'blacklisting,' not infiltration. He should not be condemned for failing to write the book he never intended to write."

Advance Made In 20th-Fox's Quest Of Combo Print

Still working on perfecting a combination magnetic optical print adaptable to all houses and with maximum picture image, 20th-Fox engineers report progress via a print that could fit any projector without necessitating changes of the sprocket wheels.

It's understood that 20th has completed re-perforating tests which show that it's possible to put an optical track on a print along with four magnetic tracks and still keep the sprocket holes large enough to fit the ordinary projector.

At the same time, the image has to be reduced by about 10%, as it is on all CinemaScope optical prints.

It now appears doubtful that 20th will have available its first magoptical prints for "Bus Stop," as had been originally intended. Company, the last to continue serving both magnetic and optical prints, has finally bowed to the cost factor inherent in the double supply and is switching to the magoptical versions, at least in the domestic market, where only a small portion of the theatres is equipped for magnetic stereophonic sound.

20th for a while tried selling the theatres on singletrack magnetic sound, but failed.

Cleveland Patrons Boon To Pitts. Cinerama B.O.

Pittsburgh, July 17.

Failure of Cleveland to get Cinerama yet has been a big boon to the Pittsburgh showings, first of "This Is Cinerama" and "Cinerama Holiday" and now "Seven Wonders of the World." Trade from Ohio city continues to be astounding and as a result, local Warner Theatre has established a downtown ticket office there for the first time.

In addition, Cleveland Show Trains for "Seven Wonders" are building steadily. Station WERE sponsoring one July 22 and Cleveland Press, via its film critic, Oman Ranney, another on Aug 5. Each will bring in more than 600 persons.

Business is still holding up for "Seven Wonders," now in its fourth month and averaging $20,000 a week, best of all three Cinerama productions. As a matter of fact, boxoffice has been so active lately that Warner is adding a Tuesday matinee—previously there had only been an evening showing that day —beginning July 24.

Picture Grosses

BROADWAY

(Continued from page 9)

"Phantom Horse" (Indie) opens night of July 23.

Palace (RKO) (1,700; 50-$1.60)—"Congo Crossing" (U) and vaudeville. Looks to hit $14,500, okay. Last week, "Trial of Jamie Dawn" (AA) with vaude, $15,000, bit over hopes.

Little Carnegie (L. Carnegie) (560; $1.25-$1.80)—"Simon and Laura" (U) (3d wk). Second week ended Sunday (15) was solid $7,000 after excellent $8,500 opening round.

Paramount (ABC-Par) (3,664; $1-$2)—"Santiago" (WB). First session ending tomorrow (Thurs.) looks to hit fair $37,000. Holds. In ahead, "Certain Feeling" (Par) (3d wk-9 days); $33,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"Proud and Beautiful" (Indie) (8th wk). Seventh frame ended Sunday (15) was nice $7,200 after $8,300 in sixth week. Stays on, with "The Doctors" (Indie) due in next but date not set so far.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Eddy Duchin Story" (Col) and stageshow (4th wk). Current stanza ending today (Wed.) is holding with sturdy $142,000 after $159,000 for third. Stays on, with no opening date set for "High Society" (M-G) since "Duchin" pace indicates at least two weeks more. "Society" is next pic booked into the Hall.

Rivoli (UAT) (1,545; $1.25-$3)—"Oklahoma" (Magna) (40th wk). Present session ending today (Wed.) is heading for good $21,300 after $22,500 in 39th week.

Plaza (Brochor) (525; $1.25-$1.80)—"Fruits of Summer" (Ellis). Opened yesterday (Tues.). In ahead, "Invitation to Dance" (M-G) (8th wk-6 days), was fair $4,000 after $5,200 in seventh full week.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"King and I" (20th) with stageshow (3d wk). Current round ending tomorrow (Thurs.) still holding up in top brackets with smash $115,000 probable. Second was $130,000, best second round in. Stays on, naturally.

State (Loew) (3,450; 78-$1.75)—"Somebody Up There Likes Me" (M-G) (2d wk). Initial holdover week ending today (Wed.) looks like big $21,000. First was $28,000, a bit below hopes.

55th St. Playhouse (B.F.) (250; $1.25-$1.50) — "Bullfight" (Janus) (2d wk). Holding at great $9,200 after record $12,200 opening week. Stays on.

Sutton (R&B) (561; $1-$2)—"Moby Dick" (WB) (3d wk). Initial holdover round ended last night (Tues.) was a mighty $21,000. Opening week was record $26,500. "Moby" held up much stronger at this arty house than at Criterion, with which it is day-dating.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "La Strada" (Indie). Opened big Monday (16). In ahead, "Gaby" (M-G) (10th wk-4 days), okay $2,300 after $3,200 in ninth week.

Victoria (City Inv.) (1,060; 50-$2)—"Foreign Intrigue" (UA). Initial session ending today (Wed.) is heading for okay $13,000 or near. Holds. In ahead, "Catered Affair" (M-G) (4th wk), $12,000, way over hopes, but included preview.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50) — "Seven Wonders of World" (Indie) (14th wk). The 13th week ended Saturday (14) was smash $45,500 after $51,400 in 12th round.

'King' Whopping 24G, Indpls.; Hope 8G, 2d

Indianapolis, July 17.

Biz continues on upbeat here this stanza, rains almost daily undoubtedly helping firstruns, but it's the product per usual that's paying off. "King and I" opened terrific at the Indiana to lead the city. Looks set for a run. "Trapeze," in third week at Loew's, and "That Certain Feeling," in second at Circle, both are holding strongly "Gaby" is getting only mild play at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-95) — "Certain Feeling" (Par) (2d wk). Nifty $8,000 after $14,000 opening stanza for Bob Hope pic.

Indiana (C-D) (3,200; 75-$1.25)—"King and I" (20th). Wow $24,000. Last week, "Santiago" (WB) and "Wiretapper" (Cont), $9,000 at 50c-85c scale.

Keith's (C-D) (1,300; 50-85) — "Gaby" (M-G). Tepid $4,000. Last week, "Locomotive Chase" (BV) (3d wk), $5,000.

Loew's (Cockrill-Dolle) (2,800; 75-$1) — "Trapeze" (UA) (3d wk). Big $8,000 in final stanza. Three-week take approximately $35,000.

'Moby' Great $1,000 In L'ville; 'Duchin' Socko 15G, 'King' Solid 14G

Louisville, July 17.

Offering the best product shown in this city for many months, biz at the firstruns is big at most of the deluxers. "Eddy Duchin Story" is rated standout at the State, and should get the town's top coin total. "King and I" at the Rialto also is solid. "Moby Dick" at the Mary Anderson is really making comparatively the best showing. "Great Locomotive Chase" at the Brown is fair on moveover. "That Certain Feeling" at the Kentucky is strong on second week. Brown will close for two weeks for equipment installations, to prep house for showing of "Oklahoma."

Estimates for This Week

Brown (Fourth Ave.) (United Artists) (1,000; 55-85)—"Locomotive Chase" (BV) (m.o.). Fair $3,000 after strong week at the Rialto.

Kentucky (Switow) (1,000; 55-85)—"That Certain Feeling" (Par) (2d wk). Hep $6,000 after $9,000 in opener.

Mary Anderson (People's) (1,000; 75c-$1)—"Moby Dick" (WB). Socko $10,000, looms with h.o. likely. Terrific for such a moderate styled house. Last week, "Santiago" (WB), $6,000.

Rialto (Fourth Avenue) (3,000; 75c-$1)—"King and I" (20th). Solid $14,000 looms and h.o. is almost certain. Last week, "Locomotive Chase" (BV), $10,500, and m.o.

State (United Artists) (3,000; 75c-$1)—"Eddy Duchin Story" (Col). Smash new entry for biggest coin total in city, $15,000. Last week, "Trapeze" (UA) (2d wk), $8,000.

CROWN 'KING' CHAMP IN ST. LOO, HUGE 25G

St. Louis, July 17.

"King and I" is wearing the box-office crown this session at the St. Louis for best week at this midtown house in many moons. "Trapeze" is fine in third after socko second frame at Loew's. Same applies to "Great Locomotive Chase" at Orpheum. Another heat wave set in over weekend.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders of World" (Indie) (12th wk). Fine $19,000 after $19,700.

Fox (F&M) (5,000; 51-75) — "Moby Dick" (WB) and "Naked Sea" (RKO). Opened today (Tues.). Last week, "Crime In Streets" (AA) and "Naked Hills" (AA), solid $14,000.

Loew's (Loew) (3,162; 75-$1) — "Trapeze" (UA) (3d wk). Sock $21,000 following $24,000 in previous stanza.

Missouri (F&M) (3,500; 51-75)—"Certain Feeling" (Par). Oke $4,500. Last week, "Brute Force" (Indie) and "Naked City" (Indie), $4,000.

Orpheum (Loew) (1,426; 50-85)—"Great Locomotive Chase" (BV) (2d wk). Nice $7,500, after $10,000 for first frame.

Pageant (St. L. Amus.) (1,000; 50-90)—"Leather Saint" (Par). Oke $2,500. Last week, "Lovers And Lollipops" (Indie), $2,000.

Richmond (St. L. Amus.) (400; $1.10)—"Marty" (UA) and "Summertime" (UA) (3d wk). Fair $1,200. Second was $1,500.

St. Louis (St. L. Amus.) (4,000; 51-$1.25) — "King And I" (20th). Sock $25,000. Last week, "Certain Feeling" (Par) (2d wk), $9,000.

CHICAGO

(Continued from page 9)

"Johnny Concho" (UA) and "Storm Fear" (UA). Swell $25,500. Last week, "Animal World" (WB and "Goodbye My Lady" (WB), $12,000.

State-Lake (B&K) (2,400; 98-$1.25)—"Great Locomotive Chase" (BV) (5th wk). Weak $12,000. Last week, $15,000.

Surf (H&E Balaban) (685; $1.25)—"Ladykillers" (Cont) (4th wk). Smash $7,500. Last week, $9,000.

United Artists (B&K) (1,700; 98-$1.50)—"Trapeze" (UA) (5th wk). Still big at $34,000. Last week, $39,000.

Woods (Essaness) (1,206; 98-$1.50)—"Eddy Duchin Story" (Col) (2d wk). Sock $40,000. Last week, $52,000.

World (Indie) (430; 98)—"Madame Butterfly" (IFE) (9th wk). Dull $2,700. Last week, $3,000.

Ziegfeld (Davis) (430; 98)—"Sins of the Borgias" (UA). Neat $3,500. Last week, on subsequent-run.

'GOLDEN ARM' GETS OKAY VS. CENSOR

Baltimore, July 17.

The Maryland Court of Appeals at Annapolis, Md., last week overruled the decision of the State Board of Motion Picture Censors demanding a two minute cut from the United Artists release, "The Man With The Golden Arm." The footage in question showed Frank Sinatra receiving a heroin injection.

The censor board ordered the cut under the revised censorship law of 1955. Films can be censored under this law only if they are "obscene or tend to incite crime or corrupt morals." The board charged that the Frank Sinatra starrer "teaches the use of, or the methods of use of narcotics or habit forming drugs."

The court's opinion stated that "the evidence is strong and convincing that the picture is likely to have a beneficial effect as a deterrent from the use of narcotics."

'Forbidden Cargo' Case

Lack of a Code seal, inasmuch as it relates to pictures with a dope theme, seems to have very little meaning any more to exhibitors.

Opening Aug. 8 at the Brooklyn Paramount, an American Broadcasting-United Paramount house, is the British "Forbidden Cargo," which has narcotics smuggling as its theme. Film has played several United Paramount spots.

"Cargo" was among the J. Arthur Rank package taken on by Republic a year ago. However, Rep rejected it when it became clear that the film couldn't get a seal. It's now distributed by Jacon Film Distributors, Inc.

Settle Cantinflas Suit; He Nixed Agent's Offers

Los Angeles, July 17.

Out of court settlement is reported on the $30,000 agency suit brought in Superior Court here by Mrs. Margaret Cook against Mario Moreno, the Mexican film star known professionally as Cantinflas. Terms were not disclosed.

Mrs. Cook had charged that in 1943 she agreed to try to interest Hollywood studios in Cantinflas' services but he rejected several offers.

BOSTON

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"Kid for Two Farthings" (Indie) (3d wk), $3,300.

Fenway (NET) (1,373; 60-$1) — "Santiago" (WB) and "As Long as You're Near Me" (WB). Oke $5,000. Last week, "Certain Feeling" (Par) and "Leather Saint" (Par) (2d wk), $3,800.

Kenmore (Indie) (700; 85-$1.25) — "Gaby" (M-G) (3d wk). Nice $7,000. Last week, $7,500.

Memorial (RKO) (3,000; 75-$1.25)—"Congo Crossing" (U) and "Behind High Wall" (U). Okay $9,000. Last week, "Francis in Haunted House" (U) and "Rawhide Years" (U), $11,000.

Metropolitan (NET) (4,357; 75-$1.25)—"King And I" (20th) (3d wk). Torrid $18,000 or close. Last week, $28,000.

Pilgrim (ATC) (2,100; 65-95) — "Earth vs. Flying Saucers" (Col) and "Werewolf" (Col). First week looks terrific $19,000 or near after record opening day. Holds, natch! Last week, "Killing" (UA) and "Blonde Bait" (Indie) (10 days), $9,000.

Paramount (NET) (1,700; 60-$1)—"Santiago" (WB) and "Long as You're Near Me" (WB). Good $11,000. Last week, "Certain Feeling" (Par) and "Leather Saint" (Par) (2d wk), $10,500.

Orpheum (Loew) (3,000; 65-$1)—"Trapeze" (UA) (3d wk). Torrid $18,000 or near. Last week, $24,000.

State (Loew) (3,000; 65-$1) — "Trapeze" (UA) (3d wk). Bright $8,000. Last week, $11,000.

TORONTO

(Continued from page 8)

week. "John and Julie" (IFD), $8,000.

Imperial (FP) (3,344; 60-$1.10)—"Proud Ones" (20th). Good $16,000. Last week, "Locomotive Chase" (BV), $7,500.

International (Taylor) (557; $1)—"Now and Forever" (IFD) (3d wk). Okay $3,500. Last week, $4,000.

Loew's, Uptown (Loew) (2,098; 2,745; 75-$1.25)—"Trapeze" (UA) (3d wk). Still hot $22,000. Last week, $36,000.

Shea's (FP) (2,375; 60-$1)—"Man Who Knew Too Much" (Par) (3d wk). Fancy $15,000. Last week, $18,000.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (12th wk). Drop in scale to $2 top has perked biz to oke $9,000. Last week, $8,000.

'Gray Flannel' Role

Continued from page 1

disastrous. It's time to call a halt to this practice."

Complaint is that, in the instance of some not-so-famous performers, or actors of appeal to a limited group, the billing provisions don't allow full exploitation of all values in a picture; also that the ads nowadays are being cluttered up with too many names, from producer to scripter.

In one recent instance—"Spirit of St. Louis"—it's understood that both producer Leland Hayward and director William Wyler did to allow their names to be dropped from the credits to make possible complete concentration on James Stewart and Lindbergh.

Paramount is said to face problems with the size of Mel Ferrer's name in "War and Peace" ads.

In another instance, "Tall Men" at 20th-Fox, the ad department of the company figures that the continued accent on Clark Gable may have cost the film $1,000,000. "We slanted those ads to the Gable audience only. There wasn't really a chance to put across the fact that it was a really 'big' picture." 20th faces a similar problem with Richard Widmark in "The Last Wagon."

Explanation here, as in other pix, is that Widmark owns 20% of the picture and, not unnaturally, takes an interest in the manner in which the film is sold. As name actors become more important in Hollywood (an importance that is exaggerated since there are comparatively few of them), the studios hand more concessions to the thesps. These concessions very often take in approval of the ad campaigns.

20th, for instance, can't use a picture of Marilyn Monroe in an ad unless her agents have approved it.

In other cases, actors insist that their image must be in every ad, and that no head can be higher than theirs in any art. This has led to some strange complications in shots where there are horizontal clinches.

One of the companies recently got so burned up over the demands of an actor, it prepared separate sets of ads—one according to contract and the other according to the way the ad head thought they should look. That settled the argument for the moment.

Ad directors, who have been feeling more and more handicapped via the approval policy instituted by actors, agents and indie producers releasing via the majors, seem prone to put most of the blame on the agents.

Actors, when approached, are said to be less adamant on the fulfillment of the fine print in the contract when it comes to percentages in the billing. It was noted, for instance, that two of the ads for "Moby Dick" featured Gregory Peck's name below the top of the ad, making for a much more solid effect. Peck is said to have approved this departure personally.

Baseball's New Stadium Piles Up Exhibs Grief; Offnights for Concerts

Minneapolis, July 17.

Many local exhibitors, who helped finance the construction of the new $4,500,000 22,000-seat baseball stadium by buying its bonds, now are finding the mouth that they fed is biting them.

Baseball crowds so far this summer have been averaging nearly 5,000 per game, as compared to around 2,500 for last season's better team. An exhibition game with the parent New York Giants drew 21,500 payees. Another such contest with the Cleveland big league club next month is expected to do equally as well.

Also existence of stadium has created for the first time a series of Minneapolis Symphony orchestra summer concerts—"under the stars." And "Holiday on Ice" just finished a six-night stadium stand to big crowds, marking the first time a skating show ever has played here in the summer or outdoors.

Previously, at the stadium, a two-day championship rodeo drew about 25,000 customers in two days, despite rainy weather. Television's "Grand Old Opry" in its entirety will play its initial local summer engagement as a one-night stadium stand.

Philly Hearings Start; Gale Sondergaard In 'Anastasia'—No Pickets

Philadelphia, July 17.

Gale Sondergaard opened in "Anastasia T" at the Playhouse-in-the-Park (16) without any official picketing by either the American Legion or the VFW, after both veteran groups decided to drop their plan of a picket line aimed at the actress because of her invoking of the 5th Amendment before the un-American Activities Committee in 1951. She has been subpoenaed to appear before a subcommittee of the House un-American Activities Committee which will hold sessions here in the local Federal Bldg. today, (Tues.) and Wednesday (18).

Chairman Francis E. Walter (D-Pa.) who heads the subcommittee has stated that the hearings will probe three matters; (1) alleged flood of Red propaganda coming by ship into Philadelphia; (2) reports of blacklisting in the entertainment field; (3) a $5,000 reward by the Fund of the Republic to a Plymouth meeting (Quaker) library for refusing to dismiss a librarian who invoked the 5th Amendment.

Miss Sondergaard's only part in the proceeding, according to Walter, is to testify whether she has been subjected to any "blacklisting" as the result of her action at the 1951 hearings. Broadway actor Jack Gilford, and another entertainer, name not published, will also testify on this subject.

Other main development in the American Legion versus Playhouse affair was action of the Fairmount Park Commission last weekend in defying the VFW demand that S. M. Handelsman, managing director of the Playhouse should be dismissed because of his hiring of Miss Sondergaard. Commissioner John B. Kelly, chairman of the committee in active charge of the Playhouse, was instructed by the Commission to inform Colbert C. McClain, attorney for the VFW, that the Commission was "upholding the action of H. A. Handelsman in hiring Miss Sondergaard. A motion to uphold Handelsman was introduced by City Representative Fredric R. Mann, a member of the Park Commission.

Lewis as Single

Continued from page 1

of which are controlled by Charles Weintraub on the Coast.

Entratter, who attended the Martin & Lewis preem at the Copa with Sylvester (Pat) Weaver, chairman of the NBC Board, takes the stance that there's no room for small thinking in Las Vegas, and in context of the present trends in show biz, anywhere in the entertainment field. He points out that occupancy at the Sands as well as play in the casino and attendance in the Sands' Copa Room, parallels the value of the headliners, and his position is that if they can pull in the trade, they should get top dollar.

Entratter discounted any development arising from the use of cocktail talent as an attraction in the main rooms. He feels that it will be the bigtime names that will keep Las Vegas on its top plane.

The recent publicity about the wholesale foldings of several hotels, says Entratter, has done the resort town no good, but it's making a strong comeback. One of the factors is the Metro pic "Meet Me in Las Vegas," in which the focal point was the Sands Hotel, the emanation of the Berle Show from that inn and a sequence on the NBC-TV "Wide, Wide World" have helped pump new publicity life into the resort. Biz, he added, is on an extremely high level. He declared that for the fiscal year which ended June 30, the gross from the hotel operation was ahead of that for the previous fiscal year.

At present, Entratter has lined up a series of shows which has Metropster Robert Merrill and Louis Armstrong headlining July 25; Peggy Lee, Aug. 15; Frank Sinatra, Sept. 12; Peter Lind Hayes & Mary Healy, Oct. 3; Lena Horne, Oct. 31; Jerry Lewis, Nov. 28; Danny Thomas, Dec. 12; Sinatra on a second return, Dec. 19, and the Will Mastin Trio starring Sammy Davis Jr., Jan. 9.

Entratter is set to plane out today (Wed.) with his wife Helen and two daughters.

THE TRUE AND EXCITING STORY OF INDIAN AGENT JOHN PHILIP CLUM!

...who defied Geronimo's legions of hate with the strength of his Faith and his love for a woman... to turn back the tide of savagery itself!

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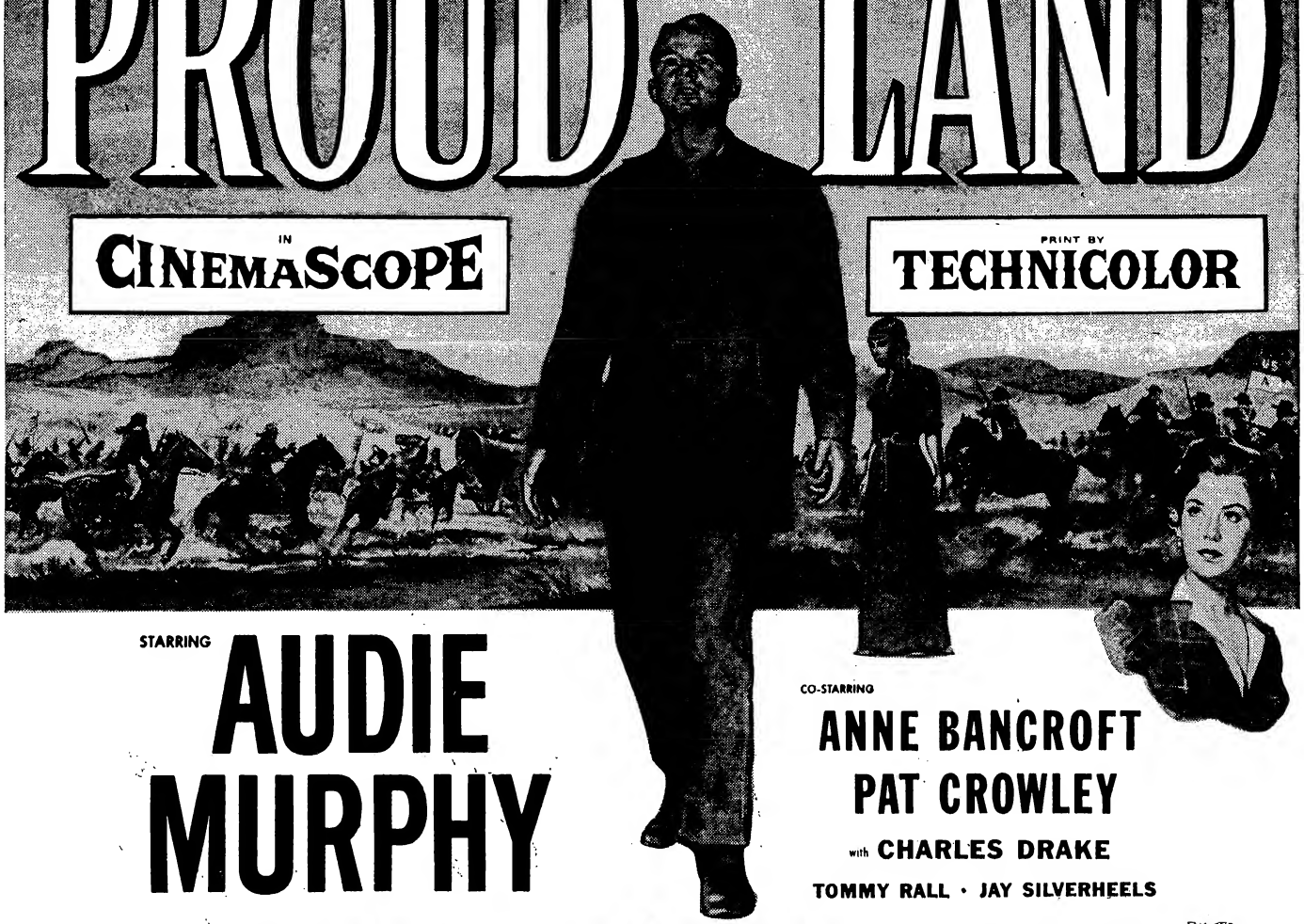

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TOMMY RALL · JAY SILVERHEELS

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Universal-International

ANOTHER BIG ONE FROM UNIVERSAL

KEYED TO MEET TODAY'S BOX-OFFICE DE[illegible]

Jesuit's Warning: Censorship Can Make Catholics Look Either (1) Ridiculous or (2) Dictatorial

"In a pluralist society such as ours, no minority group has the right to demand that government should impose a general censorship, affecting all citizenry, upon any medium of communication, with a view to punishing the communication of materials that are judged to be harmful according to the special standards held within one group . . . (or) to impose its own religious or moral views on other groups, through the use of force, coercion or violence."

The Commonweal, liberal Roman Catholic weekly, thus quotes Rev. J. Courtney Murray, a Jesuit, in a recent address. While supporting the right of each minority group to "censor for its own members, if it so chooses" and to use "persuasion and pacific arguments to elevate the standards of public morality," the priest deplores tendencies of Catholics to go beyond this.

After upholding the right to boycott a motion picture, Father Murray adds, "It remains true that methods of action which verge upon the coercive exhibit some incongruity when used by citizen-groups in the interests of morality in literature or on the screen . . . Prudence, equally with justice, is one of the cardinal virtues. The issue rises most sharply in the case of Catholic associations. The chief danger is lest the Church itself be identified in the public mind as a power-association . . . How intelligent is it to have recourse to methods that approach coercion in this delicate field of censorship? Few things are worse than to make oneself ridiculous. And when an effect to coerce is made at the dictates of stupidity, the result arouses ridicule as well as resentment."

Jog Local Theatremen On Ideal Projection Of 'Eddy Duchin' Film

Columbia is determined to make sure that faulty projection does not disturb audience enjoyment of "The Eddy Duchin Story." To accomplish its aim, the film company is enclosing in all "Duchin" film cans a special four-page booklet of suggestions to theatre operators and projectionists.

Devised by studio technical chief Gerald Rackett, the booklet offers methods for the operation of projection and sound equipment so that the full benefits of "seeing and hearing" can be enjoyed.

The theatre manager is urged to check the surface of the screen as well as its curvature and tilt. It is also pointed out to him that light on the screen from any source except the projector should be kept to an absolute minimum.

Suggestions to the projectionist include checking of the optical system, necessity of keeping reflectors, condensors and port glasses clean, continual check of focus, especially in the first third of a reel, and the importance of checking direction of sound horns and status of sound equipment.

Briefs from Lots

Hollywood, July 17.

Gina Lollobrigida penciled in by 20th-Fox as femme lead in "Boy On A Dolphin" . . . **Les Tremayne** will play a U.S. senator in U's "The World and Little Willie" . . . **Olive Carey** returns to the screen for a role in Metro's "The Wings of Eagles" . . . **Stanley Roberts** bought Eugene Burdick's novel, "The Ninth Wave," for indie filming . . . **Maureen O'Sullivan** signed by Columbia in "The Captives" . . . **Hope Emerson** will play a midwife in RKO's "The Day They Gave Babies Away" . . . **Sue George** returns to Universal for a featured spot in "Crazy Love" . . . **Sam Katzman** signed **Celia Lovsky** for a part in "Rumble On the Docks." . . . **Barry Shipman** checked in at Republic to screenplay, "The Man I Killed."

Reverse Technique

RKO is moving into television's backyard in its pitch for customers for "The First Traveling Saleslady." Company has prepared a page ad with the top type reading: "Now you see your favorite tv stars in color on the biggest screen in town."

The stars are Barry Nelson, David Brian and James Arness, who appear in the film with Ginger Rogers. Ad is to be inserted in the tv log and fan mags.

Red Smog Gone

Continued from page 15

all were retained in their employment or got back their jobs."

George E. Sokolsky, unable to be present because of his health, sent the Committee a letter explaining that his interest was entirely in the field of moving pictures that the Fund report erred in connecting him with any clearance activities in broadcasting.

Sokolsky said John Ford and Ward Bond interested him in the rehabilitation work in Hollywood and that Nate Spingold, of Columbia Pictures, raised the question of an adequate forum where a man could clear himself and get back his job. The answer, according to Sokolsky, turned out to be this:

"No person could clear another. It is only possible for an individual to clear himself, because only he knows what his motives were and what all his actions were. The only value of an outside group could be, from experience, to help evaluate statements by individuals and perhaps act as a clearing house for data. The clearing house idea was tried and failed. Instead, each person who wanted to clear himself communicated in the form of a letter to his employer, the head of the company that employed him. In the event that the person was unemployed, he communicated with the company that formerly employed him or with a prospective employer.

"No person engaged in this activity was to accept payment for any services, or even compensation for expenses. This rule was adhered to strictly.

"My rough estimate runs about 300 men and women who are today working in the motion picture industry who could not work before because of the record they had established of Communist or pseudo-Communist associations. Rather than a blacklisting effort, this was an effort in rehabilitation."

Vincent Hartnett, radio-tv political consultant and co-author of the directory, "Red Channels," charged that "not more than 5%" of the show business Reds have ever been exposed by a Congressional committee. He estimated there are 150 Communists in the New York chapter of AFTRA, plus another 250 "who go along with them." He said there is a Commy bloc in Actors Equity and denied he was in the business "of exposing, then clearing, Reds."

Paul R. Milton, radio writer and a member of the board of Aware Inc., asserted that the extent of Communist infiltration in the entertainment field "is substantially the same as it has been." He added there is a "Communist faction" within Actors Equity.

Arnold Forster, general counsel of the B'nai B'rith Anti-Defamation League, said he had aided eight persons in radio-tv to "rehabilitate" themselves. He said it was done "out of a sense of compassion" for the artists. He said the Fund for the Republic gave a wrong impression in censuring those who helped to clear the artists. He believes there is "blacklisting," since some of the people he tried to help couldn't even get a hearing. He said the Anti-Defamation League does not try to clear those who take the Fifth Amendment and refuse to answer questions.

Industry Tut-Tuts Follow Legion's Special Stand On Book-Burning Film

Special rating handed to the picture "Storm Center" last week by the Catholic Legion of Decency caused plenty of raised eyebrows in the industry.

Comment generally divided into two parts. (1) The Legion has, of course, a perfect right to tell Catholics who they should or shouldn't see. (2) It overstepped itself in criticizing a picture on other than moral grounds.

"There's something drastically wrong when the Legion begins to insert itself into the field of politics," was one observation.

At the Legion, a spokesman pointed out that this wasn't the first time that the Catholic rating group had handed out a special classification designed as "protection to the uninformed against wrong interpretations and false conclusions." It did the same with Walter Wanger's "Blockade" in 1938 and with the documentary, "Spain in Arms," during the Civil War in Spain. "Martin Luther" got a special tag, but on religious grounds.

"Storm Center" is a Columbia Pictures release. It tells the story of a librarian who refuses to remove from her shelf a book attacked by some groups in the community as "subversive and the effects her action has on her family. Bette Davis plays the lead.

Col spokesman last week said he had "no comment" on the Legion rating. It was understood, however, that Col execs were very unhappy about it.

Legion said of the pic: "The highly propagandistic nature of this controversial film (book burning, anti-communism, civil liberties) offers a warped, oversimplified and strongly emotional solution to a complex problem of American life. Its specious arguments tend seriously to be misleading and misrepresentative by reason of an inept and distorted presentation."

Those who've seen the film say it makes a straight pitch for civil liberties. "How can you be for some and against others in a democracy," said one. Spokesman for the American Civil Liberties Union said the ACLU stood strongly behind the picture and had so informed Columbia.

Wisconsin Unit Cool to Allied's Rental Arbiter

Milwaukee, July 17.

At least one Allied States Assn. unit—Wisconsin—appears to be veering from the staunch insistence on arbitration of film rentals. Also a resistance toward Government intervention in the film industry, a policy National Allied has pursued, seems to be developing in this territory.

Ben Marcus, newly-elected president of the Wisconsin unit and former prexy of National Allied, has indicated (1) that the industry can settle most of its own problems and (2) that "we can do away with the arbitration of film rentals by substituting an arbitration system which would include the arbitration of sales policies in each exchange center."

Wisconsin Allied, on the basis of a resolution passed at its recent Elkhart Lake convention, has given Marcus the greenlight to join other industry leaders in seeking a roundtable parley of production, distribution, and exhibition aimed at bringing about "mutual understanding" among all segments of the industry and finding means to overcome "the sickening boxoffice problem which faces every theatre today."

Marcus also recommended a planned research program "to find out what our customers want in the line of motion picture entertainment and how we can go about giving it to them." He suggested that an agency, such as Sindlinger & Co., be employed on a national basis to gather this information.

Boston Censor (With Judge's Help) Scissors Swedish Nude Scenes

Boston, July 17.

Swedish-made "One Summer of Happiness," (Times) has been cut following a hassle with the local censors, but continues to do well at the Beacon Hill. Judge John Fox in Municipal Court sanctioned showing of the Swedish film only with cutting of two nude lover scenes.

Atty. Alfred A. Alberts of Times Film, represented the Beacon Hill Theatre. He said the issue involved was one of continuing censorship other than by court decision. The theatre, he said, refused to permit any part of the film to be censored by City Censor Walter R. Milliken on the grounds he lacked jurisdiction.

Censor Milliken told Mayor Hynes the cuts were made without "interfering with continuity" of film and reported theatre had also removed certain advertising from its premises, and posted a sign stating that children under 18 would not be permitted to attend the film which has nude bathing sequences.

Harry Harding, manager, reported that the film was viewed by Judge Fox and that he was asked by the Judge to delete the scene when the nude bathers go into the brush bordering the lake and another scene in the barn when the boy places his hand on the girl's nude breast. Harding said that Judge Fox told him that unless the scenes were deleted an order would be issued by the court.

"Because of the cooperation of the defense with this office, and the action taken, Judge Fox did not issue a complaint," Milliken reported.

The action brought an editorial Saturday (14) from The Pilot, official newspaper of the Catholic archdiocese of Boston titled "Finis?" which said:

> "The whole question of censorship, we would judge, needs rethinking among some members of the community, if we read correctly a recent editorial in the Boston Herald. Among many inaccuracies in that text the Herald believes that the censor represents 'a very small minority.' Our experience would indicate the precise opposite.
>
> "We have not abandoned hope, too, that the operator of the theatre on which this incident centred might even yet decide to get in line with the other film officials locally. The vast majority refuses to trade in smut or obscenity for cheap publicity and cash. It would be healthy if it was made unanimous."

Efficiency Footnote

Minneapolis, July 17.

State Theatre here has two ticket-takers, Andrew Murdock, 82, and John Hickey, 83. Each works five-hour shift and house manager Frances Hickey rates them as among the best-liked employes.

As to their efficiency, which is high octogenarians rate over highschool tickettakers. Local wags explain this as being due to elimination of need to ogle all pretty girls who enter the theatre.

United Artists

Continued from page 3

July 1 to 7, designated "United Artists Week," Krim disclosed that the company had obtained 18,000 domestic feature bookings which had played in some 12,000 theatres.

Shifting to UA's "production situation," Krim reported that the company has the "healthiest backlog in our history." As of now, he disclosed, the company has a total of 41 pictures in the can, editing, or shooting and that these pictures represented an actual cash inventory of $35,000,000 excluding deferements and profit participations. With pictures recently placed into release valued at $15,000,000, UA's total inventory investment is $50,000,000, Krim stressed. "I don't think there is a better way to emphasize our stake in the future of the industry," he declared.

The UA executive, flanked by board chairman Robert Benjamin and distribution v.p. William J. Heineman, said that the 41 pictures represented 10 to 12 months of releases, placing the company that much ahead in its production program. The company, he noted, would continue to release pictures at the rate of four a month for a total of 48 annually. A total of 30 pix will be released in the next six to eight months.

In addition, Krim noted that there will be generally a minimum of four "starts a month in the foreseeable future." On the basis of completed production deals and pictures in various phases of work, UA is able to assure exhibitors of three years of product, according to Krim.

Asked how UA had been able to buck the general industry downbeat, Krim said that the company was "still in the process of development" and that "we haven't reached our particular plateau." Benjamin offered the explanation that the company was fortunate in that it was able to take advantage of the freelance and indie trend of stars and creative personalities. "This has been an important development for our company," he asserted.

Discussing the possibility of UA selling pictures to television, both Krim and Benjamin said the company had no present plans to do so but that it was exploring the possibility. Since the company's deals with producers include the tv distribution rights, Benjamin said the company has the responsibility "to explore the market and make the decision" when it thinks the time is right.

On the subject of public financing for UA, now a privately held organization, Krim admitted that the company has been thinking about it but has no immediate plans to do so.

Krim also noted that the company would continue to finance the so-called "small" pictures because "there is a need for them and they serve a function. That's why we continue to make them."

During the July 1 to 7 period, UA established an all-time record for any company in Canada, according to the UA prexy. With 140 pictures in the vaults in Canada and a total of 1,738 prints available, the company shipped 1,694 prints to 922 theatres.

Post-Gazette Listings Become Drive-In Assn. Dispute at Pittsburgh

Pittsburgh, July 17.

Controversy over the yanking of a daily listing directory from the Pittsburgh Post-Gazette has developed among members of the Tri-State Drive-In Theatres. Action was taken by the board of directors of the drive-in association allegedly without the knowledge of many members who said they knew nothing of the withdrawal until they saw the advertising directory missing from the morning paper.

Move stemmed from the fact that Post-Gazette started another drive-in directory for theatres in the district not affiliated with the association. Tri-State complained to the Post-Gazette, according to Max Sonnleiter Jr., theatrical advertising manager. However, the paper resented the complaint. A few days later the Tri-State listing was withdrawn.

Gabe Rubin, owner of the Silver Lake Drive-In, is spearheading the revolt against the Board, demanding another meeting for reconsideration of its action. Rubin and a number of other drive-in ops said they would withdraw from Tri-State if the directory was not restored in the Post-Gazette.

Meanwhile, the P-G is adding additional ozoners to its non-Tri State listing, and Press, afternoon Scripps-Howard paper, has launched its own, too, with the Hearst Sun-Telegraph expected to follow suit.

THAT LI'L OLE TRAILER

That Sindlinger (research system) finding in Oklahoma City and County, as reported in this family journal of learning last week, on the continuing potency and impact of the "little ole movie trailer," is one of the few time-honored showmanship techniques that seemingly holds up.

There are manifestations of variations on the theme, as for example the excellent trailerizing done on Ed Sullivan's CBS-TVer in behalf of "High Society" (Metro-Crosby-Sinatra-Grace Kelly). But within its native habitat, the "coming next week" whetter of the film appetite is still an effective come-on, be it in the nabe or deluxer theatre.

The impact would appear to have appreciated, comparing the Woman's Home Companion survey in 1947, where 31-out-of-100 were influenced returnees to the boxoffice by "coming next week" trailers, as against Sindlinger's 34.2%. Now let's make sure that they keep coming back to quality product of the want-to-see calibre.

Abel.

Exhibs Refusing to Pay Agreed % (Out of Disappointment) Face C.O.D.

Distributor insistence on a specified percentage without an adjustment on certain pictures has caused some exhibitors to fear that they might be forced to buy subsequent films on a C.O.D. basis. This feeling stems from the threat made by some theatremen that they would refuse to pay for pictures if no adjustment is made if the gross fails to meet expectations.

Exhibitors who plan to follow this tactic have been warned by their exhibitor associations that they may receive a future film C.O.D. from a company whose previous bill they have withheld payment. Exhibs, therefore, are being cautioned by their leaders to make certain they have an alternate booking or, as expressed by the Independent Theatre Owners of Ohio, "you'll find yourself with a heavy C.O.D. to pick up or a blank screen."

'Bus' Bid

Continued from page 2

Venice in its English-language version.

Regarding the MPEA's decision not to participate as a group because of the regulation enforcing pre-screening of candidate pix by a pre-selection committee, it's understood here that Spyros Skouras has just written the Venice authorities that he's behind them on the pre-selection principle. In the past year, 20th-Fox has taken a lone-wolf stand regarding festivals, preferring to deal directly with fest authorities rather than let MPEA rep it.

Also, reported here that Barney Balaban discussed the Venice situation with Italo Entertainment Chief Nicola DePirro during a recent meeting held in Paris.

E. J. Weisfeldt Unhitched

Milwaukee, July 17.

Edward J. Weisfeldt, manager of the Oriental Theatre and veteran local showman, was divorced from his wife Eve last week. They were hitched Nov. 29, 1941.

A cash settlement of $12,300 and household stuff went to the ex-Mrs. Weisfeldt.

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Atty. Wants to Know

Beverly Hills.

Editor, VARIETY:

During the past 30 years that I have been a reader of VARIETY, I have noticed a continuous attempt on the part of your publication to depopulate the entertainment field on the West Coast.

I had thought that there was a migration to this area, first in the motion picture field, later in radio, and still more recently in television. In the section, however, wherein you devote some space to the names of those who are traveling, you usually have about 30 reading "LA to NY," and about 10 "NY to LA." This averages out to about 1,000 a year who apparently leave the West Coast for the east and who never return. In these past 30 years, it would mean that 30,000 people of the entertainment field have left the West Coast for the east more than those who have come here.

True, it is somewhat balanced by those who leave New York for Europe, because I have noticed also a discrepancy in that department, and apparently there seems to be a greater migration of entertainment folk to Europe than there is in the other direction but not enough to counter-balance it.

I am sure that my figures are reasonably accurate, and I have often wondered why so many more people go eastward, and how we have any left in view of these details.

Gordon Levoy.

SUMMER PECULIARITIES?

Take Cheapest Terms Regardless On Certain Drive-In Nights

During the summer season, exhibitors have noted that business in some theatres, particularly drive-ins, shows no variation no matter what picture is being displayed. Grosses, it's pointed out, remain fairly constant for certain days, especially for Saturday nights during July and August if the weather is good. Many drive-ins operate at capacity on these nights.

This situation has caused Allied of Indiana to wonder if it's wise for a drive-in operator to book a 40% picture that turns away 250 cars while a 30% film will turn away only 25.

Cinerama Charity Tie-Ins

Kansas City, July 17.

Cinerama management is going in strong for benefits since its advent here. Now it has scheduled a benefit showing Aug. 19 for the Beacon Chapter Auxiliary of the City of Hope. An advance ticket sale for the 1,194 seats in the Missouri Theatre began yesterday (16).

A percentage of the take will go to the auxiliary, according to arrangements announced by Boris Bernardi, manager. "This Is Cinerama" opened here in mid-June with a benefit for the Kansas City Philharmonic Assn. when proceeds full of tickets at $5 and $3 went to the orchestra, totaling over $3,500.

WHEN (AND IF) POLICE COOPERATE, NEW YORK IDEAL FOR FILM-MAKING

Despite the continued gripes of Hollywood location units decrying the cost of production in New York City, George Justin, a N. Y. production supervisor, maintains that it is cheaper to film pictures in Manhattan than on the Coast. The union problem, according to Justin, now working on "12 Angry Men," is not as complicated as many Hollywoodites make it seem.

It is Justin's contention that facilities in N. Y. are just as good and are constantly improving. He notes in relation to the union problem that there are not as many classifications as there are on the Coast and that many of the staffers are permitted to double on certain technical functions. On the Coast, there is a sharper delineation of what each man on the staff is permitted to do and, as a result, a much larger crew is automatically necessary.

Justin's observations are not only based on "12 Angry Men," currently shooting at the Fox Movietone Studios in N. Y., but also on his experience as production supervisor on the Academy Award-winning "On the Waterfront."

Previously, Justin asserted, there was a lack of studio space in Gotham for interior shooting. However, he pointed out, that on the basis of new facilities just made available almost any kind of feature picture can be shot in Manhattan. The recent additions to studio space include Gold Medal Studio's renovation of the old Biograph Studios in the Bronx and Himan Brown's new stages on W. 26th St. In addition to these, there are Fox Studios, the Pathe Studios the Bedford Park Studios in the Bronx, Warner Bros.' refurbished Brooklyn studios, and Marion Parsonnet's Long Island City studios.

Production Upbeat

The increase in studio space has resulted in a sharp upbeat in N. Y. feature film shooting. In addition to "12 Angry Men," the Henry Fonda-Reginald Rose coproduction for United Artists release, Ella Kazan will film "A Face in the Crowd" for Warners at the Biograph studios and radio-tv producer Himan Brown, via Galahad Productions, has a contract to make 12 pictures for RKO, all to be filmed at his Manhattan studio and employing, to a large extent, radio-tv actors. Kazan recently filmed, except for locations, "Baby Doll" at Warners Brooklyn studio. "Uncle Vanya," the off-Broadway legit offering, was converted to the screen at Parsonnet's studio. Producer David Susskind filmed "A Man Is Ten Feet Tall" for Metro entirely in N. Y.

Since N. Y. shooting is still somewhat unique, Justin maintains that there is a spirit among the performers and the technicians that is difficult to find in Hollywood. In addition, it allows a producer to employ topnotch radio-tv and legit performers, many of whom are able to double with other assignments, much in the manner that is practiced in England.

Only drawback in Manhattan shooting that still needs to be solved, according to Justin, is the problem of police cooperation on street filming. Gotham is frequently employed as a location base, and the city fathers make an attempt to lend aid, but the help is not always provided with the spirit that can be obtained in other communities or in Hollywood. However, efforts are being made to correct this situation, and once this is accomplished, Justin feels that N. Y. can rival Hollywood in the quality of the feature film production.

SEE ARTIFICIAL RUNS FORCED IN CHICAGO

Chicago, July 17.

While Nabe houses are screaming for product, some firstrun features are being "forced" to play Loop houses, remaining unavailable to the nabes, way beyond the term justified by their b.o. valued, local tradsters are saying. A recent example of this forcing of product is "The Great Locomotive Chase," now in its fifth and final week at the Balaban & Katz State-Lake Theatre. Pic did disappointing business there from the first week on, yet the deal between B&K and Buena Vista has the film in a Loop showcasing for a longer run than it deresves, to enhance pic's sales value.

Other recent examples of similar phony extended Loop runs had "Alexander the Great," "The Searchers," and "Guys and Dolls" all playing firstrun longer than was justified by the business they did. Under these setups, the distributor guarantees the exhibitor a profit, win, lose or draw, usually 10% of the gross. The distributor pays house operating expenses and advertising cost, an exacts a commitment from the exhib to play a picture for a specified length of time regardless of the business it does.

In extreme cases, the distrib will relent and yank the pic as a hopeless cause (since nobody is making any money with it anyway). But generally, the exhibitor is to a certain extent stuck, since he might be able to bring in another picture with new strength and profit much more than the 10% of the dying pic's gross. And of course, this slows the flow of pix to neighborhood houses.

Though these pix are acquired through what is ostensibly competitive bidding, very often the deals are set, before the bidding starts, between distrib and an exhib, with the understanding of a guaranteed profit to the exhibitor and a long run for the distributor. Tradesters are becoming increasingly concerned about the situation here.

Warn Drive-In Ops Zoning's Variable

Theatre Owners of America has warned drive-in operators to keep close tabs on local zoning regulations.

The exhibitor association cites the case of a drive-in operator who in a normal attempt to renew his lease discovered that the land had reverted to its original zoning.

He was unaware that the land had been leased under a "variance of zoning" and that a real estate lobby had succeeded in changing the Zoning. The drive-in owner, says TOA, had no recourse and he was forced out of business.

Wall St. & AA

Continued from page 3

ture financing "will be made much easier."

In concluding its analysis, Goodbody says that Allied Artists "has shown aggression and daring within the limits of its ability above that of the major companies." Wall St. outfit says that if the company can come up with a real boxoffice winner with one of its big pictures, it will have taken "a truly substantial step forward."

In addition to "The Friendly Persuasion," AA has in the early stages of production in Paris "Arienne," starring Gary Cooper, Audrey Hepburn, and Maurice Chevalier. Currently in production in France is "The Hunchback of Notre Dame," starring Gina Lollobrigida and Anthony Quinn. It will be completed in August and AA will distribute the English-language version in the U. S. and Canada. Also seen as a potential top grosser is the film to be based on the career of labor columnist Victor Riesel for which AA recently obtained the film rights.

Spoof Diplomats

Continued from page 3

rectors as Ernst Lubitsch, Frank Capra, Leo McCarey, George Stevens and Frank Lloyd. Now that he's on his own, partnered with producer Norman Retchin, he hopes to help start a return to the "Mr. Deeds" type of humor which bulwarked Hollywood product for several years.

Retchin and Ganzer recently completed "The Leather Saint" at Paramount and, seeking a switch from this type of product, are hunting a comedy property to "give us a chance to show what we mean." Retchin currently is at work on a screenplay dealing with international diplomacy which Ganzer feels will fill the bill.

"If we make it," he declares, "I don't think the State Department will turn handsprings, since it's a spoof on diplomats. But how many diplomats buy movie tickets anyway?"

Apart from his personal opinion that the "spoof" is needed, Ganzer believes Hollywood isn't paying enough attention to comedy of all classifications.

"I don't know why," he concludes, "but we seem to have trained fewer people in the overall writing, production and direction of good comedy than of any other type of film. I don't know why, but it's true. And we need a renaissance of this kind of motion picture."

BREAKING ALL RECORDS!
BULLFIGHT
55th ST. PLAYHOUSE
154 West 55th Street

House Panel Puts the Heat on FCC's 'Interim Deintermixture' Blueprint

Washington, July 17.

Serious charges regarding the sincerity of the FCC's recent allocations report calling for interim deintermixture pending an ultimate shift to UHF were leveled at Commission Chairman George C. McConnaughey as the House Judiciary Committee wound up the current phase of its tv monopoly inquiry last week. (The Committee resumes hearings in New York in September.)

Rep. James Quigley (D-Pa.), in a bitter tirade at the Commission, told McConnaughey the report "isn't worth the paper it's written on." The FCC, he said, "is a perfect example of what government regulation cannot do." The Commission, he asserted, has done "nothing" for UHF.

In a further exchange with McConnaughey, Quigley charged that "the whole series of decisions" by the FCC on allocation matters "guarantees monopoly" in television. The problem, he said, is not set saturation but getting network programs on UHF stations.

Quigley went even further and suggested the report was issued to stave off Congressional pressure on the Commission.

McConnaughey emphatically denied this. He defended the report as the "most progressive" thing that has been done for UHF.

When McConnaughey asserted that the U's got their licenses by the "easy way" without having to go into hearings, Quigley shot back that there is no "easy way" for the "struggling" UHF operators in his constituency of central Pennsylvania. Citing UHF casualties in various parts of the country, he said that unless something is done the U's in his section will fold, leaving a monopoly to WGAL-TV, the V in Lancaster, Pa.

At another session, the Committee elicited a concession from McConnaughey that it might take several years before alleged monopolistic practices by the dominant tv networks can be controlled by Commission action.

May Go to High Court

McConnaughey said he had "no doubt" that any regulations resulting from the Commission's comprehensive study of the tv industry will probably be carried to the Supreme Court. He agreed with Committee Chairman Emanuel Celler (D-N. Y.) that it could take two years from the time the study is completed before new rules governing network operations can be made effective.

When Committee counsel Samuel Pierce pointed out that it took five years before the radio network rules were made effective, Celler said he would not want to wait that long for action on tv. The failure of the Commission to move on the tv monopoly front, he declared, "strikes me as dereliction." The Commission, he noted, recog-

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Gov't Probe Cuts Into CBC Budget

Ottawa, July 17.

Drastic slashing of capital expenditures by the Canadian Broadcasting Corp. is blamed on expected revisions in financing methods as the result of the Royal Commission currently probing CBC financing. Because the Commission's report, due late in the fall, will probably recommend new ways of handling the corporation's financing, practically all work set up for the coming year will be completion of work already begun.

CBC's capital budget, tabled in the House of Commons this week, lists expenditures totaling $8,948,900 for the next fiscal year, including about $7,000,000 for television projects, 1,764,000 for radio and $138,000 to repay debts. Both tv and radio projects have been pared by nearly one-third of this year's planned spending figures, which included new studios for Montreal and Toronto. It is estimated CBC will need more than $2,000,000 for building projects already under way but the new budget allots only $116,500 for new buildings in 1956-57.

Network TV Profits

Washington, July 17.

Official figures obtained from the FCC and made public last week by the House Judiciary Committee showed that profits of the tv networks continued upward in 1955. Earnings (before Federal taxes) of NBC and CBS and their owned & operated stations totaled $65,050,000, or 43% of the entire tv broadcasting industry.

Profits of CBS, plus o&o's, totaled $34,870,000 while those of NBC's plus o&o's, were $30,180,000. This was a recovery of 129% for CBS on its investment in tangible broadcast property and of 133% for NBC. Profits of all tv networks, plus o&o's, in 1954 totaled $36,500,000.

Excluding network operations, CBS and NBC o&o stations earned 307% on their combined investment in 1955. The CBS o&o's returned 282%, while NBC's earned 335%.

Profits of the four CBS o&o's in 1955 totaled $14,505,000. This compared with earnings of Columbia's three o&o's in 1954 of $12,276,000.

Columbia's key station in New York, WCBS-TV, was the network's (and probably the industry's) biggest moneymaker. Station's earnings in 1955 totaled $9,375,000, a recovery of 2,290% on its investment. Previous year's profits were $8,206,000, a return of 1,834%, while those of 1953 were $5,571,000, a return of 1,053%.

NBC's New York station, WRCA, earned $7,260,000 in 1955, a return of 857% on its investment. Previous year's profits were $6,086,000, a return of 1,646%, compared with 1953 profits of $4,898,000, a recovery of 2,135%.

Profits of ABC's five o&o stations totaled $5,108,000 in 1955 for a return of 78%, compared with earnings of $4,318,000 in 1954, a recovery of 75%.

Dumont stations in New York and Washington incurred an aggregate loss of $1,048,000 in 1955. This compares with profits of $2,852,000 in 1954 when DuMont also had a station in Pittsburgh which it sold to Westinghouse.

Lotsa CBS-TV Reshuffles As Jim Fleming Moves In To Produce 'Good Morning'

Jim Fleming, vet NBC newsman-producer who got "Monitor" off the ground, has moved over to CBS-TV where he's been assigned to the producer post on the Will Rogers Jr. "Good Morning' show. Interesting angle to his new assignment is that Fleming will be bucking the NBC-TV "Today" show, in which he served in the key role of news editor when it first started.

Fleming switch is part of an overall shakeup in CBS Public Affairs which sees a pair of current producers relinquishing their assignments to work on "research and development" of new programming. Specifically, it's a new show out of the pubaffairs sector tagged for a January start, following completion of the web's Sunday football schedule, nature of which is being kept under wraps. But Michael Sklar, the current "Good Morning" producer, goes to work on "Project X," as does Shelby Gordon, associate producer of "Adventure." Gordon will be succeeded on "Adventure" by Ted Sack, current producer of "Look Up and Live," with Sack also slated to do some special research on upcoming "Adventure" shows. Carl Beier replaces Sack on "Look Up and Live."

S&W Foods' Videbut?

S&W Fine Foods is understood entering the tv sponsorship lists for the first time. Company is searching out availabilities on Coast stations for an "extensive campaign."

Move by S&W is considered encouraging by Television Advertising Bureau, whose prexy, Oliver Treyz, last year accused Coast-based advertisers of being "notoriously underspent" in video.

SAMMY KAYE

Richland, Pa.—July 21

Columbia Records-current release, "EVERY SUNDAY MORNING" b/w "ONCE AGAIN."

New album release, "Sammy Kaye Swings and Sways MY FAIR LADY (For Dancing)."

On ABC Radio—"Sunday Serenade"

Propose 'Interim Trusteeship' For A TV'er in Pitt

Washington, July 17.

An unusual form of "interim trusteeship" for operation of a tv station pending a decision on competitive applications was proposed to the FCC last week by one of the five applicants in the contest for Channel 4 in the Pittsburgh area.

The proposal was by Matta Enterprises, seeking a declaratory ruling favoring such a trusteeship to bring needed service to an area "which has less commercial tv service than any other comparable section of the U. S."

An examiner's recommendation favoring Television City Inc. was issued three months ago. However, Matta pointed out, a petition is pending to reopen the record because of the death of Irwin D. Wolf, one of the Television City principals; oral arguments before the Commission have not yet been held; and the decision is "far from finalized."

The Commission previously approved an interim trusteeship arrangement to expedite tv service in Shreveport, La., but this proposal was joined in by all applicants. It was filed before an examiner's report was issued. The Matta petition would indicate that the Pittsburgh applicants are not all in agreement on the plan as it states "it may be found that one unwilling to participate affirmatively or equally in the arrangement."

A favorable declaratory ruling, Matta informed the Commission, would "facilitate and encourage" an interim arrangement among "all or more of the applicants" and would not affect the ultimate grantee.

Matta declared that early operation of Channel II in Pittsburgh is not likely. Construction has been stayed pending final action on a rehearing of the Commission's authorization of a year ago to WWSW Inc. An examiner's decision affirming the agency's grant was handed down two weeks ago.

'OZARK' JUBILANT

ABC-TV Click Cues Move to New Quarters

The success of "Ozark Jubilee" so far on the ABC-TV network is the cause of a small boom in Springfield, Mo. Crossroads TV Productions, which does the video stanza from Springfiled, is moving its new headquarters more befitting its rank in network circles.

Production company and related enterprises, radio station KWTO, Radiozark Enterprises and Earl Barton Music, are consolidating and moving into a new three-story building there. Meantime, "OJ," moving weekly next fall to 10 p.m. on Thursdays from its current once-monthly slot at 7:30 p.m. on Saturdays, is still looking for an alternate-week sponsor to American Chicle.

How Britons Rank Yank TV'ers

American programs have reached new popularity heights on British video, with seven U. S. stanzas ranking in the Top 15 once-weekly London telecasts on the latest Pulse for the market. The results raise the point that a popular tv program can be popular anywhere, especially when the viewers understand the lingo.

"I Love Lucy" runs third to the English-made "Stage One" and "London Palladium," respectively. "Robin Hood," a British-produced product but popular here, and Roy Rogers pix run fourth and fifth. "Dragnet" places seventh, after England's "TV Playhouse," and the British edition of "$64,000 Question," "Inner Sanctum" and the Douglas Fairbanks' anthology are also in the money in London.

WCBS-TV's Xmas-In-July

CBS Flagship Books a Flock of Buyers in Trend To Early Contracts

The "buy early" trend that's established itself among timebuyers purchasing fall time on the networks now appears to have also seeped down to the local station level. WCBS-TV, the CBS-TV flagship in New York, has pulled in six major advertisers for fall spot schedules, the type of deals which a couple of years ago wouldn't have been set until early September.

Six bankrollers include four "12 Plan" clients, Bon Ami, Avon, Proctor Electric and Lestoil, a new detergent. Other clients are Standard Brands, which bought a schedule on the station's "Late Show" and "Early Show," and Arrid Deodorant, which picked up a "Late Show" schedule.

Station reports that last year the trend toward buying fall schedules in late July and early August got started and seems to have imbedded itself as a standard practice this summer.

'Happy' Fronts for V

Washington, July 17.

Two big Kentucky politicos petitioned the FCC last week to assign a third VHF channel to Louisville.

Identical petitions were filed by Gov. A. B. (Happy) Chandler and Sen. Robert Humphreys (D-Ky.) in support of a proposal by UHF station WKLO-TV (now off the air) to assign Channel 7 to Big Spring in the Louisville area. Location of a transmitter of Big Spring, according to the proposal, would meet FCC engineering requirements.

Martha Rountree Takes Advantage of Adlai's Slip With Bid to 'Conference'

Washington, July 17.

A slip in the advance text of a speech which Adlai Stevenson delivered in Maine Saturday (14) brought a quick, telegraphed reply from Martha Rountree.

Stevenson attacked Attorney General Brownell for breaking the story of the General Motors anti-trust suit on Miss Rountree's "Press Conference," which he identified as "a Sunday afternoon commercial television program." Instead, it is on the air Wednesday evenings.

Miss Rountree wired Stevenson:—"You made a boo-boo and I'm going boo-hoo. You're talking about "Press Conference," the hottest, newsiest and best show on tv today. But you'll have to tune in NBC Wednesday night to see it. I can take no responsibility for what goes on Sunday afternoon." Then she pitched this bid:—

"We'd love to have you some time. Our vast 125-station hookup would like to see you."

Swift Takes Another Ride on 'Disneyland'

Swift has bought another alternate-week half-hour of "Disneyland" on ABC-TV. It will be paired with American Motors in a skip-week proposition when the new 52-week contracts begin Sept. 12.

American Motors Corp. cancelled suddenly its sponsorship on alternate weeks last week. Swift, already repped on the Wednesday 7:30 to 8:30 show via its Derby Foods subsidiary, won out over Chesebrough and two or three others in the AMC alternate-week bidding, it's understood. Derby will continue alternating with American Dairy Assn.

Since last season began in late November for the SRO kid stanza, the network will have only had time to rerun 14 of the original 26 1955-56 hours when the new contract begins in September. In upcoming season, however, the pattern will be 26 originals and a full 26 reruns. Network has an option to replay one or two of this season's "Disneyland" offerings if they are topical.

WB's Teleblurb Co.

Hollywood, July 17.

Warner Bros. is forming its own telecommercial operation, as part of the studio's tv division, using the full technical facilities of the Warners pix and cartoon studios.

Walter Bien, formerly with U-I, has been inked to head the new teleblurb operation.

75G to Zugsmith In Arizona Case

Phoenix, July 17.

John C. Mullins, former owner of KPHO and KPHO-TV, must pay a commission of $75,000 to Albert Zugsmith of Los Angeles, radio and tv broker, for arranging the sale of the properties in 1952 for $1,500,000.

Celebrated case first was won by Zugsmith in Superior Court when a jury awarded him a judgment of $75,000 for successfully negotiating the sale to Meredith Engineering Co. and Meredith-Syracuse Television Co., the present owners. Despite jury verdict, Superior Court Judge Nicholas Udall, former Phoenix mayor, reversed the decision and ordered judgment against Zugsmith, Arizona Supreme Court's ruling reversing Judge Udall was unanimous.

Jerry Giesler and Rexford Eagan of Beverly Hills and W. Francis Wilson and Kent A. Blake of Phoenix represented Zugsmith. Jennings, Strauss, Salmon & Trask represented Mullins.

SKELTON'S O'SEAS FILM FOR 1956-57 SEASON

Hollywood, July 17.

CBS-TV plans to film segments of next season's Red Skelton show in Europe and Cecil Barker, show's producer, is in Rome scouting talent and locales to fit the comic's format.

Barker, recently re-ticketed as the Skelton producer by the net, is also confabbing with Jack Benny and Ralph Levy on telepix filming abroad. Benny and Levy can supply the info, being currently engaged in lensing the exteriors for the Benny show there.

Before hopping to Rome, Barker repacted Skelton scripters Sherwood Schwartz, Jesse Goldstein and Dave O'Brian for another year.

Dugan to MCA's TV Unit

Hollywood, July 17.

John Dugan, Coast topper of the MCA band and act department, has been appointed to the exec staff of the agency's national tv division by prexy Lew Wasserman.

Eddie Greene, former manager of the southwest band and act department, with hq. in Dallas, steps into Dugan's shoes, while Lewis McClaugherty succeeds Greene in Dallas.

D.C. SCOUTS TALENT MAJORS

The Rat Race For Ratings

Just how high will Ed Sullivan, or for that matter, any teletopper engaged in a ratings race go in order to maintain the top-dog position on the charts, is the question currently being asked in network and agency circles following purchase by Sullivan of Elvis Presley for three guest shots for a total of $50,000.

The questioners also wonder how much principle will any of the toppers sacrifice in order to stay in the top slot.

These queries are a consequence of the July 1 ratings when the Steve Allen NBC-TV show, with Elvis Presley guesting, pulled 20.2 to Sullivan's 14.8. After the show, Sullivan declared that he couldn't use the controversial singer because Presley's followers aren't the type that buy cars, and besides Sullivan runs a family type show.

However, further thinking on the subject apparently modified Sullivan's stance, with the end result that Presley goes on for his first shot on the Sullivan show Sept. 9 and one a month thereafter for the next two months.

Many feel that the anything-for-a-rating school of thought is on the upbeat in a manner that is frightening. Some feel that in Sullivan's own words, the types of audience carefully built up over the years—the kind that, in the case of the Sullivan show, buys automobiles would be sacrificed for a Coke-drinking audience just for the sake of ratings. The trade has always been quick to point out that ratings aren't the end-all, as was seen in the fact that "I Love Lucy," long the No. 1 show, didn't do a job for its sponsor, Philip Morris.

Until Sullivan's buy of Presley, the highest salary paid out by the N. Y. Daily News syndicated columnist was $13,500 for a 10-minute iceshow sequence by Sonja Henie.

Back-to-School With CBS-TV

Network Aiming at Sponsor Lures in Elaborate Promotion for 'Good Morning' and 'Kangaroo'

Unusual promotion and sales effort will be staged starting in late August by CBS-TV's two early-morning shows, "Good Morning" and "Captain Kangaroo," a concentrated "back-to-school" merchandising - sponsorship campaign that will see the programs offering wholesale editorial and promotional tieins to sponsors moving in for the operation.

Programs themselves will devote 10 hours a week starting Aug. 27 to features on summer vacations and activities and the back-to-school move. "Good Morning" will visit an old school via remote and a brand-new one about to open for the first time, along with fashions, hobbies and merchandise interviews and features. Big push will be the on-the-air inventory of some 125 back-to-school items in clothing, furnishings, sporting goods, stationery toilet products, clocks, etc. "Captain Kangaroo" show already hits the youngsters, but will accent the theme during the promotion; "Good Morning" push will involve a substantial format change.

Campaign will be backed by promotion at the retail chain store level, along with station and newspaper promotion. Network has figured the back-to-school market at $2,000,000,000 this year, so that the entire campaign is designed to herd in advertisers in this market.

Sponsorship is being sold in five-minute segments, with "Good Morning" going at a program charge of $715 per segment and time charges of $3,568 for a potential 60-station lineup. Gross charges for the "Captain Kangaroo" setup are $415 per five-minute program segment and $4,756 for a 94-station lineup.

Colgate (Esty Agcy.) May Drop 'Big Payoff' to Go 'Feather Your Nest' (Esty)

Possibility looms that "Feather our Nest," currently sustaining on NBC-TV following exit of Colgate, will replace "The Big Pay-Off" on CBS-TV when the latter show comes up for renewal at the end of the year.

Colgate is now sponsoring "Pay-off" cross-the-board at 3 to 3:30. But William Esty agency execs, feeling that the Walter Framer production has been on the air five years, are shopping around. One programmer being mulled is the agency's own production, "Feather Your Nest," from which Colgate pulled out recently after sponsoring the afternoon quizzer for almost two years.

MCA, WM. MORRIS PART OF TV QUIZ

By BOB CHANDLER

The heat's still on in Washington.

Latest in a series of probes of the television industry was launched last week by the Senate Committee on Interstate & Foreign Commerce (the Magnuson Committee) with an investigation of the talent agencies—specifically the Music Corp. of America and the William Morris agency—to determine what monopoly, if any, exists in the control over talent and programs.

If anybody thought that the wrap-up testimony last month by the three network presidents before the same Magnuson Committee would provide even a brief respite in Congressional Inquiries into tv, they were sadly mistaken. For even as investigators for the Magnuson Committee were gumshoeing in New York last week, two other inquiries were going strong in Washington, a third was being prepared and a Federal grand jury in Philadelphia was probing another case. To say nothing of separate probes by the Dept. of Justice and the FCC's Network Study Committee.

The main activity was going forward last week in the House, where Rep. Celler's (D., N. Y.) House Judiciary Committee was looking into charges of network domination over the FCC (see separate story), with CBS prez Frank Stanton last week's star witness. And the House Committee on Un-American Activities, headed by Rep. Francis Walter (D., Pa.) was giving the Fund for the Republic and its "Report on Blacklisting" a jaundiced-eye going-over. Just for the record, the same committee also cited Arthur Miller for contempt.

Pending inquiry is slated for the Magnuson Committee, which will look into the overall allocations problem, with special emphasis on the FCC's proposal for deintermixture and eventual transfer of all television into the UHF strata. The Philadelphia grand jury, convened at the behest of the Justice Dept. in Washington, is looking into the NBC-Westinghouse swap of WPTZ in Philadelphia and WNBK in Cleveland.

As to the Magnuson unit's latest

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Robt. Sarnoff Raps Westinghouse On Ax of NBC Radio (Nighttime, Too); Calls It 'Secession' From Web System

The Sunday Trendex

Ed Sullivan reasserted himself against NBC-TV over the weekend, trouncing the Hal March - starring "The Bachelor" spec by an 8-9 Sunday (15) Trendex average of 21.5 to 12.2. Seems a spectacular just can't get a break these days, especially since "The Bachelor" got away to a fast 7:30 start with an 11.3 to 9.6 edge over the CBS Sullivan lead-in, "Private Secretary."

When it was all over, however, the "Bachelor" 90-minute average was 11.9, CBS' was 17.6 and ABC's ("Famous Film Festival") 2.9. While this wasn't a Sullivan-Steve Allen battle, there was an indirect contest from which Sullivan may have gotten some satisfaction—Allen wrote most of the score for the NBC spec.

The Westinghouse Broadcasting-NBC Radio slugfest entered a new phase this week with the complete disaffiliation of the four Westinghouse stations effective Aug. 26. Disclosure that all affiliation relationships, rather than just the daytime schedule, would be dropped came in the form of a letter from NBC prez Robert W. Sarnoff to WBC prexy Donald H. McGannon in which Sarnoff charged Westinghouse with evading its responsibility for providing the public with a "basic national communications medium" and of ingratitude toward NBC, whose affiliation enabled Westinghouse to realize "millions of dollars in profit."

Letter, made public this week, revealed that Sarnoff had asked Westinghouse earlier this month to hold off on any decision regarding its axing of the NBC daytime schedule "until you have had an opportunity to evaluate our new daytime schedule which goes on the air in a few weeks and to discuss the matter further with us."

"In view of your decision to terminate the affiliations between the Westinghouse stations and the NBC Radio network, we will proceed to make other arrangements in the markets which we serve through your stations," Sarnoff declared. The Westinghouse announcement that it would drop the daytime schedule made no reference to nighttime and weekends, but Sarnoff revealed that Westinghouse would drop "the balance of our radio programs by Aug. 26."

Sarnoff also accused Westinghouse of having sought "special treatment" in its affiliate relationships and of having offered no constructive suggestions on ways and means of strengthening the web. "As you know," he wrote, "we have for some time been providing service to Westinghouse radio stations without any formal contracts because of your refusal to accept radio affiliation contracts on normal terms, and your insistence on special treatment for the Westinghouse stations, involving the elimination of provisions essential to networking and included in contracts with all other radio affiliates. In all of our discussions with you during the past year on ways and means of strengthening the network service, the only affirmative proposal you made was that we convert to a program syndication

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'What's All The Fuss?' WBC Asks NBC On Dropout

Westinghouse Broadcasting Co. wants to know "what's all the shouting about?" That is, why is NBC so mad over Westinghouse's "purely business" decision to drop its NBC Radio affiliations in four markets? WBC prez Don McGannon, referring to NBC prexy Bob Sarnoff's letter to him blasting the decision this week (see separate story), took it slow and easy with the declaration that "broadcasting, like any other aspect of American life, is nourished by differences of opinion, and by the creative competition of network and network, station and station."

Bitterness of Sarnoff's letter took some WBC execs aback; also the fact that it was apparently

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Phil Lasky's Phi Beta Video Fillip

By GEORGE ROSEN

San Francisco, July 17.

KPIX, the Channel 5 Bay State area station under the managerial helm of Philip G. Lasky, graduated cum laude a few weeks back when the Fund For the Republic delivered up its citation for the station's "In Minds of Men" analysis of Democratic thinking vs. totalitarian thinking. For Lasky, who has been on a Phi Beta Video binge ever since he acquired the station back in '48 in one of the initial Pacific Coast V allocations, it was just one more step up the educational-public service ladder in a career of service community that has earned KPIX the accolade of the cap 'n' gown outlet of the west coast.

If KPIX enjoys an enviable status among Frisco viewers today, it's due primarily to Lasky's flair for showmanship values, coupled with his adherence to lofty attainments. What makes it so eminently satisfactory is that the parent Westinghouse Broadcasting Co. shares in the same devotion to utilizing tv's influence in areas of broad community problems, particularly those of a complex and far-reaching nature. Which is one of the reasons why Lasky is sticking around.

When, a few years back, Lasky and his associates divested themselves of Channel 5 to WBC for a handsome profit, he was in a position to step aside and take things easy. But he was having fun—chiefly in raiding universities and colleges around the country for staffers capable of applying that broad, penetrating base to programming—and he stayed on as general manager. It was Frisco's gain.

If he needed an art director, Lasky went to Texas U. for his man. Out of the Dept. of Speech and Drama at San Francisco College came Bill Dempsey, educator turned program manager. His major consultant on programming is none other than Wallace Sterling, the Stanford U. prexy, and when he needs a moderator, as on his "People, Places, Politics," a Eugene Burdick, the assistant chancellor of Southern Cal, is only too happy to step in. Likely as not you'll come across such "guest" names as Dr. Seymour Lipset, Columbia U.'s professor of sociology; or Dr. John Clark, of the S. F. College Dept. of Languages, on the station's programming schedules.

Lasky's spectrum flirtations with a master's degree cost the station a lot of money annually, because so much time, effort and programming ingenuity go into crystallizing the subjects at hand, but to Lasky it's money well spent. As CBS-TV's Frisco affiliate, he's loaded down with high - rated entertainment shows, hence he figures why try to compete in that area of programming on a local level. Rather spend the money in projecting vital issues to serve the community.

Thus when it became necessary a few weeks back for KPIX to take a firm editorial stand on a vexing, complex rapid transit issue in Frisco, Lasky let out all the stops. His "Decision or Dilemma" series televised on three consecutive Tuesday evening was something of a bombshell. Quick to recognize a spillover audience when he sees one, Lasky knocked off the "Do You Trust Your Wife" show in the post-"$64,000 Question" period to install the shows. Counting preemptions and production costs on the local series, it cost the station upwards of $12,000, but the series had all the desired impact in presenting to the public the whole story of the rapid transit problem which for years had occupied the attention of the city and county governments and the experts. The three-part film series, which was done frankly as experiment in tv journalism, has now become a "hot item" on the residual time, getting continuous replays at civic and community gatherings.

Th Lasky-incepted Stanford U. radio-tv Summer Institue for college credits; the station's generating of enthusiasm for the Bay Area's KQED educational outlet, whereby KPIX is matching in free air time all donations from business and industry to help achieve KQED's $80,000 goal; the projected "Political Primer" cross-the-board series leading up to the political conventions so that the Frisco viewers will have an understanding of what they're going to see; the offering of free clinical facilities for most promising interns who are candidates for a master's de-

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Crider's L.A. Base For Y&R Shows

Hollywood, July 17.

Wick Crider, who recently joined Young & Rubicam's radio-tv operation, has been assigned to the Coast with the title of director of program operations. He'll supervise all Y & R shows emanating here.

Crider was for years radio-tv veep at Kenyon & Eckhardt, which he ankled suddenly in a policy tiff a couple of months ago, subsequently moving to Y & R.

Reagan's 'Reruns Rate in Summer'

Hollywood, July 17.

Taking issue with the peering-down-the-nose attitude of radio-tv editors against reruns, Ronald Reagan, host-program supervisor of CBS-TV "General Electric Theatre," sets forth that the pattern of summer vidpix repeats is a sound one.

"A large potential audience is missed if television films are shown only once," he comments: "There may be a special event on another channel, or the famliy may go out on an evening, and the viewer may miss a show he wants to see. There are many people who don't see a show the first time around. One of the best GE's was "The Clown," starring Henry Fonda, and I've got to confess that the Reagans didn't see it the first time shown."

Several years back, a survey of the Jack Benny radio show was conducted, the results of which are still valid, Reagan points out. The survey showed that even in the heyday of network radio, the dyed-in-the-wool Benny fan only caught the show 1.5 times a month.

Economic factors also play a part in the rerun picture, and the over-

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MBS Eyes Web That Can Be 'Delivered' As It Goes Junketing on New Pact

Some Mutual affiliate defections, the number and the markets undetermined at this period, are seen as web execs prepare to make another swing around the country on its proposed new contract.

The possible loss of some of the 540 stations currently in the Mutual net is viewed with comparative equanimity by MBS execs, who stress their intent in operating a network which can be delivered when sold.

Returns on the new contracts sent out a couple of weeks ago have been too scattered to indicate the probable shape-up of the Mutual net after Nov. 1, the effective date of the new contract. Also holding up stations signing is the long period of time still ahead for the old contract.

Chief changes in the new contract include: Total hours, subject to net's use, have been reduced from 60 to 35 weekly. Station must pre-clear and waive dollar payment on two and three-quarter hours Monday-to-Friday, one hour Saturday and two hours Sunday. In exchange for pre-cleared periods, net gives the station, at no talent cost, a list of net programs. The provision for payment to affiliates for any time delivered outside pre-cleared periods remains the same.

While not specified in the contract, Mutual will revise its operating hours effective Nov. 1 to a schedule of 10 a.m. to 12 midnight, Monday-to-Saturday, and 9 a.m. to 12 midnight on Sundays.

Regarding the defection issue, Westinghouse Broadcasting Co's walkout from NBC was seen as reflecting the affiliation unrest of smaller stations as well. The new proposals contained in the Mutual contract were viewed as another factor for some dissent.

Bob Carpenter, v.p. in charge of station relations, left on the tour yesterday (Tues.). One of his stopovers will be Chicago, where Mutual reportedly is dickering with WLS, an ABC affiliate. Mutual lost WGN, Chicago, a couple of months ago. Also leaving on tour are Charles (Chuck) King, director of station relations and eastern manager, and Tom Duggans, the net's western manager.

Allen Cracks Top 10

Steve Allen crashed into the Trendex Top 10 list for July by taking sixth place in the poll. Reason is that the July list covers the week of July1-7, that being the week that Allen had Elvis Presley on his show and scored a stunning victory over Ed Sullivan. The Top 10:

$64,000 Challenge (CBS)	23.3
Lux Video (NBC)	22.8
$64,000 Question (CBS)	22.5
Trust Your Wife? (CBS)	22.4
What's My Line (CBS)	22.2
Steve Allen (CBS)	20.2
Dragnet (NBC)	19.7
Climax (CBS)	19.6
Best of Groucho (NBC)	19.2
Ford Theatre (NBC)	18.4

Future of CBS-Col Sets May Hang on a Couple Of Well-Turned Phrases

CBS Inc. finally made its long-awaited pronouncement on the future of its CBS-Columbia setmaking subsid, stating that the CBS board of directors "decided to discontinue the sale and manufacture of radio and television sets through CBS-Columbia." Decision, it was stated, "in no way affects the future of the other CBS manufacturing divisions or its research laboratory," with activities of Columbia Records, CBS-Hytron and CBS Laboratories slated for expansion.

Announcement, however, left some doubt as to the exact course of action to be taken with the facilities of CBS-Columbia. Use of the phrases "discontinue the sale and manufacture" and "through CBS-Columbia" were construed in the trade to leave the door open for some future decision or opportunity to reenter the field.

Lipton-for-Godfrey Seg Costs Crosby Campbell's

Bob Crosby's summer assignment as replacement for Arthur Godfrey on the "Talent Scouts" program has cost him a sponsor for his own daytime show. Campbell Soups had signed for a quarter-hour segment of Crosby's CBS-TV daytimer, but pulled out when it became known that Crosby would sub Godfrey and be selling Lipton's Soups on the "Talent Scout" segments.

On other CBS-TV daytime fronts, Garry Moore lost one bankroller, with Hazel Bishop pulling out as of last Friday (13), but the morning "Captain Kangaroo" segment picked up Kolynos Tooth Powder for 26 participations starting today (Wed.) and running through Oct. 12.

CBS Sez 'No Agreement' With NBC on 'Protection' In L.I. Kipnapping Case

CBS News this week entered a vigorous defense of its actions in scoring a television beat in the Westbury, L. I., Weinberger kidnapping case with the filming of an appeal by the family for the kidnappers to use the city's churches as contact points for the return of six-weeks-old Peter Weinberger.

CBS maintained that the idea of such an appeal was its own and was pursued on its own initiative, and that even if it had entered into an agreement to protect other news organizations during a dinner break—an agreement which it denied existed—it would still have been entitled to handle the filmed appeal as an exclusive.

Defense of its actions came in the wake of a blast from NBC News to the effect that CBS had violated an agreement to cover for the others during a dinner break on Saturday night (7) and had ignored requests of the Weinberger family to bring the other newsreels and reporters along for the filming. According to the Sam A. Jaffe, the CBS reporter who handled the story, and Jim Burke, CBS assignment editor, no such request was made and no such "protection" agreement was entered into.

Story, as related by Jaffe and Burke, goes back to the night before. Friday (6), when Jaffe was handling the desk. He called the Weinberger home and spoke to a man who didn't identify himself, requesting that the father, Morris Weinberger, use the facilities of WCBS-TV's "Late News" to record a beep phone appeal to the kidnappers. Weinberger called back later and recorded the appeal.

Following day, Jaffe and a CBS camera crew were in Mineola, sitting on any breaks that might happen. Jaffe stated that along about 6 p.m., he called the Weinberger home and this time spoke to Morris Weinberger, who apologized for not identifying himself the night before and asked what Jaffe wanted. Reporter stated that he would like to offer the facilities again, this time for a filmed appeal. Weinberger said he'd check, and a couple of hours later, the Weinberger uncle, David Holman, called and told Jaffe to come on out with his crew.

At the time Holman called, the other reporters and crews were out to dinner, and when they returned, the CBS crew was gone. Others rushed out to the Weinberger home, where they claimed Holman said he had asked Jaffe to bring the others. Subsequent to the publication of the NBC charges in VARIETY, however, Jaffe again called Holman, who reiterated that the filmed appeal was intended as a CBS exclusive.

Jaffe and Burke maintain that

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NBC-TV's 'Tin Pan' Coin

Hollywood, July 17.

NBC-TV will finance a new half-hour dramatic-musical vidpix series, "Tales of Tin Pan Alley," under arrangement's with producer Nat Brooks.

Telepix will be based on material gathered by Gerald Marks. Ashley-Steiner Agency handled the deal.

Local TV'ers No Longer A Proving Ground For Live Packages on Coast

Hollywood, July 17.

The day when local stations were considered proving grounds for live video packages are gone, according to Peter G. Robinson, program director of KABC-TV here. Present feeling among to top-grade packagers is that they can't make out financially on their purely local live video offerings.

With the outside packagers abandoning the field, the stations themselves must take up the slack and act as "house packagers," Robinson feels. "We solicit ideas from everybody on this lot. Right now I have three ideas from a page boy on my desk."

Those packagers remaining in the local field haven't been coming up with workable schemes, Robinson admits. "At the start of the summer season, we auditioned about 100 live packages from outside sources," he comments. "When we got through, we had four worth trying."

Of these ideas, only one, the weekly staging of Cabaret Concert-shows, is currently in the negotiation stage, states Robinson. Cabaret is a nearby nitery which specializes in showcasing bright young talent.

Ex-Lax Is Good For CBS Radio; 400G & Gum, Too

Ex-Lax is returning to CBS Radio after a 20-year absence and enriching the web's rapidly-building daytime coffers by some $400,000 with a 52-week deal embracing three seven-and-a-half-minute units a week on three of the web's serials. Deal, which starts July 30, involves sponsorship of units on "Helen Trent," "Nora Drake" and "Road of Life."

Pact, set via Warwick & Legler, marks the laxative's first CBS buy since 1935, when it sponsored "The Big Show" and "Magic Voice of Telephone" on the net. Purchase puts the network's 10 a.m. to 4 p.m. lineup past the 70% sold-out mark.

At the same time, Wrigley Co. put to rest any possible concern by the web over its Howard Miller 11:45 noon cross-the-board entry by renewing it for another 52 weeks, effective this week. When Wrigley signed on Pat Buttram for a 2:45-3 p.m. cross-the-board segment on the network a couple of weeks ago, it hadn't indicated what it would do with the Miller show.

BERT PARKS OK'D AS NBC 'BANDSTAND' HOST

Bert Parks has been set as permanent host on the NBC Radio's new "NBC Bandstand" two-hour morning segment, with Johnny Mercer also set as the first of a series of rotating "Mr. Music" emcees. Band lineup for the first week, July 30, will comprise Guy Lombardo and the Dorsey Bros. out of New York, Wayne King from Los Angeles and Freddy Martin from Chicago.

Series will use different bands and a different "Mr. Music" each week, though some bands may be held over longer. The New York bands will originate their shows in a studio, but the out-of-town segments may be remotes. Web has set Ward Byron and Parker Gibbs to produce the 10 a.m. to noon radio series, with Tom Naud set as producer and Max Miller as director of the 10:30-11 a.m. television show, coming out as a simulcast.

Factor for 'FFF'

Max Factor made a pact with ABC-TV last week to start a summertime campaign on "Famous Film Festival" Sunday nights.

Cosmetic house, through Doyle, Dane, Bernbach started on the feature film show last Sunday (15) with one participation weekly.

ABC-TV's Two-Time Dilemma

ABC-TV is worried about selling two slots which are currently unprogrammed, despite the fact that NBC-TV and CBS-TV are nearing SRO status, thereby cueing the annual late rush of ABC biz.

No fall program has been picked for 8:30 p.m. Sunday, the half-hour between "Amateur Hour" and "Omnibus." First, the web recognizes how hard it will be to get any sponsor to budget a high-priced affair in the slot, against Ed Sullivan on CBS and Steve Allen on NBC. Next, ABC isn't positive whether it should program to hold the audience watching "Hour" between 7:30 and 8:30 or to catch the substantially different viewership for "Omnibus," from 9 to 10:30. Last, "Omni" is eating up all available studio space, eliminating immediately a live drama at 8:30, so the web figures, for the time, that it is fairly limited in its choice of formats—perhaps an audience participationer or a panel show.

Thursday, from 8 to 9, is the other trouble spot in ABC's nighttime sked. First, it was feature films, more recently a pairing of "Frontier Judge" and the new Joan Davis, two telefilm packages in which the web has a financial interest. But no format has been acceptable to potential buyers, who fear the power of the "You Bet Your Life"-"Dragnet" combo on NBC and the "Bob Cummings Show" and the first half of "Climax" on CBS.

Survey of 'Catholic Programming'

Catholic broadcasting in the U. S. is on the increase, both in tv and radio, on the basis of a national survey completed by the Rev. Timothy J. Flynn, director of radio-tv communications for the Archdiocese of N. Y.

The survey, announced as the first of its kind, dealt with the extent of Catholic programming, whether it has increased or decreased in the past five years, and what sort of Catholic programming is utilized. Survey got underway last October.

Of the tv stations responding, 28% noted an increase in Catholic programming, while 42% stated that such programming has remained the same for the past five years, 6% noted a decrease and 24% registered no sentiments on the question.

Of the radio stations replying, 53% said the number of Catholic programs they carry has remained the same over the past five years, 17% indicated an increase, 7% a decrease and 23% gave no report.

Replies were received from 1,877 tv and radio stations, representing an overall response of 58%. Of the 437 tv stations, 263 responded, while of the 2,647 AM radio stations, 1,520 replied.

Regarding tv, 224 stations of the 263 responding stated that they carry programs classified as Catholic. The majority of these are weekly programs, some daily, and some, like network public service religious programs, which give approximately one out of three Sundays to Catholic programming.

In the replies, there were 82 local program mentions, 129 network Catholic program mentions and 189 Catholic syndicated program mentions. The syndicated Catholic program was found to be the one utilized the most. Of local Catholic programming, 98% was reported as sustaining, with only 2% commercially sponsored. None of the programming was reported on purchased time.

Dearth of Catholic Talent

Publication of the report came on the heels of the Boston meet of the Catholic Broadcasters' Assn., where Archbishop Cushing warned that "tv is going full steam ahead without much Catholic participation." However, Archbishop Cushing was not referring particularly to Catholic programming on the air, but rather what he believed to be the dearth of Catholic talent in tv in the ranks of producers, writers, policymakers of tv companies and advertising agencies. "These few," he said, "set the tune to which everybody else dances," urging, at the same time, that Catholics join the ranks of the "few."

Returning to the survey, the "Catholic Hour" ranked first among the network tv shows, being carried by 129 stations, representing 38% of the stations. The Bishop Sheen sponsored telecast ranked a close second with 37%, followed by "Lamp Unto My Feet," "Look Up and Live" and "Crossroads."

"The Christophers" syndicated program far outranked the other Catholic telepix series, copping two-thirds of the local station originations. The survey noted that "The Christophers" contains "little or nothing that is peculiar to the belief or practice of Catholics."

The need for expending the greatest effort in syndicated filmed programs was cited as one of the conclusions of the report. In this connection, it stated that a number of non-Catholic denominations are making serialized films in Hollywood now and in another year "we can expect that local stations will be in a position to offer predominantly non-Catholic programming."

Avoiding 'TV Mistakes'

Albany, July 17.

Catholics cannot afford to make the same mistake in television that they did in pre-tv radio days—the presentation of "some poorly produced programs" which "alienated thousand of radio listeners and got them in the habit of avoiding religious broadcasts" and according to a National Catholic Welfare Council News Service story setting forth the views of Father Francis J. Matthews, St. Louis Archdiocese television director.

The article, front-paged (13) by The Evangelist, official weekly of the Albany Diocese, quoted Father Matthews as saying that "As a whole, Catholics badly muffed their opportunity to spread the Faith on radio . . . we can't afford to make the same mistake on television."

"We can't forget," he continued, "that people buy television sets for entertainment. No matter how logical the presentation, it won't convince a person if his tv set is turned off."

As a group, video viewers "expect the same professional excellence from a locally produced Catholic telecast as from a professional network show." The priest, who directs "Great Crusade," St. Louis Archdiocese weekly 30-minute television show, "acknowledged it is difficult to meet this standard, since local Catholic shows must opcrate on a fraction of a network budget."

Henry Jaffe (& Jaffe) Sticks With AFTRA In 'Victory' for Conaway

Chicago, July 17.

Henry Jaffe of the Jaffe & Jaffe law firm has agreed to stay on as national counsel of the American Federation of Television-Radio Artists, a post he has held since the advent of the performers' union 20 years ago. Jaffe's withdrawal of his resignation was the highlight of the opening session last Thursday (12) of AFTRA's four-day national convention here.

Jaffe's decision to continue as AFTRA's top legal brain-truster was a victory of the national board and exec secretary Donald Conaway over a faction, largely centered in the New York local, which had raised questions about the lawyer's connections with the multi-faceted tele packaging activities of Jaffe & Jaffe's Showcase Productions Inc.

Conaway's curtain-raising keynote report contained a plea that the delegates ask Jaffe to rescind the resignation he had submitted to the national board last April. Shortly afterwards, a resolution to that effect was submitted by John Gannon of the Chicago unit and passed unanimously.

Since the union starts negotiations with the networks in September for a renewal of the two-year talent pacts, Conaway was especially anxious that Jaffe be available as a member of the AFTRA bargaining team. Jaffe had sought to pull out nearly two years ago to devote fulltime to his firm's tv business, but agreed to stick with AFTRA to help it work out its problems caused by the sudden death of then exec secretary George Heller.

AFTRA'S 'PORK CHOP' POWWOW

WBC's Non-Network Blueprint

Boston, July 17.

WBZ-WBZA switched to local programming this week, kicking off yesterday (Mon.) and dropping 15 hours of network cross-the-board service by NBC. The disk jock kick, which was predicted earlier when the Westinghouse Broadcasting Co. station acquired Norm Prescott and later Alan Dary, is on in earnest with three more deejays, Carl deSuze, Jack Loring and Leo Egan, added, all billed now as the "Live Five."

For the time being, weekend and evening network programs will be carried, but the station expects to program these periods locally in the future. Two-and-one-half hours of network programming, 10 to 12 noon and 3 to 3:30 p.m., are being dropped daily.

Paul Mills, general manager, said: "We are recognizing the fact that radio is a personal and neighborly thing with listeners and that audience reaction expressed in numerous past surveys clearly indicates a preference for local programs over those originated by networks"

Grady Edney, program manager, said: "The change to complete local daytime programming will include as the principal ingredients an expansion of music and news. The station will present hourly newscasts, and weather reports on the half-hour. On-the-scene immediacy taking full advantage of radio's unmatched speed will be stressed increasingly in news coverage. There will also be an expanded 'town crier' news service reporting activities of clubs, lodges, churches and similar groups."

New music director Jack Vaughn reported the station will devote more time to "good pop music, well performed and presented by personalities who have established their popularity with local audiences, representing a skillful blend of top hits plus standard favorites."

Three other Westinghouse radio stations joined the kick, KYW, Cleveland; WOWO, Ft. Wayne, Ind., and KDKA, Pittsburgh.

To promote the disk jocks, the five are being presented on WBZ-TV spots and programs with television plugging radio. The five deejays were briefed at a session in New York at Westinghouse headquarters on the new format.

Leo Egan, a sportscaster for many years, now becomes a disk jock. "I don't dig rock 'n' roll," he said, "but I'm tolerant of it." He indicated he would give the "neutral newsman's point of view" on music. Egan preemed his new program on music yesterday from 1 to 3. The five deejays are being spotted on all local tv programs on WBZ-TV to saturation.

WABC-TV's 'Ratecard Realism'

ABC's New York Key Lowers the Tab After 6 P.M. ("Mickey Mouse"), for Instance

WABC-TV, the Gotham flagship of the ABC network, will have a new ratecard in effect as of Aug. 1. The card, the 10th the station has had in its history, will show a hike in charges at certain times, but despite the overall upbeat of the network's ratings, the card has gone down in spots too.

Station says that a uniform rise in costs wasn't in order since the N. Y. sets-in-use factor varies considerably at different times of the telecasting day. Weighing the sets-in-use angle against WABC-TV ratings, the station did things such as hiking the cost of adjacencies and spots available in "Mickey Mouse Club,") on the web between 5 and 6 p.m. in N. Y.), to lowering the costs in the times immediately after 6 p.m.

Under the new WABC-TV card, "Mickey Mouse" comes in B time and the one-minute, one-time charge is $563. Under the current pricing structure it is $202.50. Yet the rate from 6 on, which is currently Class A time, drops from $675 to the same $563, due to the decline noted by the station in sets-in-use.

Station keeps its 7/14 sales plan, whereby most sponsors spending $500 or more weekly are entitled to savings up to 60% of base costs. However, since the network flag maintains provisions to preempt announcements in Class AA and A time, the savings will most probably effect buyers in the remaining two station price categories.

NBC 'Monitor' Inks Waterman

Waterman Pens has moved into the network radio picture with a $56,000 net buy on NBC's "Monitor," which is prospering, if little else on the network is. Waterman buy comes in two portions, one a six-week run of 10 five-minute "Bob & Ray" capsules each weekend, the other a two-week run of five one-minute participations a week. Deal starts Nov. 10, in time for the Christmas trade.

Philco's Consent Decree

Philadelphia, July 17.

Philco Corp. entered into a consent decree in Federal district court here this week which puts an end to a Government antitrust suit filed against the company in 1954.

Under terms of the decree, Philco will forbear from preventing its distributors from handling competing brands and from preventing dealers from selling Philco products to other dealers. Philco will continue to pick distributors, set up territories for them and end franchises of those who do not "adequately represent" the company.

Daytime Beamers Rap 'Entrenched' Clear Channelers

Washington, July 17.

The House Small Business Committee was told last week that maneuvers of the "entrenched clear channel stations" have bogged down the FCC for 10 years in disposing of proceedings affecting the welfare of over 1,000 daytime radio outlets in the nation.

Jack S. Younts, prexy of the Daytime Broadcasters Assn., testified that the clears have been "eminently successful" in blocking action on proposals by daytimers for increased hours of operation. This was accomplished, he said, by diverting the Commission from considering whether the clear channels should be broken down to complaints that "daytime skywave" signals interfere with the clear channels.

Younts said that although the Commission announced almost three years ago that it would proceed to decide separate "skywave" proceedings, it has not yet issued its decision. Two years ago, however, he testified, the agency proposed an order to further restrict

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BUSINESS FIRST, POLITICS LATER

By FARRELL DAVISSON

Chicago, July 17.

The '56 Chicago convention will likely be remembered as the year the American Federation of Television-Radio Artists came of age as a trade union.

For the first time in the postwar decade, the 100-odd delegates obviously were more concerned with "pork chop issues" than politics. They thus avoided the name-calling ideological infighting that has been a feature of past AFTRA gatherings.

This time the motif was "have briefcase, will work" as the delegation spent three days and an around-the-clock session Saturday (14) night and Sunday morning sweating out the minute details of the contract changes the negotiators will lay before the industry next fall. For the first time in recent memory, the convention finaled virtually on schedule, underscoring the fact that the traditional debating society filibusters were at a minimum during the barricaded meetings at the Knickerbocker Hotel.

Not a single "controversial" matter made it to the convention floor, to the frank surprise of AFTRA vets who kept their fingers crossed until prexy Frank Nelson banged the adjournment gavel Sunday morning. There had been fears that the right-left schism might crop up in the form of a resolution seeking the withdrawal of the rule which allows the national board to take punitive action against members who are alleged to have been "unfriendly witnesses" before the various Congressional committees prowling for Commies. If such a resolution were contemplated, it never got beyond the caucus stage.

Such was the concentration on the business at hand—namely the changes in wages and working conditions to be sought in the new biennial pacts—that little time was spent on other peripheral matters either. The relations with Screen Actors Guild, the anti-stance on subscription tv and sundry other issues stirred up only small talk.

In short, the AFTRA conclave this year seemed to indicate the membership, as reflected by its delegates, has matured to the point where unity of purpose may be a matter of course.

'SPORTS' IN A HURRY

CBS-TV Rushes In Athletic Seg Vice Autry

Jim Dolan former sports director for the DuMont web, has joined CBS-TV, with his first assignment that of producing the new "Saturday Sports Mirror" show which was suddenly installed this weekend (14) in place of the Gene Autry films in the 7 p.m. time slot. Originally, the network had intended to keep the Autry pix in for the summer on a sustaining basis following the Wrigley cancellation, but made a last-minute decision to pull them out and substituted "Sports Mirror" instead.

New series features Jack Drees and Bill Hickey reporting scores and handling interviews, along with live remotes and film reports, in the 7-7:30 p.m. slot. It's set only for a summer run, with no plans for the fall indicated.

Conaway on Commies

Chicago, July 17.

Donald Conaway, AFTRA exec secretary, made a fast reply to the allegations made last week by Vincent Hartnett that the radio-tv talent union still has "around 150 Communists" in its ranks.

AFTRA topper asserted that "if he knows of '150 Reds' who are actually members of AFTRA" he has only to submit the list and the union will act under its constitutional stipulation which denies membership to CP cardholders.

AFTRA Fronts New Formula for Coin On Transcriptions, 20% Hike in TV

Chicago, July 17.

An extension of its pension and welfare plan to embrace freelancers in the radio and transcription fields and a "modernization" of the transcription fee formula loom as key demands to be presented to the radio-television-advertising industries by the American Federation of Television-Radio Artists when negotiations on the new performer contracts commence in September.

Also expected to be tossed into the bargaining hopper is a request for a 20% cross-the-board hike in basic network and local tv rates and a $150 weekly minimum for staff announcers.

These major bargaining goals were whipped into shape amidst extreme secrecy at the round-the-clock windup sessions of AFTRA's national convention here last weekend. Negotiations are to start in September for the renewal and revision of the present two-year national and local contracts expiring Nov. 15. The pacts set the wages and working conditions for performers on network radio and tv, on local AM-tv in New York, Chicago, Los Angeles and San Francisco, and the freelancers in the transcription field.

AFTRA's pension and welfare program presently covers tele talent in New York, Chicago and Los Angeles, plus some two dozen p&w plans worked out with individual AM stations in the three key markets. Therefore, the next big push will be to get the program extended to include p&w contributions from the balance of the radio industry with which AFTRA has contracts and the transcription field.

It's understood the union will not seek any down-the-line fee hikes from network and local radio but will focus chief attention on the transcription rates. There have been no basic changes since 1950 in the transcription code. Since then, the radio trend has been away from individually sponsored program segments with live commercials to the present-day era of participations using the canned blurbs.

Under the present ET code, a 60-second or shorter commercial used as a so-called "wild spot" outside of a regular program can be repeated any number of times dur-

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AFTRA Elections

Chicago, July 17.

Frank Nelson of Los Angeles was elected to an unprecedented third term as president of the American Federation of Television-Radio Artists. New slate will serve until the union's next national convention to be held in '57 in San Francisco.

New AFTRA secretary is Wanda Ramey, prez of the Frisco local, and reelected as treasurer was Stanley Farrar of Los Angeles.

Veepee lineup includes: Clayton (Bud) Collyer, New York; Eleanor Engle, prexy of Chi local; Luis Van Rooten, New York; Bill Baldwin, Los Angeles; Fred B. Cole, Boston; Richard Stark, New York; and Nellie Booth, exec secretary of St. Louis local.

KRCA to Take To Tint in A '1st' on Coast

Hollywood, July 17.

KRCA (TV), local NBC - TV owned-&-operated outlet, has been allotted $400,000 by the net to buy two camera chains, to telecast live programs, and one colorfilm chain. Action by the web's board of directors gives the station its own tint equipment, only net-owned station locally to have its own facilities for color programming.

With tint shows on the net and locally-owned stations to be stepped up as much as 100% over last season, KRCA will boost the sked of its own color shows, aside from network feeds.

As a further aid to popularize colorvision, NBC-TV will introduce the lenticular process in early fall. Newly perfected tint film for tv by Eastman Kodak, in conjunction with RCA engineering staff, replaces the black-and-white kine without additional loss of time in the normal three-hour delay. It will mark the first time that a color program will be recorded in color, instead of the monochrome reproduction for delayed broadcast.

For NBC-TV, it also solves the problem of early evening broadcasts of color shows, the normal repeat being on lenticular film instead of the later black-and-white kine. The Coast was given a b-w kine treatment of color spectaculars because only 16% of the color sets now in use are west of the Rockies.

Radio-TV Foursome Part Of Syndicate That Bags Det. Tigers for $5,500,000

Four members of the 11-man syndicate which purchased the Detroit Tigers this week for $5,500,000 are primarily radio-tv station owners and operators. Quartet comprises John E. Fetzer and Fred Knorr, who head up the syndicate, Kenyon Brown and Carl Lee. Syndicate also includes Bing Crosby, who's been associated in other dealings with Fetzer and Brown.

Fetzer is head of Fetzer Broadcasting Co., which owns WKZO-TV and WKZO in Kalamazoo; KOLN-TV and KOLN in Lincoln, Neb.; WJEF in Grand Rapids and a minority interest in WMBD in Peoria. Knorr owns WKMF, Flint; WSAM, Saginaw, and WKMH, Detroit. Brown, who's head of the CBS Radio Affiliates, owns KWFT-TV and KWFT in Wichita Falls, Tex., and holds interests in KMBY-TV and KMBY, Monterey, Calif.; KBYE, Oklahoma City, and KGLC, Miami, Okla. Lee is managing director of the Fetzer Broadcasting

AFTRA Aiming At Annual Wage

Chicago, July 17.

Now that its pension and welfare plan is being underwritten by the television industry for the key New York, Los Angeles and Chicago locals, the American Federation of TV & Radio Artists is eyeing some form of a quasi-guaranteed annual wage similar to the "supplementary unemployment benefits" (SUB) won in the auto industry by the United Auto Workers.

Exec secretary Donald Conaway suggested the radio-tv performers' union start laying the groundwork for such a proposal as a future goal. He tossed out the suggestion in his maiden speech before the AFTRA convention last week.

Conaway said later such a plan won't be a part of AFTRA's demands at next fall's bargaining sessions with the webs on the basic wages and working condition codes which are due for renewal Nov. 15. But he listed it as a "legitimate objective" and urged the delegates to start thinking about such a formula.

He didn't spell out the details, but presumably such a SUB blueprint would involve layoff payments by the industry, supplementing the various state unemployment compensation programs.

AM-TV 'Crime' Shows for Kids at Peak But Quality in Van: NAFBRAT Report

Sixth annual report on children's television and radio programming by the National Assn. for Better Radio & Television (NAFBRAT) is highlighted by the claim that "crime programs" produced on film specifically for children's audiences have hit an all-time high. At the same time, however, the Los Angeles monitoring group declared that the "volume of 'excellent' and 'good' programming more than doubles the volume of 'objectionable' and 'most objectionable' programming."

Survey, undertaken via the monitoring of the seven Los Angeles tv stations, is difficult to break down because it involves local programming as well as syndicated and network. Also, the overall categorization of the "objectionable" and "most objectionable" classifications is not restricted to crime shows, as the report would imply, but includes such categories as comedy ("Little Rascals"), adventure ("Sheena," "Jungle Jim") and costume drama ("Count of Monte Cristo," "Three Musketeers").

Breakdown lists nine network shows as "excellent," along with one syndicated and seven local L.A. programs. Network choices are "Ding Dong School," "Disneyland," "Lassie," "Let's Take a Trip," "Look Up and Live," "Mr. Wizard," "Super Circus," "Youth Wants to Know" and "Zoo Parade." The sole syndicated entry is Interstate's "Hans Christian Andersen."

In the "good" category, there are four web entries, no syndicated and 10 locals. Network shows are "Howdy Doody," "Mickey Mouse Club," "Pinky Lee" and the "Winchell-Mahoney" show. "Fair" listings include three network shows, no syndicated and one local, with the web entries comprising "Fury," "Mighty Mouse Playhouse" and "Robin Hood." The one "poor" selection is "Uncle Johnny Coons," a network entry.

"Objectionable" and "most objectionable" categories list only network and syndicated shows, no locals. Web shows in "objectionable" total nine, "Brave Eagle," "Captain Gallant," "Captain Midnight," "Flicka," "Gabby Hayes," "Lone Ranger," "Rin Tin Tin," "Roy Rogers" and "Sgt. Preston." Syndicated shows listed as "objectionable"—17 of 'em—are "Adventure Movie" (Roy Rogers-Gene Autry oldies), "Annie Oakley," "Buffalo Bill Jr.," "Cisco Kid," "Count of Monte Cristo," "Hopalong Cassidy," "Judge Roy Bean," "Jungle Jim," "Little Rascals," "Ramar of the Jungle," "Rocky Jones," "Sheena, Queen of the Jungle," "Sky King," "Superman," "Three Musketeers," "Western Marshal" and "Wild Bill Hickok." Network show termed "most objectionable" was "Tales of the Texas Rangers"; the four syndicated shows in that category were "Commando Cody," "Cowboy G-Men," "Long John Silver" and "Stories of the Century."

Report also complained that "the field of radio programming for children is sadly neglected," and cited only 12 shows, of which only two were network. One got an "excellent" rating, that being ABC's "No School Today." Other web entry, NCB's "The Lone Ranger," was rated "objectionable." Report also hit "the far too heavy commercialization," terming it an "exploitation of children."

'UPA Cartoons' May Grab Sat. Slot on CBS-TV

Though no sponsor or time slot are set yet, CBS-TV is going ahead with its "UPA Cartoon Theatre" for a late fall premiere. Series, which will have the United Productions of America Oscar-winning cartoon character, Gerald McBoing-Boing, as emcee of the all-animated show, will comprise three-minute and six-minute animated segments, with an occasional 10-minute "special."

Robert Cannon is producing for UPA. One possible time slot for the show is Saturdays at 7, as replacement for the current sustaining "Sports Mirror." It would follow "Beat the Clock."

Thanks a Lot

Washington, July 17.

FCC Chairman George C. McConnaughey told the Senate Committee on Interstate & Foreign Commerce that Congressional investigations are taking up so much of the Commission's time that it is hampered in its regular operations. He said one key staff member is so overworked he's on the verge of a nervous breakdown.

Sen. George A. Smathers (D., Fla.) sympathetically observed that it might be possible to hold joint hearings and save the FCC time. Then he broke everybody up by asking McConnaughey if he couldn't prepare a written report on the time devoted to Congressional hearings by the FCC.

FCC Boss Hedges On Shift to UHF, But 'We're for It'

Washington, July 17.

FCC Chairman George C. McConnaughey refused today (Tues.) to be pinned down to a date when the FCC's plan for a shift of all television to the UHF level would be realized. McConnaughey told the Senate Committee on Interstate & Foreign Commerce that he has every confidence that "American inventive genius" will find a way to solve UHF coverage problems, but not only did he refuse to give a date but gave no assurance that the shift itself would ever be realized. He said he could not "forsee" when the shift would take place but declared the FCC "will do everthing it can to foster UHF.

To Sen. Thomas A. Wofford (D., S.C.), who expressed concern over the public investment in VHF sets, McConnaughey replied that the FCC contemplates a "transition period" for the shift and consequently for the amortization of sets, which would be accomplished through normal set replacement. He said he didn't expect any resistance by the buying public to all-channel tuners, but renewed his hint that the FCC might ask Congress for legislation banning VHF-only receivers from interstate commerce.

Asked about progress on subscription television, he said that the allocations hearings had slowed the Commission up on that matter. FCC has denied applications for pay-see experimental setups, but he said he feels some such operations should now be permitted. McConnaughey was also asked for a date on which the FCC would make its final decision on its recent deintermixture proposals, and replied the FCC would make the decision "as fast as we can."

Committee met in executive session yesterday afternoon to vote on whether to publish an interim report on the allocations hearings.

NBC-TV in Daytime Hypo

NBC-TV pulled in some more participation business this week, mixing it up between "Home" and "Matinee Theatre." In the offbeat department is a new "Home" sponsor, the California Walnut Growers Assn., which bought seven participations, one a week starting Nov. 8.

"Matinee" business comes from Breck Hair Products, which took on one participation a week for 13 weeks, starting currently. Agency is Humphrey, Alley & Richards of Boston.

Cole Porter, Judy Specs For CBS-TV's 'Jubilee'; Manulis' Mex Junket

Hollywood, July 17.

Kickoff of fall CBS-TV "Ford Star Jubilee" series, in late October, will be a cavalcade of Cole Porter music, featuring many stars seen originally in Porter stage productions. Jack Rayel, exec producer of the 90-minute series, and CBS-TV general production exec Lester Gottlieb are now confabbing with Porter on the format of the musical montage.

Top hits from the Porter musical scores will dominate the program, with production and dance ensembles of Broadway musicals.

Gottlieb leaves next week for Las Vegas to talk with Judy Garland on the pattern of a musical show for "Jubilee" devised by him and approved by hubby Sid Luft, her manager and producer.

Martin Manulis, producer of the "Playhouse 90" series, CBS-TV's entry into "long form" dramaties, is currently in Mexico City to assemble material for a bullfight story, which he is hopeful of inducing Ernest Hemingway to write.

Bud Austin Sales Mgr. For Goodson-Todman

Bud Austin has joined Goodson-Todman Productions as sales manager. For the past year, he's operated his own production firm, Austin TV Associates, which produced a pilot for NBC and initiated other program projects.

Prior to hitting the production field, Austin was a telefilm sales exec, first with Official Films as national sales director and later with National Telefilm Associates as national sales chief. He was also v.p. in charge of sales for Charles Wick's Telefilm Enterprises.

KEX Stays With ABC

ABC Radio was worried about retaining its KEX, Portland (Ore.), affiliation when the other Westinghouse Broadcasting Co.'s radio stations decided last week to break with NBC in Boston, Cleveland, Fort Wayne and Pittsburgh. But the Northwest station reaffirmed that it is sticking with its ABC affiliation.

KEX told the web, it's understood, that it was "perfectly happy" with the ABC ayem block and presently did not envision a breakoff in web relations.

Kansas City—E. K. "Joe" Hartenbower, general manager of KCMO and KCMO-TV here, last Tuesday (10) was installed as president of the Optimist Breakfast Club, civic group.

TV's Kids & Hexachlorophene

Hollywood, July 17.

Pre-school training for moppets on tv has forced some kindergarten principals to alter their curricula, since the tykes had already learned most of the activities on video. This was shown in a survey conducted by Eleanor Hempel, schoolmarm of KABC-TV "Little Schoolhouse," she told the 24th annual reading conference of Claremont College, near here.

"There was a time when tv was considered detrimental to the reading of the printed symbol," Mrs. Hempel commented. But, she notes, in Memphis one father tells htat his two-year-old can read such works as "hexachlorophene" and "chlorophyll" on the tv screens.

Further, "the last survey from the U. S. Dept. of Edueation noted that third and fourth graders are now reading books once considered seventh-grade fare, due to tv. The children who have become introduced to and interested in a subject through tv are eager and willing to read further on the subject through books."

Those parents who won't allow their offspring to view tv because of "undesirable" shows were compared by Miss Hempel to folks who won't read newspapers because of crime coverage. However, educators must help parents choose programming for children, since there aren't "that many beneficial shows available," she noted. "We teachers must make our influence felt in tv program content, and we must use the results to our, and the children's, advantage."

Summer 'Studio One' Makes It

"Studio One Summer Theatre" hit the Top 10 Nielsen list, first time in a couple of years the CBS-TV Monday drama entry, summer or regular season, has cracked the list. Robert Herridge-helmed series wound in the No. 10 spot in the Total Audience category of the second June report, covering the two weeks ending June 23.

Otherwise, CBS continued its domination of the Nielsens, taking eight of the Top 10 in the Total Audience bracket and nine out of 10 in the Average Audience lineup.

TOTAL AUDIENCE		AVERAGE AUDIENCE	
$64,000 Question (CBS)	40.1	$64,000 Question (CBS)	36.3
Ed Sullivan (CBS)	36.6	I Love Lucy (CBS)	32.1
I Love Lucy (CBS)	35.3	$64,000 Challenge (CBS)	30.6
$64,000 Challenge (CBS)	33.1	December Bride (CBS)	29.4
December Bride (CBS)	32.3	Ed Sullivan (CBS)	29.3
Lux Theatre (NBC)	29.5	What's My Line (CBS)	26.0
What's My Line (CBS)	28.7	Lux Theatre (NBC)	25.3
G.E. Theatre (CBS)	28.1	G.E. Theatre (CBS)	25.0
Sunday Spectacular (NBC)	27.9	I've Got a Seeret (CBS)	24.5
Studio 1 Summer Thea. (CBS)	27.4	Lineup (CBS)	24.4

Reynolds Dumps Longtime 'Caravan,' Union Carbon May Replace on NBC-TV

One of the longest-running sponsorships in television, dating almost to the medium's beginning, will end on Sept. 27 when R. J. Reynolds pulls out of the "NBC News Caravan" after more than eight and one-half years. Camel cigs will drop its remaining two segments of the John Cameron Swayze newscast (which began as the "Camel News Caravan" when Reynolds was the five-a-week sponsor) at that date, ending a sponsorship that started Feb. 16, 1948.

Reynolds has bought half sponsorship of "Wire Service," the telefilm series which bows on ABC-TV Oct. 4 for airing Thursday 9 to 10 p.m. Reynolds, via the William Esty agency, purchased a half segment of the hour show for its Camel and Salem. The show is a Don Sharpe-Warren Lewis production, starring George Brent, Dane Clark and a third featured player, yet unselected.

NBC has tentatively signed Union Carbon & Carbide, for its National Carbon (Prestone) Division, to take over the Reynolds Monday and Thursday segments for three weeks, following the cigaret pullout—Oct. 1 through 25—but this is subject to a first refusal on the open time by the three other "Caravan" sponsors. They are Sperry-Rand, which has the Tuesday period, Miles Labs, the Friday and alternate-Wednesday sponsor, and Time Inc., which has the other Wednesday period.

Reynolds started cutting back on the news segment about a year and a half ago, when it went from five-a-week sponsorship to its current two segments. High cost of the programs, along with changing viewing pattern that saw the ABC-TV and CBS-TV "kidstrip" programming invade the Reynolds audience, are seen responsible for the Reynolds ankling.

FCC Holding Up WQAM-Miami OK On Giveaway Rap

Washington, July 17.

Practices of Mid-Continent Broadeasting Co., owners of radio stations in four large markets, in buying audience through money giveaways were put on the carpet by FCC last week in holding up the company's application to purchase WQAM in Miami, Fla.

The Commission advised Mid-Continent it is in possession of information to the effect that it "has evolved a certain pattern of radio station operation which it has applied, without significant change, to each of the stations licensed to it." This pattern, said FCC, involves "the giving away of sums of money to the listening audience" and, in effect, "appears to be 'purchasing' the listening audience for its stations."

This type of operation "with its apparent success," FCC said, "appears to be an inducement to other broadcasters to adopt similar methods" and "tends to limit the ability of station licensees to provide the service they consider necessary to meet the tastes and needs of their communities." The agency added that such operations "result in a deterioration in the quality of the service previously rendered to the public."

The Commission said that in view of the public-interest questions raised by the M-C operations and whether the pattern would be carried to Miami, a hearing will be neeessary on the transfer application. Company was given 30 days to show why such a hearing should not be held.

Mid-Continent operations were the subject of an article in the June 4 issue of Time mag which was brought to the attention of the Commission. Agency has also received complaints charging M-C stations with programming "a rash of giveaway shows" and of making announeements of hidden money in books at libraries and art galleries which caused "wholesale invasion and damage" to these institutions.

Mid-Continent operates WHB in Kansas City, KOWH in Omaha, WDGY in Minneapolis and WTIX in New Orleans.

Sale of WQAM, owned by the Miami Herald, was required by the FCC because of joint interests by the Herald and the Miami Daily News (WIOD) in Biscayne Television Corp., permit holder of Channel 7 in Miami.

Paar Spells Sullivan

Jack Paar will take over emcee chores on the Ed Sullivan show Sunday (22) while Sullivan is in London and Paris filming interviews and scouting Continental talent. Sullivan, who planes out today (Wed.), will film a piece with Marilyn Monroe for use on his CBS-TV'er.

Columnist returns in time for his Aug. 5 show, which will originate at Maguire Air Force Base in New Jersey.

'On Trial' Telepix Rolling For NBC-TV At Republic

Hollywood, July 17.

With two segments rolling last week, and others to be lensed at a rate of one and a half week, Fordyce Productions shifts into high on the new NBC-TV "On Trial" series. "We Who Love Her" and "Death In the Snow" were the stanzas filmed on the Republic lot last week.

Producer Collier Young and host-narrator Joseph Cotten are partnered in Fordyce with scripter Larry Marcus. Marcus and Don Mankiewicz are penning the 30 stanzas to be filmed. N. Y. attorney Maurice A. Krisel has been named technical director of "On Trial."

'Finance' High for Sat.

"High Finance" tallied a strong summertime Trendex of 11.8 at it's kickoff show in the 10:30 p. m. Saturday CBS-TV slot. The Dennis James-emceed quizzer packaged by him and Bob Jennings rated first in the time by edging out NBC's "Adventure Theatre" films, which scored a 10.9. Latter is pinchhitter for "Hit Parade" under same American Tobacco and Hudnut auspices.

"Finance" rides for the Mennen Co. in the niche formerly occupied by the "Damon Runyon Theatre" telepixers.

NBC-TV'S 'SEEING DAYLIGHT'

TV-to-AM 'Image Transfer'

Network radio sales execs are banking on a new advertising theory making the agency rounds to bring back to radio some of the bluechip accounts lost in the past few years to television. Theory is called "image transfer," and basically, it's the theory that once a visual commercial image is established on television, the commercial can be rewritten for radio and called immediately to mind by the listener.

Example offered is the Toni commercial for White Rain, which comprises a girl dancing in raincoat as the visual portion and a jingle as the audio. When such a commercial is rewritten for radio, the jingle would be retained and this aural identification would call to the mind of the listener the visual image of the gal in the raincoat.

The advantage to such a procedure is radio's lower cost and wider exposure in terms of multiple impressions scattered throughout the broadcast day and week. Cost of television being so high, it's figured that the procedure would be to use video initially, establishing the "image," then "transferring" it to radio for mass circulation with the same impact as television because of this "image transfer."

For WHOM the Bells Toll

N.Y. Radio Indie Cashing In on Great Influx of Puerto Ricans

The continuing heavy influx of Puerto Ricans has made Latino N. Y. radio's ho'test foreign-language market. Spanish-speaking citizenry in the met area is fixed at about 800,000, 70% of whom are believed to be of P.R. origin.

Competition for the Latino listener has been traditionally the hottest between WHOM and WWRL, and not too long ago WHOM was claiming the best rating results via Advertest, while WWRL was demanding top accolades on the basis of Pulse. To clear up the confusion caused, in the hope that it might duplicate the partial success of the Advertest survey, WHOM hired a third outfit, Belden Associates, to run a Latin sweepstakes. And in the 40 quarter-hours where WHOM says it is in direct competition with WWRL, WLIB or WEVD, it wins first place every time, bettering its former record. Against other foreign tongues and English in the remaining three-and-a-half hours of its daily Latino sked, WHOM remains on top among the Spanish. The Belden survey was based on 536 interviews, which the firm represents as a cross-section of all Latinos in N. Y.

Ninety-five percent of all Spanish-speaking New Yorkers have radios in working order, aecording to Belden's house-to-house quizzes. Unlike most other foreign-speaking groups, aecording to WHOM, Latinos depend almost entirely on the mother tongue for communication because of the late immigration.

Another thing about the Spanish market that makes it different from most of the other foreign-language bodies in N. Y. is that 75% of them are in the 25 to 44 age group, Belden states. (Other studies have found that in that range lies the biggest produet buyers.) WHOM also eovers the German market, as well as other foreign areas, and the station elaims that there are 400,000 German-born people in N. Y. and 900,000 all told.

Storer 850G Buy For Its 1st in N.E.

Miami, July 17.

WMUR-TV, Manchester, N. H., has been sold by Franeis P. Murphy, former governor of New Hampshire, to the Storer Broadcasting Co. A joint application has been filed with the FCC asking approval of the transfer of the license to Storer. The indicated price is approximately $850,000 In the contract between Governor Murphy and Storer, the latter agrees to dispose of one of its tv stations if required to do so by the FCC.

George B. Storer, president of Storer Broadcasting, stated that the purchase of WMUR-TV is in line with the company's poliey of expanding its service and, if approved by the FCC, will represent Storer's first operation in the New England area.

New Vidpix Vice 'Vise'?

Danziger Bros. are working on a new half-hour television film format to replace "The Vise," the program they now do abroad for Sterling Drug.

New stanza is due to go in for the current Donald Gray-starrer about the first of the year in its ABC-TV Friday anchorage at 9:30 p.m.

NBC-TV Weighing Sun.-Tues. Shift In 'Big Breakup'

NBC-TV is planning to break up what was once the most powerful hour in television, its Tuesday 8 to 9 period, where Milton Berle became "Mr. Television" and sold more sets than any other influence in the early days. Behind the plan lies the fact that the network, while set with sponsorship for Dinah Shore and Bob Hope for some of the Tuesday hours, can't seem to sell the 20 Ray Bolger "Washington Square" shows set to alternate with the Chevy-sponsored Hope and Dinah outings.

Plan at this juncture is to install two new half-hour programs in the time period, starting this fall, with Miss Shore and Hope moving to Sundays at 9 on alternative weeks, sharing that time with "Alcoa Hour." It all hinges on a proposal to Goodyear Tire & Rubber to drop its alternate Sunday "Goodyear Playhouse" and eome in at Tuesdays at 8:30 as alternate sponsor of one of the two half-hour shows. Proposal was made to Goodyear this week, and several programs were offered. But a Young & Rubicam spokesman said a Goodyear shift was a long way from set. Client has expressed doubt about dropping a proven tune slot for a dubious one on Tuesdays.

Thus, NBC would have to find an alternate-week sponsor to go along with Goodyear at 8:30, and would have to find a full spnosor or two alternates for the 8 p.m. period opposite Phil Silvers on CBS. It's the Silvers show that's primarily responsible for ending the NBC 8 to 9 era, which dates back to 1948.

As to the Bolger series, despite the difficulty in finding sponsorship, NBC is staying with it, planning to use some of the shows in the Friday and Saturday night spectacular series and possibly others on an hour preemption basis. Apart from the dictates of getting off the hook on Tuesdays, the network figures that the Steve Allen-Chevy combination from 8 to 10 Sundays would give it a powerful comedy-variety block on the alternate weeks.

FINALLY SOLVES DAYTIME RIDDLE

Past year has seen a "daytime revolution" at NBC-TV, consisting of a wholesale program reshuffling that hasn't yet run its course but has put the web back in business against its CBS-TV competition for first time in over three years. "In business" means billings, which jumped 87% this May over the same month last year, and ratings, in which department NBC-TV for the first time has outpointed Columbia programming in a couple of time periods.

Extent of the reshuffle is apparent in the fact that from 10 a.m. to 5:30 p.m., only four programs which were on last July 30 will be on the web this year at the same date. And two of these, "Tennessee Ernie" and "Modern Romances," have changed time periods. The other two survivors are "Ding Dong School" and "Home." All others are new this year, this list including the upcoming "NBC Bandstand" simulcast at 10:30, "It Could Be You" at 12, incoming "Tic Tac Dough" at 12:30, "Queen for a Day" at 4 and "I Married Joan" at 5.

Behind the shifts, according to NBC-TV program v.p. Dick Pinkham and daytime programming chief Jerry Chester, is a "hit 'em where they ain't" philosophy, or "counterprogramming" to that of CBS-TV. Case in point is the Tennessee Ernie shift to 2:30, with a "younger housewife" appeal pitted against the "older housewife" draw of Art Linkletter; another is the "Matinee Theatre" cutting across "Big Payoff" and Bob Crosby; "Queen for a Day" competes with soapoperas. Even the "Bandstand" simulcast involves a bid for the "younger housewife" vs. the "older" audience of Arthur Godfrey.

Payoff is in money and ratings, and for the first time sinee 1953, NBC has been able to boast of domination over afternoon time periods, these being the 3:30-4 segment of "Matinee" and the entire 45-minute span of "Queen for a Day" (the 5-5:30 "I Married Joan" has no CBS competition, but has been outpointing "Mickey Mouse Club" on ABC-TV in the speeial Trendex department). The Trendex for the first week in July shows "Queen" with a 6.3 average, compared with CBS-TV's 4.1 for 4-4:45. While "Big Payoff" outrates "Matinee" at 3 o'clock by 4.7 to 3.3, at 3:30 the tables are turned with "Matinee" scoring a 4.7 and Bob Crosby a 4.1.

In terms of coin, business for May of 1956 for the 10 to 5:30 period, excluding "Home," was $2,543,000, a full 87% over the $1,359,000 billed in May of '55. Broader picture showing January-May business this year compared to the same period in 1955 reveals a 69% jump, from $6,810,000 to $11,541,000.

PAGING KIT CORNELL FOR NBC-TV 'MATINEE'

Hollywood, July 17.

Katharine Cornell would star in NBC-TV's midday "Matinee Theatre" color drama show, if present talks between exec producer Albert McCleery and Miss Cornell's husband, Guthrie McClintic, materialize. McClintic, as paekager, would produce and direct a George Bernard Shaw comedy, toplining Miss Cornell, in the first week of October.

McCleery convinced the net program execs that the matinee color spec would have an especial appeal for eollege drama studes around the country, after a week of confabs in N.Y. It would also attract a fresh audience of around 500,000 to give the "Matinee" series a needed stimulant, he argued.

Miss Cornell recently starred in an NBC-TV tinteast version of "Barretts of Wimpole St."

Yank TV Looks Up Down Under As Aussie Buyers Comb U. S. for Shows

By ERIC GORRICK

Sydney, July 17.

With television due to debut in the fall here, station operators are still bidding for top U. S. programs with which to woo local sponsors. New York and other large American cities are presently being combed by Aussie tv executives for celluloid material to maintain a continued supply of class fare for Down Under.

Four commercial tv stations will operate here initially—two in Sydney and two in Melbourne. The Australian Broadcasting Commission, non-commercial and government-controlled, will operate one station in Sydney and Melbourne.

Despite a stringent monetary control in this territory, the government has agreed to permit each of the six tv setups to spend $100,000 each on overseas' programs, or a total of $600,000. It can be taken for granted that the majority of the programs telcvised here will carry the U. S. tag. This is evident in the program lineup given VARIETY by Amalgamated Television Pty. Ltd., a new operative setup which includes the Sydney Morning Herald, oldest Aussie newspaper, Macquarie radio network, commercial stations 2 UW and 2 UE, Amalgamated Wireless, and EMAIL, leading engineers.

'Dragnet', Etc.

Programs already set for this territory include "Dragnet," "Burns & Allen Show," "Susie, Private Secretary," "Times Square Playhouse," "Star Theatre," "Halls of Ivy," "Man Called X," "Captured," "Mr. District Attorney," "Highway Patrol," "Dangerous Assignment," "Boston Blackie," "Fury," "Victory at Sea," "Steve Donovan," "Cisco Kid."

Len Mauger, production prexy of ATP, is currently in New York on further program buys. He'll remain in the States several weeks. Another ATP executive, Winston Frecker, is in Washington studying the U. S. tv scene. Frecker's visit is sponsored by the U. S. State Dep't. under its International Education Exchange Service, geared to train selected overseas persons in general tv presentation, and also to provide an insight into the American way of life.

Just Like in U. S.

The four major tv stations—ATP, TCN, Sydney, and HSV, GTC, Melbourne—report keen sponsor competition for key airtime, likewise top advertising ageneies handling tv aceounts. TCN is operated by the Frank Packer newspaper group,

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Taxed for Broke

Caroline Bird, a Dudley-Anderson-Yutzy publicist, authored "How To Live On $50,000 A Year" in the August Esquire.

The piece is based on the way Nate Bienstock, New York business agent, manages the affairs of TV stars, news commentators and writers. "It's very easy" says the article "to go broke on $50,000 a year."

Made-in-America Tag in Australian Accent on Vidpix

The 55½-hour-a-week program schedule of Amalgamated Television Services (ATN), owning commercial channels in Sydney and Melbourne, will be 54% film when video launches in Australia on Nov. 4. And with most of the buying done, it looks as though all but one of the film shows will be American-made or made by Britishers in conjunction with American interests. So reports Len Mauger, an ATN production executive visiting the U. S. on a tour of inspection of American facilities and television techniques.

Television Corp. Ltd. (TCN) will compete with ATN in both Melbourne and Sydney as the other commercial channel. Mauger said that the Australian government is allowing each of the four stations 60,000 pounds a year to buy foreign features and half-hour film. But a third of the total must be spent in pounds sterling in England, and the rest is available for use in the U. S., according to Mauger.

So that it can get all the American product it needs, and still remain within the quota, ATN is buying U. S. telefilm through the people who control the properties in England.

An Aussie pound is worth $2.20 in U. S. mintage, meaning that each commercial station can spend $100,000 yearly in the U. S. (40,000 pounds. As a result, the preponderenee of film would naturally be made in the U. S.; ATN has bought 18 telefilm stanzas from the U. S. so far. Another seven have been bought in England, but only one of them—a show for juves called "Noddey," by Edith Blyton—is strictly English. Three more U. S. telefilms were taken by ATN through their Aussie distrib, and Mauger indieated that negotiations for American features are going on Down Under through the Anzac distrib eontrolling them there. The 20,000 Aussie pounds for England are worth 15,000 of the latter's coin.

Mauger pointed out that reeent news reports erroneously spoke of foreign budget expenditures in excess of $100,000 per station per year for American use. The mistake, he believed, might have been due to the faet that the Aussie government has extended the commercial operators the right to

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Hearings on WBC-NBC Swap Tee Off in Phila.

Philadelphia, July 17.

A Federal grand jury has begun hearing testimony in the Federal Bldg. here on the deal whereby the Westinghouse Broadcasting Co. and NBC exchanged radio and television stations.

In the deal, which was approved by the FCC last December, NBC took Philadelphia stations WPTZ and KYW and Westinghouse acquired stations in Cleveland along with $3,000,000. Philadelphia stations are now called WRCV and WRCV-TV.

Martha's Vineyard Wins TV Station

Washington, July 17,

Efforts of E. Anthony & Son, Massachusetts broadeasters and publishers, to establish a tv station in Martha's Vineyard, were advanced eonsiderably last week when the FCC allocated channel 6 to the Vineyard community of Nashaquitsa. The channel is now open to competitive applications.

It was Anthony's petition for the assignment about 18 months ago which brought a storm of opposition from Vineyard residents and organizations on grounds the proposed station would mar the beauty of the island and depreciate property values. A leader in the opposition was the Vineyard Gazette (weekly), longtime rival of Anthony's Cape Cod Standard Times, the only daily published on the Cape. Anthony also operates the only radio station on the Cape, WOCB in West Yarmouth.

In finalizing the proposal to assign the channel, the Commission ruled that the contentions made by the Vineyard objectors are "not germane" to the proceeding. "We

(Continued on page 38)

MUSIC FROM STUDIO X
With John A. Gambling
Producer-Director: Bob Smith
235 Mins.; Mon.-thru-Sat., 9:05 p.m.
180 Mins.; Sun., 1:30 p.m.
PARTICIPATING
WOR, New York

Music, the familiar pop variety, featuring top vocalists, albums and lush instrumentalists, holds reign nightly over Mutual's New York flagship for nearly four hours. It's an easy listening, pleasurable program, smartly tailored, building and sustaining a mood through the savvy selection of records. There should be a wide potential audience for this type of programming.

With new music plans for ailing radio flying thick and fast, "Music from Studio X," also heard three hours on Sunday afternoons, looks like it can compete with the best of them. The new music setup includes NBC's slated live "Bandstand" for weekday morning airing and Mutual's Saturday night "Bandstand, U.S.A.," also live. WOR, incidentally, carries only one hour of the two-hour "Bandstand, U.S.A." Saturday night in order to maintain its nearly four hours of music format—a format worked out by the recently-appointed station manager, Bob Leder, and program director Bob Smith, the latter producer-director of the show.

Holding forth as disk jockey and host is John A. Gambling, son of radio vet John Gambling. Young Gambling handles his chores ably, with barely a slip, in a subdued manner in keeping with the all-music format. He comes in on the half-hour with commercials, a rundown of the tunes, headline news at certain intervals, weather in others and on Saturday night at 10 a brief resume of local traffic conditions. He builds a friendly service to the listener atmosphere which is sustained at 11 when Lyle Van does a 15-minute news show.

The program of nearly 28 hours of music weekly, which bowed last week (9), reportedly has a substantial number of Mutual affiliates interested in hooking up.

Typical of the numbers offered in a 30-minute period are "Swedish Rhapsody," "Soon," "Blue Skies," "Polka Dots and Moon Beams," "You Do Something to Me" and "La Vie en Rose." A representative cross-section of orchs included David Rose, Montovani, Percy Faith, Stanley Black, George Melachrino and Robert Farnum. Sample vocals were by Frank Sinatra, Jane Morgan, Jo Stafford and the Ray Charles Singers. *Horo.*

JOHN B. KENNEDY-EDWIN C. HILL NEWS
Producer: John Gordon
15 Mins.; Sun., 6 p.m.
CO-OP
(MBS, from Detroit)

It must have been a dull news day for the preem on Sunday (15) of this 15-minute news, feature and commentary summer replacement for the nets regular Walter Winchell newscast. For there was little in veteran newsman John B. Kennedy's wrap-up and commentary that would wet news-hungry tonsils.

The show, which will fold its tent upon Winchell's return to the air in September, also appears to lack focus, with Kennedy hopping from one unrelated news item to another, without much bridging. For instance, he opened with a discussion of the Weinberger kidnapping case, keying it to the question of whether to make ransom payment a crime, turning in rapid succession to a light hit-and-run ship them, dope traffic, the death penalty issue in Britain—all within the first few minutes of the newscast.

Edwin C. Hill came on with the "human side of the news," talking about thunderstorms and lightning and the freak accidents which have occurred. Hill's story was interesting and entertaining, but what seems to be needed is to enhance the news quality of the show. *Horo.*

Cobb to Helm 'Faith' In Switch From Hub

Boston tv producer Richard A. Cobb is moving to New York to join the staff of the Broadcasting & Films Commission of the National Council of Churches. His first assignment will be to produce the Protestant segment of the Sunday half-hour "Frontiers of Faith" show.

Cobb most recently was program assistant at Bob Emery Enterprises, producing the WBZ-TV "Big Brother" show. Earlier, he was with WBZ and WBZ-TV and WAAB, Worcester. For the past year he's taught radio speech at Boston U.

Radio Followup

Tex & Jinx Show

When a quartet of old pros get together on the same Mr. & Mrs. mike it's bound to be high professional, and that's the way it turned out Friday (13) midnight over WRCA, N.Y., as the McCrarys (Tex & Jinx) introduced the Fitzgeralds (Ed & Pegeen), who are the former's one-month summer holiday replacements. It eventuated into the kind of forthright show which warrants reprising either on NBC's "Monitor" or in some other daytime slot because it gave an unusual insight to our established radio and tv personalities. It was done with intelligence and sufficient offbeat approach to intrigue the most cynical ears. There was no applepolishing, even with awareness that this was a sort of family affair, since Pegeen Fitzgerald has her own AM and TV show on WRCA, and so do the McCrarys. For the too long absent Ed Fitzgerald it was a notable comeback following an extended illness and although he has been sort of reorienting himself as quondam guester on his wife's "Strictly Pegeen" noontime AMer, this was a firmed reunion of the pair, as a regular team, at least for the July-August vacation hiatus. Fitzgerald was forthright in stating that he deliberately "puts his worst foot forward" in public, over the air, and his wife clarified that their Mr. & Mrs. concept, which they created and pioneered 15 years ago, was intended to be honest "conversation" with a minimum of "guest" or "casting" of script. Both the McCrarys proved themselves adept and warm interviewers and, perhaps the highlight, was that their vis-a-vis, vet interviewers on their own over these many years, were such compelling interviewees.

Withal, this wasn't a trailer or a commercial for a summer successor—this quartet turned in a capital show of a special pattern all its own. *Abel.*

TOM MANNING ANNIVERSARY
With Bob Hope, Treasury Secretary Humphrey, Kay Kyser, Senator George Bender, others
Director: Bill Schwarz
Writer: Neil Flanagan
70 Mins., Thurs., 9 p.m.
KYW, Cleveland

Tom (Red Manning), who narrated NBC's "Biographies in Sound" chapter on Grantland Rice, was himself the subject of a similar documentary by KYW. The Manning story followed shorter treatments of Harrison Dillard, Olympics running champ, and Mel Harder, Cleveland Indians pitching coach. These two were warm-ups for Neil Flanagan of the KYW news staff, who did the comprehensive biog of Manning.

Springboard for this was Manning's 30th anni as a sports announcer. Spieler started in his teens as a megaphone ballpark announcer and soon became a Graham MacNamee running mate. Long record of documentary subject includes World Series from 1929 to 1938, All-Star baseball from '33 to '38, Ohio State football from '29 until today, 40 national golf tournies and four boxing championships.

This biog was the most ambitious one-shot on Cleveland radio in years. That the new KYW management had faith in it was attested to by the fact that it allowed the show to run 10 minutes over the projected 60 minutes and that it promoted it to the hilt.

Writer Flanagan scored by loading his vehicle with a host of interviewees from all walks of life and from coast to coast. It was a tiring legwork and phone chore. He hounded such busy celebs and Manning admirers as Bob Hope, who recorded his part of the script in Manhattan during a late evening hour, and Ohio Gov. Frank Lausche, who planed to Cleveland from the capital, picked up his script and ad libbed his bit. Flanagan dug out of retirement such recluses as Kay Kyser, who reminisced from Chapel Hill, N. C.

Script neatly caught personality of each interviewee. This was so evident that even Hope didn't deviate from Flanagan's lines. From Cleveland Mayor Celebrezze's lengthy proclamation through tributes by Senator George Bender and Treasury Secretary George Humphrey the salute had dramatic impact with snap, crackle and pop. Entire stanza was integrated with professional know-how by producer Bill Schwarz. *Stan.*

Burlington, Vt.—William Carleton Dow, an announcer at WCAX since 1948 and chief announcer since 1954, has been named program manager.

CAN FREEDOM WIN?
With Hardy Burt, moderator; Dr. Robert Strausz-Hupe, Eugene Lyons; Norman Thomas, guest
Producer: Burt
25 Mins.; Thurs., 9:05 p.m.
NBC, from New York

Series of 13 weekly panel discussions on the cold war, "Can Freedom Win?," made an auspicious bow via NBC Radio Thursday (12) in an absorbing analysis of "Is World Domination Still the Soviet Goal?" Subject was eloquently kicked around by regular panelists Eugene Lyons, a senior editor of Reader's Digest, and Dr. Robert Strausz-Hupe, director of the Foreign Policy Research Institute of the U. of Pennsylvania, along with guest Norman Thomas and moderator Hardy Burt.

After 25 minutes of discussion, Burt summed up that it's obvious the affirmative prevails in respect to the question at hand. Thomas, who's frequently campaigned for President on the Socialist ticket, emphasized "I don't think there can be any doubt that world domination is still the Communists' goal." He added that this objective remains the Soviet aim even though "we may be witnessing a breakup of its monolithic leadership."

Prof. Strausz-Hupe cautioned that the "downgrading of Stalin coincides with the rise of Soviet power to a new peak . . . and Communism's new model may find a large market." Lyons also warned that "nothing fundamental has changed." He expressed the belief that the free world is facing a real test now, but at the same time "we're relaxing trade barriers—allowing ourselves to be lulled and confused."

Series has its origin in a memorandum tagged "Program for a Political Offensive Against World Communism," which RCA board chairman David Sarnoff presented to the White House last year. Burt conceived the aired after reading the memo. Panel discussion, incidentally, is being presented under a grant from the Richardson Foundation, set up by Vick Chemical Co. board chairman H. Smith Richardson.

Preem was deftly conducted by Burt (who doubles as producer) save for some minor slips in reciting Lyons' reportorial background. Early broadcasts in the series will concern the "background of the problem of international Communism" while later airers will reflect upon what the U. S. should do to meet the challenge. It's well worth listener attention. *Gilb.*

LEMONADE CONCERT
With Paul Flanagan
55 Mins.; Mon.-thru-Sat., 7 p.m.
PARTICIPATING
WTRY, Troy

One of the area's top deejays, Paul Flanagan turntables standards, Broadway musical production numbers and motion picture themes on a well organized, nicely presented early-evening program. He has been emceeing such a show for some time and is credited with building a loyal audience for it.

Unlike many popular tunes, the type featured here are not overplayed on the air; should, therefore, come as a welcome change for dialers outside the teenage group. On the last block caught, for instance, Flanagan included melodious selections from 'Plain and Fancy." His voice is clear and his delivery is brisk, while the repertoire choices indicate good taste. Flanagan would do well to watch his tempo; he occasionally talks too fast. Plugging is competently handled. *Jaco.*

2-Year Pact for KHJ And IBEW in H'wood

Hollywood, July 17.

Amicable agreement was reached on a two-year pact, to cover stagecraft employees of KHJ-AM-TV here, between the station and Local 45, Broadcast, TV & Recording Engineers, International Brotherhood of Electrical Workers. Settlement was in contrast to the fireworks which attended the negotiations of an IBEW engineers' pact with the station last year.

Stagecraft workers will get an across-the-board $5 raise, retroactive to May 1, and another $5 hike next May. New supervisory setup is also included in the pact, plus "the cleanup of a lot of little details." Among the details are three-week vacations, going to four weeks after five years' employment.

Bill Whitsett, general counsel of the Don Lee Broadcasting system, repped the station in the talks. Leo Phillips, acting biz manager, headed the Local 45 delegation.

Inside Stuff—Radio-TV

Sullivan, Stauffer, Colwell & Bayles celebrates its 10th anni this month, and commemorated the occasion with a luncheon for the press at New York's 21 Club yesterday (Tues.), with prez Raymond F. Sullivan hosting the affair. Agency was started in July of 1946 by Sullivan, then chairman of the plans board at Ruthrauff & Ryan, Donald D. Stauffer and S. Heagan Bayles, co-directors of R & R's radio operations; and Robert T. Colwell, chairman of the plans board at J. Walter Thompson. Quartet was later joined by John P. Cohane, R & R v.p. and plans board founder. Noxzema and Smith Bros. were the first two clients, and first-year's billings were $3,500,000 drawn from four accounts. Current billings run to $36,000,000 annually.

Another 10th anni event was the publication of a souvenir volume by the agency of "Just Looking," a series of short essays by Walter O'Meara, agency's senior consultant and chairman of the creative review board.

Memorial to Paul White, the late newsman who through his organization of the CBS News Dept. back in the '30s is recognized as a pioneer in modern newscasting, was dedicated last week in Balboa Park in San Diego. Memorial consists of a plaque and animal grotto in the Balboa Park Zoo, and was dedicated by KFMB and KFMB-TV for which White was news director at the time of his death. Hugh Baillie, for 20 years head of the United Press, speaker at the televised ceremony, said that "radio and tv news coverage would not be what it is today if it had not been for the hard work and farsightedness of Mr. White."

NBC-TV's "Today" will devote all of next week (23-27) to a back-to-college fashions promotion, undertaken in conjunction with Glamour mag and the AMC department store chain. Under the three-way tie, the AMC stores will run 15 pages of ads in the August Glamour, all of them featuring "Today" and host Dave Garroway. The 90 AMC stores will have point-of-sale display material promoting the program. The Monday-Thursday shows will feature clothing from the ad section of the mag, while the Friday show will feature merchandise from the editorial pages of the mag.

Possibly the first time a yarn appears in a national mag and in a video network version almost simultaneously will occur when Good Housekeeping and NBC-TV's "Alcoa Hour" both expose Sidney Carroll's "Sister." The mag has the story in the issue on the stands today (Wed.) and the hour-long drama is doing an adaptation on Sunday (24). Carroll worked on an adaptation of "The Battler," Ernest Hemingway story for Fred Coe's "Playwrights 56" last season. However, tele adaptation of "Sister," a meller with Vincent Price and Gladys Cooper, was handled by William Templeton.

Three weeks ago Union Carbide & Carbon Corp. bought a quarter of "Omnibus" on ABC-TV for the fall. Evidently, the pact for the Sunday night hour-and-a-half was made directly with the network, which is unusual in network negotiations. It wasn't until last week that UC&C named one of its many agencies to handle the tv program. J. M. Mathes got the nod.

CBS News has prepared a new one-shot picture-text study of election years to be published Aug. 1 for newsstand sale at $1 apiece. Book, titled "Watch," covers conventions, campaigns, and elections and will be published by Maco Magazine Corp. (publishers of "The Family of Man") and distributed by Independent News Co. It will feature articles by CBS newsmen Ed Murrow, Eric Savareid, Walter Cronkite, Charles Collingwood, Wells Church, Doug Edwards, Bill Downs, Griffing Bancroft and CBS news director John F. Day. Book contains an election scoreboard, backgrounds and traditions of other election years and breaks down delegations and indicates how each is expected to vote.

WAFB, the Baton Rouge (La.) radio station helmed by Dwight Martin and Thomas Gibbens, is retaining a tieup with Mutual. There was a contrary report that it was ending the affiliation when it joins ABC on Aug. 1. Martin, chairman of the station board, said that "there is no such intention in the mind of any of the officials of the station." Martin did not disclose the exact nature of the dual affiliation contracts.

Rin Tin Tin will be out selling his Screen Gems show again come Saturday (21) aided, of course, by owner-trainer Lee Duncan and his supporting players. Their appearance at Minneapolis' "Aquatennial," from Saturday through Wednesday, will be followed in September by their participation at the New York Garden rodeo and the rodeo in Boston the following month. Since the beginning of the year the canine and cast members of the "Adventures of Rin Tin Tin" have made more than 70 personal appearances throughout the country. The schedule has included telethons, local and national civic appeals, parades and department store promotions of Rin Tin Tin merchandise.

"The Telephone Hour," which is to celebrate its 16th year on the air (NBC) and its 850th broadcast on Aug. 6, claims a number of milestones. In terms of staying with the same network and being broadcast consistently week after week on the same day, Mondays, the show is said to be the oldest on radio. It's granted that the "Voice of Firestone" has been on the air about 20 years, but the Firestone show switched its affiliation from NBC to ABC a couple of years ago. Of the 57 musicians in the Bell Telephone Orchestra, 36 have been with the show since 1940. Conductor John Voorhees over the course of the 16 years has only missed five broadcasts.

The radio series on the blood program for the American Red Cross over KMOX, St. Louis, during last April has been selected by execs of the national organization for use by 3,700 Red Cross Chapters. The choice was made on the basis of original dramatic and authoritative presentation directed by Rex Davis, and R. J. Dutson, the station's news editor and scripter. The taped programs were reproduced on transcriptions and forwarded to the four Red Cross headquarters for distribution to the individual chapters.

Following in his dad's footsteps, Harry Cary Jr., 16, has the additional distinction of being the youngest sports gabber in St. Louis. Last week KMOX, CBS outlet, launched the youngster on a Saturday p.m. program that highlights powwows with teenagers in the athletic field and occasionally pros also are brought into the picture. He prepares his own copy. His father does the play-by-play of all Cardinal games as well as tv stuff when the club is on the road.

Ruth Alampi has been named garden director for WRCA and WRCA-TV, the NBC flagships in New York, as successor to hubby Phil Alampi, who took office last week as Secretary of Agriculture of New Jersey. Alampi was farm and garden director, but the early morning cross-the-board farm news will be dropped. Mrs. Alampi will handle the back-to-back "Home Gardener Show" on radio and "Home Gardener and Handyman" on tv on Saturday afternoons.

Tele Follow-Up Comment

Ed Sullivan Show

Frank Sinatra may still think that Ed Sullivan is "sick, sick, sick," but he nevertheless wound up on the latter's CBS-TV show as a performer Sunday night (15). It was, of course, via the film route plugging the Metro pic, "High Society." Sinatra was heard doing a couple of choruses solo and one with Bing Crosby, who also appeared on the Sullivan show in a filmed interview. Sequence was a thinly veiled but entertaining plug for "High Society," and had Crosby, in his usual breezy manner, speaking about various facets of the pop biz and his favorite personalities.

The show opened slowly with a bagpipe troupe from a midwestern university, followed by the comedy team of Wesson & Polk. Latter's routine never was able to get off the ground. Show picked up considerably with Julie Andrews' reprise of two songs from the legiter, "My Fair Lady," in which she stars. Louis Armstrong and his combo turned up next in a standard dixieland session into which was inserted the long film clip on Crosby. Satchmo, unfortunately, was not at his best in this appearance and the group never sparkled.

Harold Lang and Joan Holloway were spotted in an okay hoofing bit and the show closed with Shirley Yamaguchi delivering one ballad and a cha-cha-cha Japanese novelty. Latter number was a complete waste of talent in a spot where a legit Japanese tune would have been highly effective.

Before the windup, Sullivan deadpanned his big scoop — the signing of Elvis Presley for a trio of appearances starting in the fall. *Herm.*

'Armstrong Circle Theatre'

"Armstrong Circle Theatre," currently on a kinescope summer kick on NBC-TV pending the start of new "actuality" dramas in the fall, repeated its mental health show of March 6, "Man in Shadow," last Tuesday (10). Produced in cooperation with the National Assn. for Mental Health with an assist from Smith, Kline & French Laboratories, it was one of the topflight entries of the season and certainly bore repeating.

Story dealt with a case of a schizophrenic with paranoic tendencies who was helped toward a cure by the new serics of drugs which effect chemical changes in the brain and thus far have proved highly successful in making cures that seemed impossible some years ago. Case was that of a happily married man who breaks down under the pressures of a business he doesn't like, and resists efforts to cure him by mentally withdrawing from the world. It's the drugs that arouse him and open him for treatment.

But the impact of the yarn lay in two facets — the emphasis on how his family reacts to the illness and some remarkable film shot by SK&F at Cleveland State Hospital and interlaced into the live portions. David Padwa's script ably covered the effect on the patient's wife and his mother, in both cases successfully bringing out the point that mental illness is curable just as any other illness is, that it's not a disgrace and that the patient needs as much love and care as if he had a physiological disease.

Fine direction by William Corrigan and topflight thesping jobs by Leora Dana as the wife, Phyllis Povah as the mother and Harry Townes as the staff psychiatrist punched these points home with strength and directness. The Talent Associates prodution, helmed by Robert Costello, was a peerless job. *Chan.*

Women Want to Know

Touchy subject of "TV and Its Impact on Children" got a workout last Tuesday (10) on Ted Granik's WABC-TV (N.Y.) "Women Want to Know," with Dr. Emanuel Schwartz, assistant dean of the Post-Graduate Center for Psycho-Therapy, as the target of the potshot questions from panel and gallery. Dr. Schwartz, who looks like an enlarged edition of Walter Slezak (it is possible), made with a lot of eminently good common sense in his answers to questions ranging from the intelligent to the hysterical.

First off, he made the point that the final authority over the tv set is the parent, both in the manner in which he disciplines the child and oversees his viewing, and in the parent's position as a consumer and his power to sway the advertiser who pays for the program. Dr. Schwartz pointed out that some letters from parents could have saved some of the good kiddie shows that went off the air, can improve some remaining bad ones and can get rid of those that can't be improved.

As to the kiddies themselves, it's up to the parents to share their viewing with the children together, to make it a family affair and not simply use the set as a means of getting the kids off their hands. He took the position that television tends to dull the imagination of children, but pointed to the huge expenditures on research among the networks and agencies but the lack of any qualitative surveys that seek to determine the impact of children, and pointed to the huge of the viewer. "This is basic research that needs to be done."

That panel, incidentally, grows stuffier and stuffier, with Virgilia Peterson making with a "hurrah for books and reading and education-in-depth" routine that seemingly would exclude any other activity on the part of the children and Toni Gilman making with the harried mother pose to an extreme. Faye Emerson handled her moderating duties nicely. But in each case, the guest seems to come off best of all. As did Dr. Schwartz in this outing. *Chan.*

Sneak Preview

From the pilot showcasing on NBC-TV's "Sneak Preview," this projected Samuel Goldwyn Jr. teleseries, "The Unexplained," deserves a better fate than the scrap heap. A chilling fantasy, adapted by Mel Dinelli from Ray Bradbury's story, the pilot, filmed in 1954, reflects skillful production and a strong story format. If the pilot is an accurate measure of the series calibre, perhaps Madison Ave. had better take another look.

Two youngsters, Peter Votrian and Barry Froner, are witnesses to a strange phenomenon in a deserted carnival fairground. The hulking proprietor of the supposedly broken-down carousel transforms himself into a boy by running the merry-go-round backwards. He intends to rob a rich and kindly widow, Gladys Hurlbut, but naturally, no one will believe the youngsters' tale. They fail in their desperate attempts to prevent the dangerous lad from getting back to the miraculous merry-go-round, so that he can change himself back to full manhood. However, while the boy is gradually growing back to full size, they accidentally trip the controls and the merry-go-round whirls forward out of control. When the mechanism finally breaks down, the proprietor is revealed, a withered ancient.

Ted Post directs with an imaginative flair and draws sensitive performances from the entire cast. Young Votrian is especially good, forsaking the usual moppet acting tricks. The other boys, Froner and Whitey Hautt, as the sinister lad, lend convincing support. The adults, Miss Hurlbut, Leo Gordon, and Whit Bissell and Virginia Christine, as Votrian's unbelieving parents, all rate commendation. *Kove.*

Tonight

In the search to find a Monday-Tuesday replacement for Steve Allen, Bill Cullen was NBC-TV's choice on "Tonight" last week. Cullen is practiced in the art of straight gab as a result of his long years as a video panelist and deejay, but his July 10 showing as emcee didn't have sufficient versatility for the late-night variety stanza.

Cullen may have spent a little more time planted behind his desk than the emcee of this variety show should have. But he got away once, at least in the 30-minutes seen, to take part in a skit with guest Arlene Francis. It was a takeoff on two radio actors in a soapopera.

The generally looney sound effects, the facial indifference of the players to their lines and the other angles of the skit had a familiar ring, and neither performer gave it particular laugh power.

Cullen reacted to his broadcast conditioning during the horseplay with another guest, Jonathan Winters, becoming less a straightman than the excellent humorist's interviewer; if Winters weren't playing a jerk baseballer instead of himself, it could have been just like a Cullen vis-a-vis on his ayem radio show for WRCA, the NBC N.Y. radio key.

Since Allen took over the Sunday 8 to 9 network position for NBC-TV, "Tonight's" Monday-Tuesday production crew has been separate from the one backing the other three nights. Nevertheless, there

(Continued on page 36)

JULIUS LA ROSA SHOW
With Georgia Gibbs, Bob Keeshan, George DeWitt, Mariners, Spellbinders, Four Evans, others
Producer: Norman Frank
Director: Greg Garrison
Writers: Bob Corcoran, James Shelton
60 Mins.; Sat., 8 p.m.
ARMOUR, KLEENEX, GOLD SEAL, TONI, NOXZEMA, SUNBEAM
NBC-TV, from N. Y.
(Tatham-Laird, FC&B, Campbell-Mithun, North, SSC&B, Perrin-Paus)

The first of the four Julius LaRosa stints last Saturday (14) for the vacationing Perry Como was a dacron and worsted blend—lightweight comfort without much substance. LaRosa, a little on the easy-going side himself, emulated his landlord in the NBC-TV 8 to 9 post, moving pleasantly and a mite diffusely from one point in the variety show to another.

The Arthur Godfrey ex-"Friend" has an appealing song style, and while he was apparently gauging his actions to the desires of the all-age Como lookers-in, he looked surefire for teeners. The brace of production numbers, with the able support of the Spellbinders on song and a small but graceful troupe of dancers, were excellent. His solos, "I've Got Love," "With a Song In My Heart" (Como's song), etc., were easygoing. In her brief appearance, songstress Georgia Gibbs should have followed the writers' cues; routining was right for the light stanza, and though her voice was fine, her visual style was affected. The Mariners, other former little Godfreyites, kept their part of the lightweight proceedings moving amicably, as did the Four Evans, a mother-father, brother-sister dance combo.

It was clear why CBS-TV is upgrading its ayem "Captain Kangaroo" festivities for the adult homescreeners. Bob Keeshan, the stout who bears that alias, was ostensibly a piece of offbeat casting for grownup variety, but his skit, with the support of "Mr. Green Jeans" (Lumpy Brannum), very definitely had adult angles as well as some for kids. Ambling slapstick was paired with wry humor.

The best stand during the hour was George DeWitt's. The comic was great in his looney impressionistic quickies—Liberace as a gangster movie hero, Gary Cooper singing "Cha Cha Cha," Peter Lorre as a romantic warbler, etc. And DeWitt's straight singing of "I Could Have Danced All Night" sounded like a Perry Como with vim. *Art.*

IT'S POLKA TIME
With Bruno Zielinski, Carolyn DeZurik, Stan Wolowic, others
Producer-Director: Dan Schuffman
30 Mins.; Fri., 10 p.m.
PABST
ABC-TV, from Chicago
(Leo Burnett)

There should be room in the tv entertainment spectrum for a good show based on traditional and modern folk music and dances, but this one doesn't fill the bill. A half-hour of polka music and dances, presented without much imagination, assumes an awful sameness after the first 10 minutes.

The show, originating from Chicago's ABC Civic Center, has been seen in the Windy City area over WBKB since last March, going network for the summer. Judging from the preem Friday (13) night, it is of limited appeal—strictly for the polka fans with a limitless appetite for such fare.

Emcee Bruno (Junior) Zielinski tries hard, but he shouts his intros often. Additionally, he evidences poor timing, as witness the lengthy period he spent waltzing an elderly guest, chosen from the audience, on stage at the preem performance. Although such a gesture has folksy charm, it doesn't keep the show alive for any length of time.

The stage setting is a village square, with all performers dressed in Bohemian and other native garb. The company includes vocalist Carolyn DeZurik, who did a yodeling number effectively. Also Stan Wolowic, accordionist and bandleader, the Polka Chips, an instrumental group, and the Kanal Siodma Dancers. Resegger Steirer Austrian-Bavarian Dancers was the visiting terp group for the preem.

Both groups lost a good deal of the appeal of their numbers in crowded staging. Members of the units, incidentally, are of apparent uneven polish, resulting in some awkward moments when the cameras pick them up. Barring a newborn polka craze, the show seems to be strictly network summer fill-in fare. *Horo.*

ABC, CBS Trot Out Their Big TV Guns In Sunday Pre-Nomination Packages

THE BACHELOR
With Hal March, Carol Haney, Jayne Mansfield, Julie Wilson, Georgiann Johnson, Renzo Cesana, Harry Holcombe, Raymond Bramley, Peter Gennaro, Frank Derbas, Ted Ralph Orch.
Producer-Director: Joe Cates
90 Mins.; Sun., 7:30 p.m.
Kraft, U. S. Rubber, Maybelline, National Savings & Loan.
NBC-TV, from New York.
(J. Walter Thompson, Fletcher D. Richards, Gordon Best, McCann-Erickson)

The dramatic and musical comedy specs put in by NBC-TV in the Sunday evening slot frequently carry as many names as a top vaudeo display, due presumably to the opposition. In the case of "The Bachelor" the cast would be a credit to one of its normal Sunday night varieties, and in addition, an engaging fable of a Madison Avenucite's love life was provided along with a well-spiced musical score.

Hal March, since his association with "The $64,000 Question," has been in virtually every branch of show biz, and is even signed for the forthcoming musical. As a central figure in this colorspec, March indicates that he can handle musical roles affably. He carries a tune nicely, handles lines excellently, and can throw a punchline for telling effect.

Femme colleagues in this opus comprised an extremely attractive quartet. Cast as the girls on his string were Jayne Mansfield, Julie Wilson and Georgiann Johnson, all of whom made an amiable set of leads. Carol Haney as March's secretary had a bright and witty part, and got a chance at a song and dance number with Peter Gennaro and Frank Derbas. In a cast of these proportions, it's difficult to be a standout, but Miss Haney made this distinction.

March, cast as one of the huckstering bright boys, showed ability to keep the three beauts on his string until they gave him the air. Julie Wilson played an efficient ad copywriter; Miss Johnson, an heiress, and Miss Mansfield was a moronic model. Performances were all in a top vein. Renzo Cesana (The Continental) Harry Holcombe and Raymond Bramley filled minor roles.

Adding to the show's attributes was an engaging score contributed by Steve Allen and Ervin Drake. The lyrics are literate, and some of the tunes have sufficient merit to warrant tennancy on "Hit Parade."

Writers Arnie Rosen & Coleman Jacoby developed a nice lightweight story that got response with comparatively light repartee rather than heavy punchlines. Ted Raph did the backstopping chores well.

Other pluses included the sets by Burr Smidt and the overall production concept by Joe Cates. *Jose.*

BOLD JOURNEY
(Woman of the Rivers)
With John Stephenson; Mrs. George White, guest
Producer: Julian Lesser
Director: Lee Sholem
Writer: Faye Thomas
30 Mins.; Mon., 7:30 p.m.
RALSTON PURINA
ABC-TV, from N. Y. (film)
(Guild, Bascom & Bonfigli)

A level of interest not as high as the format's potential is maintained in this telefilm series about true-life adventures, judging from the preem show which deals with a "river runner's" conquest of the unruly Snake and Salmon rivers of the Northwest.

The "river runner" in the initialer is Mrs. George White of Los Angeles, whose hobby is to navigate stormy waters and film the adventure. She appears to offer a wealth of human interest material, yet this phase of her life — her background, family, and her motivation for such an adventurous hobby—is barely touched upon in the interview preceding her filmed account of the voyage.

The film of the trip also has weaknesses. Many of the long shots do not bring into focus the drama of the situation—the three rubber rafts being swirled down the river are just dots in the overall picture. Some of the footage, too, is not up to par, quality-wise.

Yet, interest in adventure and bold people overcomes some of the weaknesses. The film depicts life on shore, camping activities, the

(Continued on page 38)

With the political conventions less than a month away, it's time to dust off the Univac machine and start counting noses. It's punditing time again—time for the networks to begin the buildup leading into the conventions and both ABC-TV and CBS-TV did so last weekend with back-to-back Sunday presentations that will run right into the Chicago and San Francisco conclaves.

The Republicans ought to ask for equal time after sceing the two programs, ABC-TV's "Campaign Roundup" and CBS' "Bandwagon '56." In each case, Ike's reaffirmation of his decision to run put virtually all mention of the GOP into an also-ran position. The commentators and nose-counters sluffed the Republicans, as is only natural, as a "no contest" affair, though with reservations as to the

CAMPAIGN ROUNDUP
With Quincy Howe, Ernest K. Lindley, Hal Lavine, Edward P. Morgan, Kenneth Crawford, Martin Agronsky, Paul Harvey, Robert H. Fleming, Bryson Rash, Jack Iams.
Director: Marshall Diskin
30 Mins.; Sun., 4 p.m.
ABC-TV, from New York

question of the election and the effect of Ike's health on the voters.

Surprisingly, both programs were much in agreement—it looks like Stevenson for the Dems, though not without a fight and everybody keep an eye on Harriman. For Vice President, watch New York's Mayor Robert F. Wagner or Massachusetts Sen. John Kennedy. That was the consensus that cut across network lines, almost as if the CBS panel were monitoring ABC for the half-hour before their show went on the air.

Both presentations were excellent—good, meaty and interesting viewing, thoughtfully prepared and smoothly executed—though both used an entirely different approach, ABC's being a deadpan nose-counting affair and CBS' a nearly tongue-in-cheek assayal. The ABC show is produced in conjunction with Newsweek, an arrangement which will obtain at the conventions as well, with a team of eight ABC and Newsweek reporters covering the nation regionally and Quincy Howe in New York and Ernest K. Lindley in Washington doing the summing up. The CBS entry is more elastic in format, with the first show comprising a panel that did more than just nose-count, the second scheduling a look at Univac and a talk with expert Samuel Lubell, and other shows providing flexibility in content.

ABC's "Campaign Roundup" was just that—the trends from each region, all centered on the Demo

BANDWAGON '56
With Robert Trout, moderator; Eric Sevareid, Walter Cronkite, Dallas Townsend, Blaine Littell
Producer: Bill Weinstein
Director Bob Quinn
Writers: Harry Rasky, Dick Ellison
30 Mins.; Sun., 4:30 p.m.
CBS-TV, from New York

situation, with Newsweek's Hal Lavine, Ken Crawford, Robert H. Fleming and Jack Iams, and ABC's Edward P. Morgan, Martin Agronsky, Paul Harvey and Bryson Rash divvying up the country. A hep bunch who know their political onions, and their reporting was terse and concise. Same holds for Howe and Lindley.

The CBS entry, by way of contrast, covered four key areas, the primaries, the candidates, the issues and the trends, with CBS newsmen Walter Cronkite, Blaine Littell, Eric Sevareid and Dallas Townsend handling each category respectively under the affable hand of Robert Trout. Three of the four topics, all but the "issues" (of which Sevareid said there weren't very many) in some measure duplicated the ABC show, but in a different manner and in a way which the viewer seeing both could absorb without an "I've heard this song before" reaction. The Columbia boys handled their assignments with a light touch, yet they were as relevant and as informative as the ABC-Newsweek gang. Take yer choice, or better still, take both—like the man said, these will bear watching. *Chan.*

From the Production Centres

IN NEW YORK CITY . . .

Mutual's "Sounding Board" becomes part of the net's Sunday evening schedule effective July 22 . . . WLIB, New York indie, has added a new sales account executive, **John Wickliffe,** formerly with WLOU, the all-Negro radio station in Louisville, Ky. . . . **Buddy Clarke** has joined the Rogers & Cowan public relations firm in the N. Y. office, where he will head the commercial and industrial division . . . **Joeph L. Rau Jr.,** chairman of Americans for Democratic Action, was the guest on Monday (16) on Mutual's "Reporters' Roundup" . . .MBS' distaff commentator **Helen Hall** will begin a new Saturday afternoon series called "American Living" July 21 from 12:30 to 1 p.m. . . . Mutual's Washington new bureau chief, **Robert D. Burleigh,** will pinchhit for vacationing **Fulton Lewis Jr.** on his weekday programs for two weeks.

Elwood C. Hoffman, the radio-tv scrivener whose play "Affair of Honor" was on Broadway during the just-closed legit season, is on special assignment in Chicago . . . Friend-Reese agency's radio-tv lady auxiliary motor, **Karen Collier,** off to Bermuda on holiday.

Walter Kiernan joins the AEC news staff covering the Presidential conclaves in August . . . **Jerry Carr,** WHLI (Long Island) program chieftain, on a three-week jaunt through the Pacific Northwest . . . "Cocktail Time" celebrates its 10th anni on WQXR this month; another WQXR gourmet-type stanza, "Luncheon Concert," will be 10 years old a few months hence . . . WHLI's **Gabe Viera** (news department) became father of a third child, Cathy Ann, last week . . . Flack **George Schreier** on a fortnight at N. J. watering places.

Helen Marmor, news editor on NBC's outgoing "Weekday," switches to the news desk on "Today" . . . **Steve Gross** of the NBC promotion dept. sold a western non-fiction piece, "The Last Wild Indian," to American Mercury . . . **Jim Dukas, Cliff Owen, Margate Burlen** and **Nina Hansen** into the cast of "Wendy Warren & the News" . . . **John J. Schneider** and **William Mahu,** both v.p.'s and account supervisors at Biow, shift to Lennen & Newell in the same capacities, working on the Armstrong Rubber account . . . **Grace Matthews** and **Ken Lynch** into the "Aunt Jenny" cast . . . **Sarah Barber,** 19-year-old daughter of **Red Barber,** working at Saks 5th Ave. while on vacation from Rollins College . . . **Al Hamilton,** station manager of WRCA, on a two-week vacation with his family in Camden, Me. . . . **Bill Anderson,** NBC trade press editor, off for a two-weeker to his Virginia oyster farm . . . **Alice Yourman** and **Richard Waring** into "This Is Nora Drake" . . . **Harold L. Tuers,** former ad manager of Elizabeth Arden and previously ad chief of Richard Hudnut, joined the Product Services agency as v.p. and account supervisor . . . Young **Rex Thompson** plays himself as a teenage beauty contest judge in "My Son Jeep" tomorrow (Thurs.) on CBS . . . **Edmund W. Birnbryer** and **Frank Hopkins,** both out of the N. Y. network and agency field, moving to Detroit as radio-tv staffers at Campbell-Ewald agency . . . **Helen Shields, Charme Allen, Cameron Andrews** and **Lawson Zerbe** into the cast of "Right to Happiness" . . . **Betty Mandeville,** producer-director of "FBI in Peace & War," on a brief vacation at Cape Cod . . . **Phil Alampi,** recently named Secretary of Agriculture for New Jersey, thrown a luncheon Friday (13) by WRCA and WRCA-TV department heads . . . **Walter Latzka,** writer for **Jack Sterling's** WCBS morning show, off on a two-weeker to the midwest . . . **Carol Burgess** of the WRCA "Pulse" staff to Bermuda . . . **Martin Weldon,** head writer for Bill Leonard's "This Is New York" and producer of "Civil Defense Means You," in Puerto Rico and the Dominican Republic gathering material for both programs. Defense show is heard on 60 stations in New York State . . . **George Dietrich,** director of radio spot sales for NBC Spot Sales, off on vacation after a business trip to the Coast . . . **Fred Nassif** and **James I. Moore** named account execs at CBS Radio Spot Sales . . . **Jerry Landay,** producer of the **Tex & Jinx** shows, vacationing in Montauk . . . **Irving Gitlin,** director of pubaffairs for CBS, on a three-weeker in Southhampton before returning for the conventions . . . **Herman Hickman** at Boca Raton . . . **Sy Mann, Bob Haymes** accompanist on WCBS, vacationing in the Catskills.

Laurie Ann Vendig, whose father is radio-tv writer **Irving Vendig,** will marry medical **Major John Adams Logam** of Air Force Hospital at Dayton in Sarasota, Fla., Sept. 8. Bride-to-be has been a N. Y. legit (Shakespearwrights) and video (her dad's serials) actress the last couple of years . . . Vendig is an old Procter & Gamble hand, one of few serialists able to operate out-of-New York. He writes the two CBS serials "Search for Tomorrow" and "Edge of Night" . . . **Dan Blumenthal,** a **Dave Alber** flack, off to Martha's Vineyard for a 10-day respite . . . WWRL's assistant program director, **Andy Benedict,** to Europe for a fortnight, while **Grace Meehan,** station's continuity chief, vacationing in Canada.

Dean Martin doing guest stand on **Martin Block's** WABC'er tomorrow (Thurs.) . . . **Samuel Northcross,** William Esty agency veep, starts a vacation on his yacht this week.

IN HOLLYWOOD . . .

FCCommissioner **Robert Bartley** will be feted by So. Cal Broadcasters at a black tie dinner Aug. 2. For $9 per head licensees can break bread with the man who has a lot to do with their future in radio and tv . . . **Irving Gray** has a production berth with NBC coming up in the fall. He was **Milton Berle's** executive producer last season . . . **Michael Patrick Casey,** onetime actor, signed in at Erwin, Wasey as aide to **Jack Wormser,** radio and tv producer . . . **Bob Finkel** moves to Manhattan next fall to stage and produce the **Perry Como** show. **Grey Lockwood** stays on as director . . . **Don Quinn,** who likes to move around to get the feel of fresh locale, will soak up six weeks of Hawaiian sunshine while completing his play . . . **Jean Meredith,** publicity director at Benton & Bowles, reached over to Television City to bring in **Bill Corcoran** as her aide . . . **Pat McDermott,** formerly second in command at CBS Television City and RKO flackerics, hung out her own shingle in public relations . . . Amos 'n' Andy laid out a week of radio programming to try their hand at VARIETY vernacular. They'll imitate the mugs in laying out an ad to get an acting job . . . **Steve Dunne** and **Ben Alexander** will be the summer standbys on "Truth or Consequences" and "Queen for a Day" while **Jack Bailey** loafs through August . . . **Art Baker, Cran Chamberlain** and **Don Henderson** have cameras and will travel through Europe to pick up some fall programs for ABC's "You Asked for It" . . . **Frank O'Connor** of the Bates agency became a pappy for the third time.

IN CHICAGO . . .

Lester Goldsmith, formerly a tv producer with Jules Power Productions, and **Stephen Lehner,** formerly radio-tv director at the Rothbardt-Haas ad agency, have launched their own radio-tv packaging firm with offices here and in New York . . . WGN has set its second "Big 10 Party" for next Tuesday (24) from the Loyola Community Theatre in cooperation with the Nortown Civic Council . . . Foote, Cone & Belding's radio-tv headman **Jack Simpson** and public relations chief **Al Weisman** on the Coast this week to sit in on the lensing of a new batch of Danny Thomas' "Make Room for Daddy" telepix . . . **H. Wynn Bussman** has been called back from A. C. Nielsen's New York office to handle the firm's Broadcast Division public relations out of the home shop . . . ABC veeps **John Mitchell** and **Slocum (Buzz) Chapin** here this week for huddles with the midwest sales crew . . . **Redd Gardner** has departed his WBBM-TV producer berth to become an account exec for Kling Film Enterprises . . . ABC's **Don McNeill** commuting to Gotham next four weeks to front CBS-TV's "I've Got a Secret" . . . **J. Leonard Reinsch,** factotum for the Demos' national convention, grilled Saturday (14) on WBBM's "For the Record" . . . **Geraldine Kay** spelling **Dorsey Connors** while she vacations from her WNBQ strip for two weeks . . . Deejay **Jim Mills** helming a Sunday night record-traffic bulletin hour via WBBM . . . **Betty Johnson,** warbler on ABC's "Breakfast Club," has a spot on the sister tele web's "Eddy Arnold Show" tonight (Wed.) . . . It's **Laurence Arnold,** not Laurence Alexander, as erred, who is scripter on WBBM's "Out of Your Mind."

IN WASHINGTON . . .

Radio-tv reps playing active roles in town's newly created United Givers Fund. WRC-NBC topper **Carleton Smith** is general campaign chairman; WTOP-CBS boss **John Hayes** is v.p.; WWDC prexy **Ben Strouse** named chairman of public relations board; and WRC promotion head appointed campaign assistant . . . WRC's **Kennedy Ludlam** recent guest on Voice of America's "Mailbag" airer answering questions from overseas on hunting and fishing in U. S. . . . CBS newsman **Griffing Bancroft** has developed a tongue-in-cheek political dictionary for the '56 Presidential campaign year . . . "Record Hop," new d.j. show on WTTG-DuMont promised as a "constructive approach" in battle against juv delinquency, debuts Sunday (22) with blessings of Police Dept., YMCA, YWCA, PTA, and with **Milt Grant** spinning the platters, which will be chosen on basis of VARIETY reports . . . WMAL-ABC announcer will host a new Monday through Saturday recorded music show, "C'Mon and Dance," with seven local business firms picking up the check . . . ABC's "College Press Conference" features an all-girl" show Sunday (22), with femme leaders of both political parties, GOP's **Bertha Adkins** and Demmies' **Katie Louchheim,** quizzed by four college students, distaff side, including Smith college student **Lesley Lowe,** daughter of VARIETY's Washington correspondents, **Herman** and **Florence Lowe.** Moderator **Ruth Geri Hagy** completes the all-femme lineup.

IN BOSTON . . .

Jerry Harris, former newspaper editor in Wilton, Me., appointed new p.r. chief for WBZ radio, with **Fran Corcoran** handling WBZ-TV publicity . . . WBZ-TV shoots off a fireworks display Tuesday (17) in front of the studio with "Big Brother" **Bob Emery** narrating 20-minute display climaxing the Big Brother Jimmy Fund birthday party . . . **Louise Morgan,** WNAC-TV, interviews Dick Button, Olympic skating champ, on her show Tuesday (17) . . Peter's Pontiac Village signed with WNAC-TV for "Adventures of the Falcon" Sunday nights starting July 29 at 10:30 . . . Monmouth Canning Co. signed for long sked starting in August on WNAC-TV for "Homemaker Beans" . . . **Duncan MacDonald** interviewed **Dolores Del Rio** on her WNAC-TV program Monday (16) and took off for Portland, Me., for a series on the Maine sardine industry for R. J. Peacock Co. . . . Kellogg renewed "Wild Bill Hickok" series on WNAC-TV this week . . . Top value Stamps in sponsoring "Curtain Call" on WNAC-TV Thursdays at 10 p.m. and Pearson Pharmacal bought a feature film hour to be called "Pearson Playhouse" . . . V. La Rosa & Sons, signed for 26 weeks of Sunday nights film oldies at 7 on WNAC-TV . . . Lever renewed "Big Town" Monday night at 6:30 on WNAC-TV and station preems "Sheena Queen of the Jungle," Monday (23) at 6 . . . E. B. Rideout, WEEI weathercaster, celebrated his 48th wedding anni with a broadcast from home on Friday (13) . . . **Paul McNeese** ankled WEEI for WLNH, Laconia, N. H., where he is newscaster and copywriter.

IN SAN FRANCISCO . . .

S. H. Patterson, owner of KSAN and KSAN-TV, moving out of Frisco's Merchandise Mart, has purchased a four-story Market St. building for his independent radio station and the UHF outlet . . . **Charlotte Cohelan,** AFTRA exec secretary elected to Democratic County Committee . . . New merchandising director at KCBS is **Theodore H. Conway** . . . KPFA, Berkeley's listener-sponored FM station, has added, as an experiment, six continuous hours of daily longhair music, 9 a.m. to 3 p.m. . . . In town this week are **James T. Quirk,** publisher, and **Merrill Panitt,** managing editor of TV Guide—they're considering establishment of another Guide edition at Fresno . . . New salesman at KYA is **David Mendelsohn,** formerly with KEAR . . . KSFO contributed $1,000 to KQED's fund campaign . . . KOVR's weekly fights from Frisco are suspending for the summer, at least—no sponsors . . . KGO' **Tom Weatherwax, Vince Roman** and **Jim Baker** will take turns directing segments of ABC's coverage of Republican convention next month . . . New assistant to flack **Marianne Goldman** at KQED is **Marilyn Sidwell** . . . Leading Frisco's delegation to the AFTRA convention in Chicago was President **Wanda Ramey** . . . **Hal March** and wife **Candy** are scheduled to return to Frisco, his hometown, this week . . .**Doris Purdy,** ex-KPIX, has switched to KRON's promotion department . . . Deejay **Bob Colvig** was downgraded to a "broken" sked at KSFO—he's been feuding with management . . . While "Science in Action" producer **Ben Draper** vacations in Colorado, **Freda McCaig** will handle the job . . . KQED telecast an hour-long adaptation of "Marriage of Figaro," as done by the Company of the Golden Hind—it was Frisco's first opera telecast . . . **Helen Bradley,** widow of WPIX newscaster **Bill Bradley,** is working in KFON's film department . . . **Don Mozley,** KSBS news director, spoke on radio news to the Business & Professional Women's Club of Berkeley.

IN PHILADELPHIA . . .

WCAU-TV dropped a bombshell last week when it cut off two tv newsreel cameramen, **Charlie Gindhart** and **Lew Clark.** Economy reasons were advanced for doing away with local tv coverage . . . **Glenn B. Lau** named to the newly created post of commercial manager of WPFH. He has been a member of the station's sales staff . . . WHYY-TV, new UHF educational outlet due to debut Oct. 1, has signed $300,000 contract with RCA for transmitter and studio equipment . . . **Fred Bennett,** WPEN, is leaving local radio to accept position with "Voice of America" . . . **Chief Halftown,** WFIL star, has booked two outdoor cookouts at Best Supermarkets to give inside tips on cooking for outdoormen . . . **Dave Bolton,** formerly with Donn Bennett Productions, has joined WIBG sales force . . . **Phil Sheridan,** WFIL weather forecaster and local d.j., will emcee local drama programs . . . At same time **Ed McMahon,** local personality, will move into weather field over Channel 10 (WCAU) . . . **George Smith,** WFIL-TV, formerly music librarian, transferred to engineering staff . . . **Toby DeLuca** takes over music post . . . **Ruth Heller,** daughter of Harvey Heller, WIBG engineer, is currently in Austria with Women's All-American Hockey team.

IN MINNEAPOLIS

Twin City Milk Federation taking over sponsorship of second KSTP-TV "News Picture" program . . . **Gene Wilkey,** CBS exec, here for physical checkup and vacation . . . **Harry Reasoner,** KEYD-TV news director since station's inception, resigned effective July 30 to join CBS news staff in New York . . . **Ray Christensen** appointed WLOL sports director and will broadcast St. Paul baseball games. He succeeds **Red Mottlow** who resigned to return to his native Chicago. WLOL also upped disk jockey **Dan Anderson** to promotion director and added **Leigh Kamman** to its d.j. staff . . . . WCCO-TV inked Johnson Wax's "Raid" . . . **Prudence Dorn,** National Biscuit Co. home economist, appeared on **Arle Haeberle's** WCCO-TV "Around the Town," to unveil company's newest product locally . . . WCCO Radio talent contest win-

(Continued on page 36)

House Judiciary Committee Asks Lotsa Questions On Lee's 'Advice' to Stanton

Washington, July 17.

An effort to determine whether FCC Comr. Robert E. Lee "advised" CBS prexy Frank Stanton regarding certain network matters about two years ago appeared to be the reason for three rather mysterious closed-door meetings held last week by the House Judiciary Committee.

The Committee questioned Stanton quite extensively in executive sessions Thursday afternoon (12) and Friday morning (13). The same routine was repeated with Lee Friday afternoon.

It was understood that the questioning had to do with a telephone conversation between Lee and Stanton at the time CBS was planning the purchase of its Milwaukee UHF station (transfer application was approved in January of 1955). It was learned that the conversation also had to do with the CBS tv station in Chicago which was involved in proceedings because of a court order won by Zenith which would have required a comparative hearing to determine whether Zenith had any rights to the channel by virtue of a pre-freeze application. The hearing was never held.

It appeared that the lead to the telephone conversation came from a mass of correspondence which was subpoenaed last March from CBS and NBC by the House Small Business subcommittee headed by Rep. Joe E. Evins (D.-Tenn.). Evins charged at that time that these networks control FCC policies. However, his planned inquiry has failed to materialize, except for two brief hearings at which little of consequence was brought out.

W'house 'Disaffiliation' From NBC Radio Ups D.J.

Pittsburgh, July 17.

Westinghouse's decision to drop NBC radio programs has resulted in the addition of a third full-time deejay to staff of KDKA here. Job goes to Bob Michel, who for the last year has been doing the all-night record show over the WBC outlet. Michel's name will be changed, to avoid conflict with similarly-sounding Jay Michael, platter-spinner on rival WCAE.

Michel will join Rege Cordic and Art Pallan to form the KDKA turntable staff. The all-night show has been handed over to his assistant, Bob Dickey, known on the program as "Mac Ryder." He'll do it on his own, at least for the time being, without an aide.

Michel came to Pittsburgh early last year from Syracuse for spot tv commercials prior to landing regular KDKA job. Both Cordic and Pallan were drafted from local indie station WWSW.

Ampar Renews 'Mickey'

ABC-TV's "Mickey Mouse Club" picked up another sponsor for fall. Ampar, the American Broadcasting-Paramount Theatres record subsid, renewed the show for alternate weeks Thursday in the 5:15 to 5:30 p.m. seg.

Ampar, which had approximately 33 segs during this season's "MMC" daily hour, will alternate its 26 spots for the upcoming season with Pillsbury, which signed on the juver last week. The Ampar biz gives the show 11 out of 20 weekly quarter-hours sold for fall.

KNX Promotes Trio

Hollywood, July 17.

In a series of promotions at KNX and Columbia Pacific Radio net, Gordon Mason, program promotion manager, becomes national sales rep, succeeding William Weller, upped to account exec.

Robert M. Fairbanks, former sales promotion assistant, succeeds Mason, while Joseph Cochrane moves into Fairbanks' slot.

Boston—Donald Edgemon, ex-director of publicity and public relations for WKRC, Cincinnati, joins WBZ-TV here as assistant sales promotion manager. He joined WKRC last year, after two semesters of flack-advertising-promotion-merchandising for WLW, Columbus.

DON'T

keep your success a secret! . . .

In our business, show business, you are no better than your last job, your current credits. That's why the big artists, nearly all radio and television stations and ad agencies maintain special advertising departments to tell the trade (and keep telling them) about their LATEST accomplishments.

If you 'knocked them in the aisles in Kokomo,' . . .

If your Nielsen ratings hit a new high, . . .

If your agency produced a socko ad campaign . . .

LET THE WORLD KNOW ABOUT IT.

You can do this dramatically and effectively in

VARIETY'S
11th ANNUAL RADIO, TELEVISION AND TV-FILM REVIEW AND PREVIEW

to be published next week

★ STILL TIME FOR IMPACT LADEN PROMOTION.
★ STILL TIME FOR AN EFFECTIVE ADVERTISEMENT.
★ STILL TIME TO CALL A *VARIETY* REPRESENTATIVE TO AID YOU WITH YOUR COPY AND LAYOUT.

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

NEW YORK

Approx. Set Count—4,525,000 *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	12.1	44.4	27.3	Early Show; Rain or Shine	WCBS	7.6
							CBS News	WCBS	7.9
2. D. Fairbanks Presents (Dr)	WRCA	ABC	Mon. 10:30-11:00	11.1	22.0	50.3	Studio One	WCBS	20.8
3. Brave Eagle (Adv)	WCBS	CBS	Wed. 7:30-8:00	10.4	24.8	42.0	Disneyland	WABC	17.5
4. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	10.0	37.6	26.6	Early Show; Rain or Shine	WCBS	6.5
							CBS News	WCBS	6.2
5. The Goldbergs (Co)	WABD	Guild	Thurs. 7:30-8:00	8.4	23.8	35.3	Sgt. Preston of the Yukon	WCBS	9.6
6. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	8.2	34.9	23.5	Early Show; Rain or Shine	WCBS	9.8
							CBS News	WCBS	6.7
7. I Search for Adventure (Adv)	WPIX	Bagnall	Sat. 7:30-8:00	8.1	15.8	51.2	Big Surprise	WRCA	19.7
8. Highway Patrol (Adv)	WPIX	Ziv	Wed. 9:30-10:00	7.9	12.1	65.4	I've Got a Secret	WCBS	29.8
8. Waterfront (Adv)	WABD	MCA	Tues. 7:30-8:00	7.9	19.8	40.0	Name That Tune	WCBS	18.0
10. Amos 'n' Andy (Co)	WCBS	CBS	Sat. 6:30-7:00	7.3	34.3	21.3	Roy Rogers Feature	WOR	3.7

LOS ANGELES

Approx. Set Count—2,313,000 *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. San Francisco Beat (Dr)	KTTV	CBS	Sat. 9:30-10:00	21.1	39.5	53.5	Jimmy Durante	KRCA	15.3
2. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	19.2	26.6	72.3	I Love Lucy	KNXT	27.8
3. I Search for Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	16.6	36.3	45.8	Annie Oakley	KTTV	10.2
							Lone Ranger	KABC	10.6
4. Life of Riley (Co)	KTTV	NBC	Mon. 8:30-9:00	16.5	25.3	65.2	Caesars Hour	KRCA	11.2
5. Secret Journal (Dr)	KTTV	MCA	Sun. 9:00-9:30	15.7	25.0	62.7	G.E. Theatre	KNXT	20.4
6. Confidential File (Doc)	KTTV	Guild	Sun. 9:30-10:00	15.5	23.8	65.4	A. Hitchcock Presents	KNXT	30.7
7. I Led 3 Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	14.5	24.9	58.2	Perry Como	KRCA	22.9
8. Mr. District Attorney (Myst)	KTTV	Ziv	Sat. 9:00-9:30	14.0	24.0	58.4	People Are Funny	KRCA	27.5
9. Science Fiction Theatre (Adv)	KTTV	Ziv	Mon. 8:00-8:30	13.9	21.9	63.5	Burns & Allen	KNXT	22.8
10. My Little Margie (Co)	KTTV	Official	Mon. 7:30-8:00	13.1	27.2	48.1	Studio One	KNXT	14.8

CHICAGO

Approx. Set Count—2,900,000 *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

1. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	31.2	65.9	47.4	Wrestling	WGN	5.8
2. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	25.5	59.8	42.6	Wrestling	WGN	7.4
3. Highway Patrol (Adv)	WBKB	Ziv	Thurs. 9:00-9:30	17.4	32.0	54.4	Lux Video Theatre	WNBQ	24.9
4. Studio 57 (Dr)	WBKB	MCA	Tues. 10:00-10:30	13.0	29.8	43.6	Weather; D. Connors	WNBQ	16.1
							Command Performance	WGN	9.1
5. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	12.5	22.7	55.1	Fireside Theatre	WNBQ	20.0
5. Racket Squad (Myst)	WGN	ABC	Tues. 8:30-9:00	12.5	22.4	55.7	Red Skelton	WBBM	25.0
7. Confidential File (Doc)	WBKB	Guild	Wed. 10:00-10:30	12.2	29.0	42.2	Weather; D. Connors	WNBQ	16.1
							Request Playhouse	WGN	8.1
8. Man Behind the Badge (Myst)	WBBM	MCA	Sun. 10:00-10:30	11.7	24.0	48.7	Courtesy Theatre	WGN	19.6
9. Death Valley Days (W)	WBKB	McCann-Erickson	Mon. 10:00-10:30	11.6	27.2	42.8	Weather; D. Connors	WNBQ	15.1
							Mages Playhouse	WGN	9.6
10. Great Gildersleeve (Co)	WNBQ	NBC	Mon. 9:30-10:00	11.5	22.3	51.6	Studio One	WBBM	27.0

CLEVELAND

Approx. Set Count—1,900,000 *Stations*—KYW (3), WEWS (5), WJW (8)

1. Highway Patrol (Adv)	WJW	Ziv	Tues. 10:30-11:00	28.2	65.2	43.3	Big Town	KYW	10.3
2. Annie Oakley (W)	WJW	CBS	Sat. 6:30-7:00	22.7	71.0	32.0	Dinner Theatre	WEWS	6.2
3. Man Behind the Badge (Myst)	KYW	MCA	Wed. 10:30-11:00	14.5	36.2	40.0	U.S. Steel Hour	WJW	13.4
4. Badge 714 (Myst)	WJW	NBC	Fri. 7:00-7:30	14.1	54.0	26.1	Susie	WEWS	7.0
5. My Little Margie (Co)	KYW	Official	Mon. 7:00-7:30	13.4	46.9	28.6	Western Detective	WEWS	7.7
6. 6 O'Clock Adventure (Adv)	KYW	ABC	Wed. 6:00-6:30	13.2	68.8	19.2	Looney Tunes 6:00	WJW	5.5
							Tunes; Sports 6:15	WJW	4.0
							News Highlights 6:30	WEWS	4.8
7. Looney Tunes (Ch)	WJW	Guild	Sat. 5:30-6:00	11.9	62.4	19.1	Gabby Hayes	WEWS	3.7
							Soap Box Derby	KYW	4.0
8. Science Fiction Theatre (Adv)	KYW	Ziv	Tues. 7:00-7:30	11.6	48.4	24.0	San Francisco Beat	WJW	7.3
9. Looney Tunes (Ch)	WJW	Guild	Sat. 11:00-11:30 a.m.	11.4	49.9	22.9	Fury	KYW	11.0
10. Racket Squad (Myst)	KYW	ABC	Sat. 7:00-7:30	11.2	32.3	34.7	Gene Autry	WJW	16.7

ATLANTA

Approx. Set Count—565,000 *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Racket Squad (Myst)	WSB	ABC	Sun. 10:00-10:30	20.5	56.5	36.3	Man Called X	WAGA	14.9
2. Secret Journal (Dr)	WSB	MCA	Sun. 10:30-11:00	19.5	81.4	24.0	Big Idea	WAGA	3.2
3. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 9:30-10:00	19.0	35.8	53.2	Big Town	WSB	21.7
4. Great Gildersleeve (Co)	WSB	NBC	Wed. 9:30-10:00	18.7	46.5	40.2	US Steel Hour	WAGA	13.6
5. Annie Oakley (W)	WLW-A	CBS	Mon. 6:00-6:30	18.1	81.6	20.9	Weather; Sports; News	WAGA	1.8
							CBS News	WAGA	2.7
6. Highway Patrol (Adv)	WAGA	Ziv	Fri. 10:00-10:30	16.6	36.5	45.5	Baseball	WLW-A	15.4
7. Turning Point (Dr)	WSB	MCA	Sat. 10:00-10:30	16.3	53.6	30.4	Family Playhouse	WAGA	10.0
8. Superman (Adv)	WSB	Flamingo	Fri. 7:00-7:30	15.1	47.1	32.1	Ozzie & Harriet	WLW-A	10.1
9. Man Called X (Myst)	WAGA	Ziv	Sun. 10:00-10:30	14.9	41.1	36.3	Rocket Squad	WSB	20.5
10. Jungle Jim (Adv)	WLW-A	Screen Gems	Mon. 6:30-7:00	12.8	57.4	22.3	Robin Hood	WAGA	6.8
10. Waterfront (Adv)	WAGA	MCA	Thurs. 9:30-10:00	12.8	37.8	46.1	Lux Video Theatre	WSB	30.0

FEATURE PIX NETWORK—WHEN?

Reagan on AFTRA Vs. SAG

Hollywood, July 17.

Television is not a single field, hotly declared Ronald Reagan, an ex-prexy of the Screen Actors Guild, dealing himself a hand in the current hassle between SAG and the American Federation of TV & Radio Artists.

Reagan, emphasizing that he's speaking for himself, not as an SAG spokesman, stated, "Of necessity, there is a bordering area between live and filmed tv. However, there's far less area conflict than between other talent unions, and one that's been worked out satisfactorily in the past. Where the issue is wages and working conditions in live video, the field properly belongs to AFTRA, which knows conditions. Where the show is filmed, SAG knows best.

"But AFTRA is staking a claim in our jurisdiction. This is an issue that's been settled in nine National Labor Relations Board elections. In the field of film for tv, we don't think our position is disputable. Regardless of how a piece of film will be exhibited, it makes no difference in working conditions in the industry."

Reagan pointed out that he was SAG prexy in the early days of tv negotiations, and that "the Guild was the only performer union which made no claim to the live video field. But we had no suspicion that our fellow actor unions would claim rights in the film field. Recently, AFTRA has become concerned with controlling film, so that live video can be built up, and this is dishonest."

To highlight his point that SAG knows the film field. Reagan pointed to the over $1,000,000 collected in residual fees by the Guild. "The people we deal with now are the people we have dealt with in the past. There's no reason for the current hassle," Reagan concluded.

Top WB and Col Product on WCBS-TV In 1956-57 Cues H'wood Nightmare

If motion picture execs have been complaining about the effect of feature film shows on television on their business in the past, they'd better brace for what's coming this fall and winter. If one can take the lineup set for WCBS-TV, the CBS flagship in New York, as any indication, the coming season will see some of the best product made in Hollywood hitting the homescreens. The WCBS-TV list is currently making the rounds of the top agencies in a "look, Ma" bid for business.

WCBS-TV has 156 Warner Bros. pix and 102 Columbia films set for its "Late Show" and "Early Show," with the Warners films comprising the cream of most of the 13 separate WB packages being offered. Included are two Academy Award winners, "The Life of Emile Zola" (Paul Muni), which copped in 1937, and "Casablanca" (Humphrey Bogart, Ingrid Bergman), the 1943 winner. Others are "Petrified Forest" (Bogart, Bette Davis, Leslie Howard), "Little Caesar" (Edward G. Robinson, Doug Fairbanks Jr.), "Juarez" (Muni, Bette Davis), "Johnny Belinda" (Jane Wyman, Lew Ayres), "Treasure of Sierra Madre" (Bogart, Walter Huston), "The Corn Is Green" (Bette Davis), and "Watch on the Rhine" (Bette Davis, Paul Lukas).

Also, "The Man Who Came to Dinner" (Bette Davis, Ann Sheridan, Monty Woolley), "Dark Victory" (Bette Davis, George Brent, Bogart), "Story of Louis Pasteur" (Muni), "Saratoga Trunk" (Gary Cooper, Ingrid Bergman), "One

(Continued on page 34)

'Gallant' Re-Ride On Chunky Ticket

Chunky Chocolate Corp. has purchased "Foreign Legionnaire," the rerun version of Television Programs of America's "Captain Gallant of the Foreign Legion," in 17 major eastern and midwestern markets. Deal, set through Grey Advertising, is slated for a fall start, with a "double exposure" setup in New York through WPIX, on Sundays and Wednesdays at 6:30.

Other markets are Boston, Philadelphia, Detroit, Chicago, Cleveland, Baltimore, Washington, Buffalo, Cincinnati, Syracuse, Providence, Atlanta, Pittsburgh, Wilkes-Barre-Scranton and Albany.

Chunky, incidentally, has been one of the more active telefilm buyers, having had a long run with "Abbott & Costello" prior to the "Legionnaire" deal. Chunky buy also marks the first time TPA has put the Heinz-sponsored NBC-TV series into the rerun market.

Screen Gems on 'Call'

Hollywood, July 17.

Still another telefilm series has been added to the Screen Gems roster, with completion of negotiations between the Columbia subsidiary and Dave O'Brien and Mitchell Hamilburg.

O'Brien will produce and direct "Call McCall," described as a new type of homespun comedy. He and Hamilburg will head an indie producing company called White Cloud Productions, for the series.

Metro Pix to TV 'Serious Blow' To Scribes: Hartman

Hollywood, July 17.

The release of the Metro backlog to tv "is a serious blow to both screen and tv writers," states Edmund Hartman, prexy of the Writers Guild of America West, in an editorial in the Guild's news bulletin, issued over the weekend.

"My personal opinion is these pictures will be absorbed in the tremendous tv markets and that the real damages will be to the motion picture theatres, and thus, indirectly to motion picture writers," says Hartman. While a few of the over 700 pre-1948 features are dated, "the great majority of them rank among the best motion pictures ever produced in Hollywood. No screenwriter will receive a dime out of the proceeds. Some tv writers will be displaced from present assignments, as these first-rate movies replace current tv programs.

"To view the flood of major studio features to tv with anything less than alarm would be foolish and a disservice to the Guild. However, let use think for one moment

(Continued on page 36)

AAP Sells More WB's

Five more sales of Warner Bros. features were made to tv stations last week by Associated Artists Productions.

Groups of the 750 Warner pix were sold to WTVN (Columbus), KRON (Frisco), KRCA (Sacramento), WBIR (Knoxville), KTLA (Los Angeles). KRON, KRCA and KTLA also purchased AAP cartoons, first two talking "Looney Tunes," "Merrie Melodies" and "Popeye," and KTLA settling for the "Popeyes." KBOI (Boise) took a batch of AAP's pre-Warner features.

IT'S MOSTLY ON PAPER SO FAR

By ART WOODSTONE

Four variations of a "feature film network" are known to exist today. For most of them, months of effort have gone into their planning and into the legwork needed to make them work, yet they still exist only on paper.

When three of the plans were publicly announced, they created a stir among tradesters, who for a long time before had a hazy notion of converting film into network competition for ABC-TV, CBS-TV and NBC-TV. The plans have a few weeks to go, at least, before the fall selling season is over, but the problems they have been having of late has video wondering whether they can possibly succeed ever.

Only success story on a "film network" comes this week from Vitapix. It was touch and go finding another sponsor for the half-hour "Blondie" telefilm skein, after Wesson Oil inked for half a few months ago. But now Vitapix-Roach has brought in Sunkist for another good chunk of the stanza. It will start in October, a company spokesman said, although it is not quite SRO.

Broadly, the four feature networks are concerned with getting national sponsorships for the pix on large station groups. The webs are attempting to pre-clear time to present to potential backers, just as Vitapix's 57 basic stations have done for strictly half-hour material. But when it comes to feature film clearances, the results to date show that pre-clearing is much harder, even though it hasn't been, and still isn't, easy for Vitapix.

National Telefilm Associates made a shortlived attempt some five years ago to establish the First Federal Film Network. The possibly was raised that at the time of FFFN, the available film wasn't impressive enough to make stations go for revolutionary sales scheme.

But today, the four feature film companies yenning to establish networks control product considered the best that Hollywood has ever turned over to vidistribs. So the serious problem is not thought to be programming. It seems rather that the tv stations don't want to give up to nationally-sponsored features time that can be sold at more gain directly to national spot or local underwriters. Another consideration is believed to be that some stations simply cannot clear the better hours demanded by national sponsors who are thinking of "feature film networks" which preempt an hour-and-a-half and upwards weekly.

One of the distribs involved in the making of a "feature film network" admitted that "perhaps the business just isn't ready for one." There is a belief that the "ffn" concept is "unrealistic." The stations which feature outfits have been able to clear so far are reportedly fringe outlets or else are offering fringe times. Sponsors are interested principally in prime time in prime markets if they are expected to spend the kind of coin that a network of quality features suggests.

It requires only a brief time for an ad agency to uncover something wrong with station clearances the "ffn" outfits have spent weeks in ironing out. Besides the frustration of frequent rejections by Madison Ave., the distribs have begun to learn that the various station negotiations involved take more manpower and more know-how than regular station-by-station sale of features.

A reason why Vitapix may have found it less tough concluding a deal than have the feature men is that it is only pitching 30-minutes of celluloid a week. Stations are fully aware that they can sell fewer

(Continued on page 34)

More TV Film News On Page 34

Coin Value of Vintage Pix-to-Video Predicated on 'Selling 'Em by the Ton'

Golfpix Teeing Off

Chicago, July 17.

Producer-distributor Walter Schwimmer is launching a telefilm series featuring name golfers paired off in regulation 18-hole matches. First round of the full-hour installments was shot yesterday (Mon.) at the Cog Hill course by Fred Niles Productions, with Sam Snead and Cary Middlecoff dueling for the $2,000 winner's prize. Schwimmer has also posted a $10,000 boodle for the golfer who sinks a hole-in-one on the series.

Jack Brickhouse is doing the commentary.

Vitapix Vitamins In Sunkist Share On 'Blondie' Pix

Sunkist has inked as Wesson Oil's co-sponsor on "Blondie," insuring Vitapix its first success after several fruitless years. The 30-minute telefilm, accounting for over $3,000,000 in time and talent contracts, will start on a lineup of approximately 80 stations in October.

Sunkist will co-soponsor in 40 of the 80 markets on a 52-week contract, according to Ned Koenig, a sales v.p. for Hal Roach Jr., who produced the series under a working agreement with Vitapix. Since its products are seasonal, Sunkist is only going to co-sponsor in the other markets part of the year. Koenig says he's talking with another sponsor to fill in the Sunkist gap, and the deal might be concluded as soon as the fruit company decides the limits it wants to put on the remaining 40 markets.

On the strength of the new pact and the 39-and-13 Wesson deal, made several weeks ago, Roach is going into full production on 39 "Blondie" films at his Coast studios. Sunkist's contract will mean $1,000,000 for Vitapix and Roach, Koenig reports.

Since the Wesson contract was signed, Vitapix has been having difficulty pre-clearing satisfactory half-hour slots on the first 65 stations to be bought. However, with two contracts set and a third in the offing, Vitapix has been able to ask better slots from the 65 stations. Koenig said that 30 replies have been made so far, and all of them are offering prime time.

There are 57 stations which initially formed Vitapix to offer national bankrollers pre-cleared time for a given stanza. Most of the remaining 23 are reportedly in for the "Blondie" show only, at least for the time being.

Niles Eyeing Regionals On 'Nat'l Barn Dance' Pix

Chicago, July 17.

Fred Niles, prexy of the telefilm production company bearing his name, is building up a sales staff to handle distribution of the vidpix series based on WLS' "National Barn Dance," which has been an AM fixture for some 32 years. Hayloft package is making the agency rounds with a special pitch being made to regional sponsors.

Two pilots have already been lensed by Niles Productions at the Eighth St. Theatre, Barn Dance's longtime homebase. First batch will be comprised of 26 half-hours, emceed by Bob Atcher and featuring regulars Lulu Belle & Scotty, Homer & Jethro, Red Blanchard and Grace Wilson, among others. Director is Lloyd Bethune, with Bill Nelson scripting.

Tonnage selling of feature films to tv probably will remain the key of the major film companies' video merchandising, a policy dictated by the economic limitations of the tv market today and in the nearby future.

These limitations of the non-boxoffice medium, as opposed to theatres, relegate tv to a residual market for the majors—strictly a salvage operation for their backlogs with profits based on mass merchandising, or tonnage selling.

For instance, the 20th-Fox package of 52, representing the latest major bundle to be put on the market, drew $500,000, or about $10,000 per picture in the New York market when it was sold to Newark indie WATV. New York, in instance after instance, has been found to represent roughly about 15% of the total national gross in tv feature selling, which would give a potential national gross of roughly $70,000 per 20th-Fox picture. The example represents the national sale of the picture the first time around, when the major portions of the revenue are accounted for.

For the majors, the $70,000 per picture and, say, 20% more with rerun selling is not peanuts only when they engage in tonnage selling of their libraries, when the money figure is multiplied by 52 or by a healthy slice of the 700 in the Metro catalog.

But unless tv stations mushroom, or the network situation changes markedly, so that the present money potential for features is radically altered, the tv market for the majors probably will remain a tonnage selling one. Of course, subscription tv, with its built-in boxoffice, would completely change the economic picture, but toll tv today is a very nebulous proposition.

Turning to the forseeable future, when a deal finally is set with the various talent guilds on residual rights for post-1949 films, fresh packages from the majors probably will become available again.

'H'wood Look' For WBBM-TV Nitely

Chicago, July 17.

It's virtually official that WBBM-TV will open up its weeknight at 11 block for feature film slotting come fall. What's more, the Columbia station, which typically does things in a big way, is ready to lay it on the line for top quality product to muscle up this nocturnal soft spot.

WBBM-TV has sought to program the 11 to midnight strip in the flesh for the past couple of seasons, but with the exception of deejay Howard Miller's Friday night music-interview roundelay, the live ratings haven't held up and neither has the revenue.

Miller's two-hour show probably will stay on into the winter, but for the rest of the week it's going to be films at 11. Fact that WCBS-TV, the sister o&o in New York, has been mining a bonanza with its use of celluloid may have helped weigh the scale in favor of films. Also it's figured that the installation in the latenight spot of some fresh firstrun features from any of the new bundles being offered will enhance the ratings of the previous 10 o'clock cluster of live quarter-hour shows.

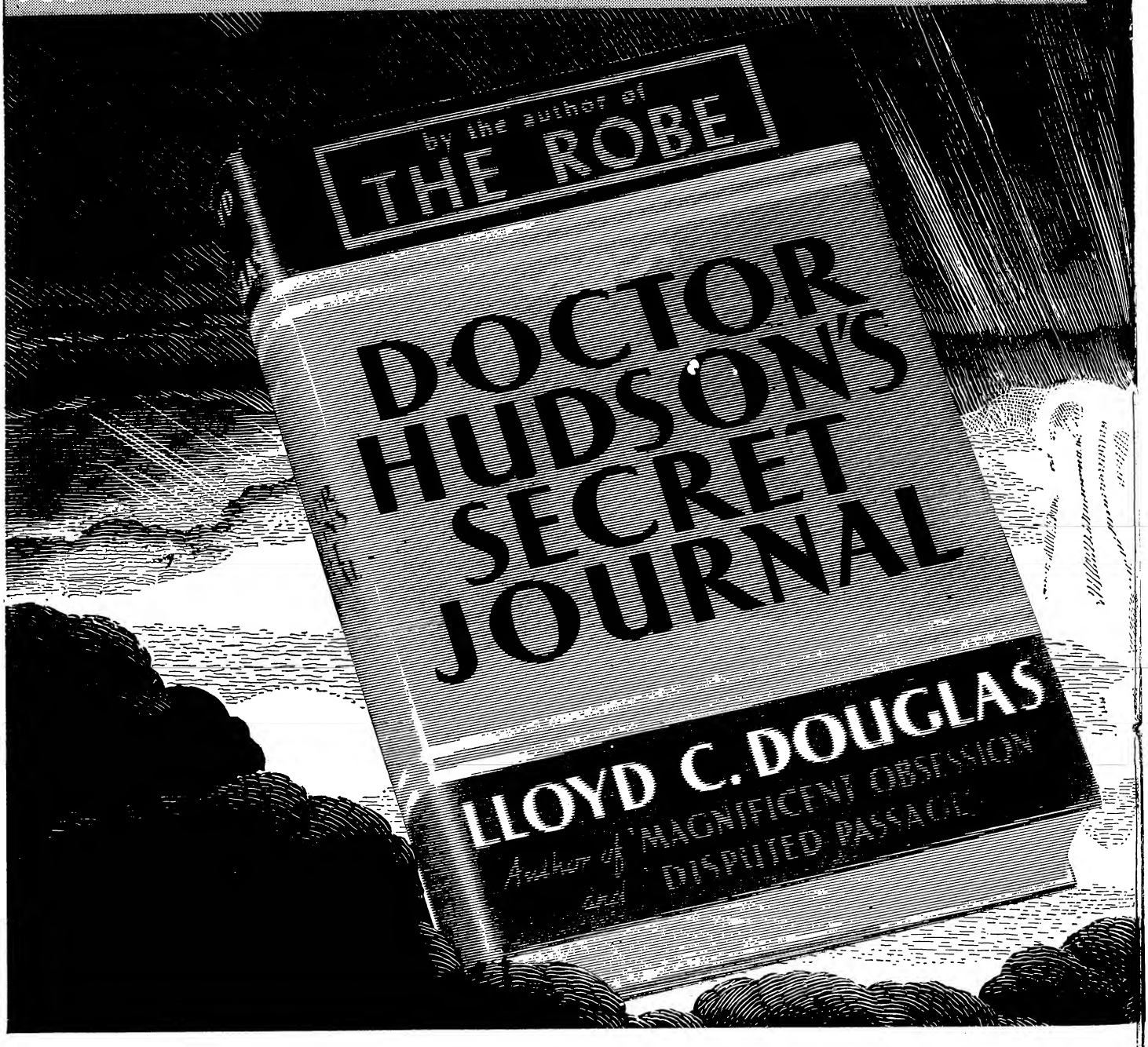
Rosemary's N.Y. Date

MCA-TV's "Rosemary Clooney Show" will get New York exposure starting in September, when Clairol Co. sponsors the telefilm series on WRCA-TV on Saturday nights at 11:15. Deal was set through Foote, Cone & Belding.

Series features Miss Clooney, the Hi-Lo's and the Nelson Riddle orch.

By demand from 10,000,000 enthralled viewers!

39 ALL-NEW PROGRAMS



best-selling book scores as best-selling film series!

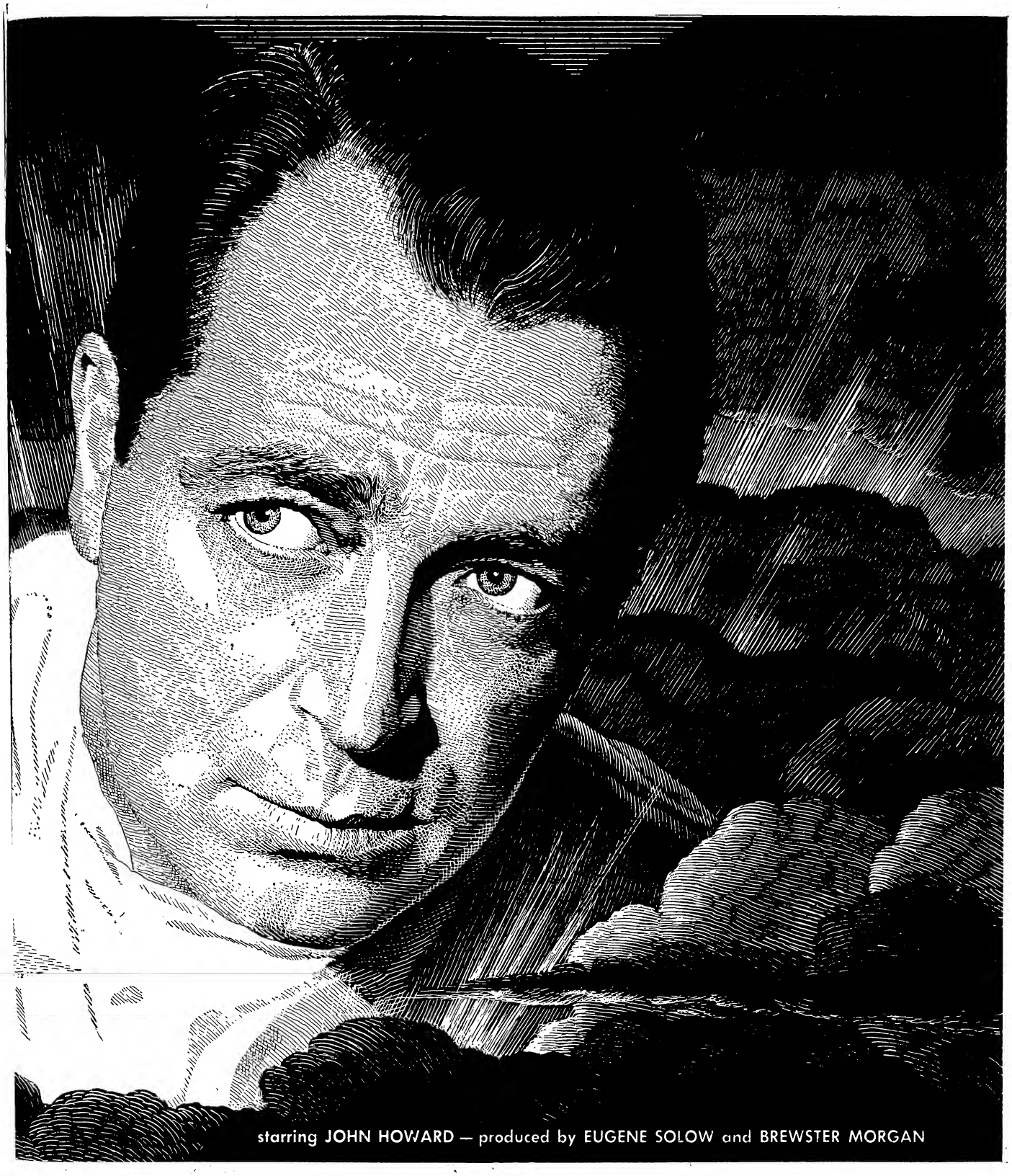
#1 TV SYNDICATED FILM SHOW IN U.S.* — FOUR STRAIGHT MONTHS!

Fantastic ratings wherever shown! (Latest ARB and Videodex) . . .

CHICAGO	31.2	BOISE	45.2	DULUTH	35.0
DENVER	38.6	MIAMI	43.0	HOUSTON	27.4
MILWAUKEE	38.0	ROANOKE	31.3	OKLAHOMA CITY	32.7
ST. LOUIS	30.0	DETROIT	21.8	ALBUQUERQUE	33.3
OMAHA	37.5	MOBILE	36.9	SAN ANTONIO	29.8
PITTSBURGH	42.8	PUEBLO	46.2	CLEVELAND	19.8
ALBANY-TROY	42.1	MINNEAPOLIS	19.8		

Also Number 1 month after sensational month in Chicago, Minneapolis-St. Paul, St. Louis, Denver, Milwaukee, Omaha, San Antonio.

*Videodex 274 - market survey — Feb., March, April, May 1956



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MCA TV Film Syndication

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

90% Renewed!

Renewed for another full year by Wilson and Company (29 cities)
Renewed for another full year by Bowman Biscuit Company (17 cities)
Renewed for 78 additional weeks by Sears Roebuck
Renewed for another full year by Meister Brau
Renewed by Sun Drug Co., Stewart's Bakeries, Kraft Foods, Idaho First National Bank, Pate Oil Company, Delchamps Modern Food Stores, Commercial Tire Company, plus a host of other sponsors and TV stations!

78 half-hour films now available

Guild Films Defends Syndicators' Right to Double As TV Station Op

Washington, July 17.

Right of a national film syndicator to own and operate a tv station was defended last week by Guild Films Co. of New York in opposing a petition filed with the FCC challenging its purchase of WMBV-TV in Marinette, Wis.

Guild charged that questions raised by WFRB-TV in Green Bay, Wis., a competitor of WMBV-TV, were for the purpose of harassing and delaying the transfer and contain "nothing of substance."

Guild said the Commission has no authority to deny the transfer since there is no policy impediment to station ownership by film syndicators. "Indeed," it asserted, "the policy of the Commission is to the contrary, since all of the networks are in the film syndication business, yet never has a question been raised concerning that aspect of their operation."

Regarding a question raised by WFRB as to whether Guild will make its films freely available to other stations in the area, Guild said there is no charge that if it were to refuse to do so it would be violating Commission policy or the antitrust laws. No such charge could be made, it declared, "because there is no basis in law or policy for preventing Guild from offering its own films to its own station on its own terms."

Guild said it is "but a small factor" in the film syndication business, accounting for 11 out of a total of 502 vidpix series distributed by film syndicates and 536 out of a total of 17,400 individual programs or episodes. In the feature film field, it said it is currently distributing approximateiy 100 out of an estimated 3,500 films available for tv.

Regarding charges by WFRB that WMBV-TV has not fulfilled its program obligations to the Marinette area, Guild cited programs in the schedule originated by WMBV-TV. These programs, it said, demonstrate the "totally insubstantial and frivolous" charged made by WFRB.

Concerning "certain speculative and conjectural" questions raised by WFRB as to whether Guild will operate WMBV-TV in the public interest, Guild said that "this sort of speculation and conjecture" is not sufficient to warrant the Commission in holding a hearing.

Chi Sponsor Switches Stations and Films

Chicago, July 17.

Sol Polk, discount retailer who ranks among the top spenders in Windy City television, this week shifted his latenight film allegiance to WNBQ after more than a half-dozen years as sponsor of WBKB's cross-the-board "Nite Owl Movie."

In making the switch, Polk has dropped the feature film format in favor of two back-to-back half-hour vidpix. Getting the strip treatment in WNBQ's midnight spot are NBC Television Films' "The Falcon" and Flamingo's "Players Playhouse."

Howard's 'Secret' Junket

Wilson & Co. is bankroiling another personal appearance swing by John Howard, star of "Dr. Hudson's Secret Journal." Meat packer, having the half-hour MCA-TV telefilm in scattered U.S. markets, sent Howard on a tour of southern and midwestern towns last spring, and it reports that the results were a rise in ratings.

Consequence is the Howard junket through eastern towns in September, to hit sales meetings for the meat firm as well as take on a schedule of press and tv interviews. He leaves from the Coast Aug. 30.

Fritos 6th on 'Popeye'

Fritos Inc., a food product, has become the sixth national sponsor to buy participations in New York indie WPIX's "Popeye" show, slated to begin Sept. 8.

Fritos, via Ruthrauff & Ryan, signed for the Tuesday and Thursday editions of the half-hour show, which will be telecast seven days a week.

Meanwhile, Ralston Purina has bought full sponsorship of "I Search for Adventure," commencing Saturday (21).

San Antonio — Presentation of National Safety Council's Public Interest Award for 1955 to WOAI and WOAI-TV was made to James M. Gaines, veepee and general manager of the stations, at a meeting of the San Antonio Safety Council Thursday (12).

Writers' Rerun Pot

Hollywood, July 17.

Video members of Writers Guild of America (West) collected $271,456.09 in reruns and union expects heavy rerun payments in the fall as a result of much showing of vix-pix repeats during the summer.

WGAW reported that on "Ramar of the Jungle" series it has received checks through the 13th run on all but two of the 26 vidpix. Members have also received full minimum for theatrical release of five "Ramars."

WABC-TV SETS RERUNS OF 'RUNYON THEATRE'

Screen Gems has sold the network reruns of "Damon Runyon Theatre" to WABC-TV, N. Y. The 39 half-hour telefilms, skedded for fall, will go into one of the 10:30 p.m. openings on the ABC-TV network key, but just which night has not been decided by the station.

Meanwhile, the station ended the last of a 10-week series of live panelers produced by Theodore Granik for Coty. Sponsor quit after last night's (Tuesday) 10:30 to 11 p.m. "Women Want To Know," which starred Faye Emerson. Ankling was blamed on summer sets-in-use dropoff. Whether the cosmetic house returns for fall has not been decided.

Top Product

Continued from page 31

Foot in Heaven" (Fredric March, Martha Scott), "The Old Maid" (Bette Davis, Miriam Hopkins), "All This and Heaven Too" (Bette Davis, Charles Boyer), "Anthony Adverse" (March, Olivia de Havilland, Claude Rains) and "Night and Day" (Cary Grant, Alexis Smith).

Also, "King's Row" (Ann Sheridan, Robert Cummings, Ronald Reagan), "Midsummer Night's Dream" (James Cagney, Dick Powell, Joe E. Brown, Olivia De Havilland), Mildred Pierce" (Joan Crawford), "Sergeant York" (Cooper), "The Inspector General" (Danny Kaye), "Saturday's Children" (John Garfield), "Singing Kid" (Al Jolson), "Maltese Falcon" (Bogart, Mary Astor, Peter Lorre), "Her Majesty Love" (Mariyn Miller, W. C. Fields, Ben Lyon) and "Dr. Ehrlich's Magic Bullet" (Robinson, Ruth Gordon).

Also, "The Constant Nymph" (Boyer, Joan Fontaine, Alexis Smith), "Private Lives of Elizabeth & Essex" (Bette Davis, Errol Flynn), "Bride Came C. O. D." (Cagney, Bette Davis), "The Male Animal" (Henry Fonda, Olivia De Havilland, Jack Carson), "Key Largo" (Bogart, Robinson, Lauren Bacall, Claire Trevor), "Captain Blood" (Flynn, Olivia De Havilland), "Rhapsody in Blue" (Robert Alda), "Knute Rockne" (Pat O'Brien) and "The Doctor Takes a Wife" (Loretta Young, Ray Milland). Limited group of the Warner pix won't be available to the station until July of '58.

Columbia package includes some topflight titles as well: "Pennies from Heaven" (Bing Crosby), "You'll Never Get Rich" (Rita Hayworth, Fred Astaire), "Lady from Shanghai" (Rita Hayworth, Orson Welles), "It Had to Be You" (Ginger Rogers), "Kiss and Tell" (Shirley Temple), "Mating of Millie" (Evelyn Keyes, Glenn Ford), "Night to Remember" (Loretta Young, Brian Aherne), "Bedtime Story" (Loretta Young, Fredric March), "Penny Serenade" (Cary Grant, Irene Dunne).

WBZ-TV Dickering

Boston, July 17.

WBZ-TV is dickering with National Telefilm Associates for the package of 52 20th-Fox films for local showing as film kick continues. Sunday "Pleasure Playhouse," 5:30 to 7 p.m., looks to be the slot for most of the films.

The deal is expected to be consummated for fall showing. WBZ-TV recently bought a bundle of 10 David O. Selznick films for autumn. Station is vying with WNAC-TV for film prominence.

Bay City, Tex.: Don Rhea has been named program director of KIOX, Chuck Arthur to the post of commercial manager and John Nash as announcer-disk jockey. Nash was formerly with WTVJ, Miami.

Talent Union's Negotiating With WB For Price of Post-'48 Pix-to-TV Pie

Hollywood, July 17.

Negotiations are being conducted between talent guilds and Warner Bros. for writer-actor-director cuts on 11 post-1948 WB pix sold to tv. Films involved are "The Inspector General," "The Lady Takes a Sailor," "Always Leave Them Laughing," "Story of Sea Biscuit," "Beyond the Forest," "Task Force," "The House Across the Street," "White Heat," "It's a Great Feeling," "Colorado Territory" and "Flamingo."

Writers Guild of America (West) talks are still pending with Matty Fox re RKO backlog he bought for funneling to tv. Negotiations with other majors on pix sold to tv await budget studies. Studios want to guide them on how to split coin to writers, directors and actors.

Indies and Lippert Pictures are considering a WGAW proposal of either Allied Artists formula of 12½% of amount writers got for screenplay or 6% of gross from tv release up to $30,000 and 8% on all above that.

Writers Guild cautioned members against "careless" deals, saying several guildsmen were unable to collect on pact with AA for payments on post-'48 pix sold to tv because they failed to include proper provisos in pacts covering outright sales.

Hal Roach Com'l Division Has 57.8% Billings Rise

Commercial division of Hal Roach Studios posted a 57.8% upbeat in billings for the January-June period over the same time in 1955. Increase alone is reported to be almost equal to the total take for all last year.

The division is two years old. In 1955, the gross billings for the unit were over $1,250,000, according to Sidney Van Keuren, Roach veep and general manager.

Feature Network

Continued from page 31

commercial minutes in a feature film show than in halfhours back-to-back.

Here is the boxscore so far on "feature film networks," in chronological order:

General Teleradio — After a series of costly "auditions" for agencies, it failed to sell any of the 150 top films it controls of the RKO backlog for an "ffn." GT is currently hoping for sale of some of the pix to ABC-TV for "Famous Film Festival." However, the company has not given up hope of a network deal of its own, as a last resort.

C&C Television—Classed as a "feature film network" plan because the advertising on stations by International Latex is contingent on sale of the pix to stations. Stations buying the 600 or so RKO's that Matty Fox has must also offer various spot times for Latex. After many months of selling the idea to outlets, Westinghouse and Triangle tv stations have announced participation, but few other pacts have been made known so far. A reason Fox may have gotten as far as he has compared to the others is that Latex reportedly has settled for radio spots on sister stations when all of the time could nto be cleared on tv.

National Telefilm Associates—Wants coin for pix as well as a maximum of an hour-and-a-half from each station in another barter for feature films. Bartered time will be used for other NTA pix, which the distrib hopes to sell to a national sponsor. So far, NTA has sold stations its 52 20th-Fox acquisitions but has announced no barter time deals—the core of NTA's "feature film network" blueprint. However, they still have time to make an autumn deal.

Associated Artists Productions—Owns tv rights to over 750 Warner pix. It is the most recent one trying to build a film web, to handle 26 to 52 of its better pix. AAP has not officially announced the plan, but it reportedly has a national sponsor interested, if clearances are fully satisfactory.

Eells, Frieberg Add New Duties at TPA

Bruce Eells, western division v.p. for Television Programs of America, has signed a new two-year-deal with the company under which he and his eastern division counterpart, Hardie Frieberg, will take on additional duties.

Under the new setup, Eells and Frieberg will supervise sales west and east of the Mississippi, respectively, instead of just the Coast and the eastern seaboard as in the past. All division managers will report either to Eells or Frieberg.

NEW CONTACT LENS CENTER OPENS IN NEW YORK ON 42 ST.

After 20 years of successful practice in Brooklyn, Mr. Rosen has just opened additional offices at 11 W. 42 St. to personally serve the entertainment field.

SERVING THE INDIVIDUAL NEEDS OF THE PERFORMING ARTIST

We understand the special requirements of artists who perform in public. As a pioneer in the fitting of contact lenses and a professional singer himself, Mr. Rosen knows how important the correct lenses are to your career.

Individual needs vary according to the precise work you do. (Acrobats need different lenses than singers.) We have many different types of lenses—only one is best for you and your prescription needs.

SPECIAL GLARE-ABSORBTIVE LENSES AVAILABLE FOR T.V. WORK

If you wear eyeglasses and would like to improve your appearance AND your eyesight why not call for an appointment now.

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TOUPEE??

If you have tried the rest, now try the BEST. The Jevnikar designed toupee is a modern miracle.

Features the exclusive use of U.S. Patent No. 2233100, combining the use of the finest Plastic-lace-FRONT, with the hand work of specialists in the art of toupee making.

If you wear a toupee you owe it to yourself to wear the latest Jevnikar patterned Plastic-lace-FRONT piece. Crew-cut if you wish.

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Oops—of all people to forget—one of the hardest workers in our organization and one who really helped the Telethon get off the ground.

A Big Thanks to You

MILTON HALE

Affectionately,

Dean and Jerry

JUST RELEASED! 39 NEW EPISODES OF BADGE 714

Here's Jack Webb, your man for top ratings!... and BADGE 714, the program that proved re-runs can be great. As "DRAGNET," it is the highest-rated* mystery show on network television today. As BADGE 714, the program's spectacular success continues in market after market (see latest available ARB Ratings below)! Get the sure way to big audiences and increased sales – get BADGE 714. Call or wire now for first-run syndication sponsorship in your markets.

ALBUQUERQUE—32.4
BIRMINGHAM—25.1
COLUMBIA, S. C.—37.9
DULUTH-SUP.—31.4
EVANSVILLE—29.2
GRAND RAPIDS-KAL.—33.6
KANSAS CITY—21.6
LITTLE ROCK—36.4
LUBBOCK—22.4
OKLAHOMA CITY—27.8
PHOENIX—23.0
ROANOKE—36.1
ST. LOUIS—31.0
SALT LAKE CITY—23.4
SAN ANTONIO—32.6
SAN DIEGO—25.7
SAN FRANCISCO—20.6
SEATTLE-TACOMA—28.3
SOUTH BEND-ELK.—25.1
SPOKANE—22.1
SPRINGFIELD, MO.—33.4
SYRACUSE—24.2

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NBC TELEVISION FILMS

A DIVISION OF KAGRAN CORPORATION

BADGE 714

*Average Audience – Nielsen Television Index, first report May-56

663 Fifth Avenue in New York; Merchandise Mart in Chicago; Taft Building in Hollywood. In Canada: RCA Victor, 225 Mutual Street, Toronto

Television Chatter

New York

Madison Ave. is likely to make **Gilbert Seldes'** "The Public Arts" a nervous seller. There's some tart comment about most of the ad agency products in this tome. . . . **John Gay's** original, "Prairie Night," on "Kraft TV Theatre" next week (25), while "Remittance Man," another original by **James Elward,** repped out of the same **Blanche Gaines** office, was given on "Matinee Theatre" Monday (16).

Procter & Gamble's latest filmed commercial for Tide, via Benton & Bowles, is being unreeled on several of the soaper's shows, including NBC-TV's "Matinee Theatre" and the Tennessee Erne Ford program, with tv actress **Gladys Austen** in the principal on-camera part.

Joseph Forest named v.p. at Wm. Esty agency in charge of tv commercials. He's been an exec producer with the agency and before that was v.p.-creative director at Transfilm . . . **Jack Paritz** did the adaptation of Vina Delmar's legiter, "The Rich, Full Life," for the Friday (20) "Matinee Theatre," with both scripters repped in the deal by **Leah Salisbury** . . . San Francisco Chamber of Commerce arranging a homecoming celebration for **Hal March** July 25-27 in his first visit in two years . . . **Michael Strong** featured in Monday (23) "Studio One" . . . **Tony Martin** to do a number of BBC-TV guest shots while filming in England . . . **Judy Tyler** set for the panel on "Pantomime Quiz" . . . **Allen Swift** doing Esso commercials for Canada, shooting at Robert Lawrence Productions for the McClaren agency of Toronto . . . Local WRCA-TV "Ask the Camera" gets exposure on another NBC-TV o&o, KRCA-TV, Los Angeles, where it started this week . . . **Marion Marlowe** signed for an additional five appearances on the **Ed Sullivan** show, running through the Feb. 24 show . . . **William Davis** switches from Chicago office of CBS Television Spot Sales to the Gotham homeoffice as an account exec . . . **Four Lads** to appear on Sunday's (22) **Steve Allen** show doing a street-corner remote version of "Standing on the Corner."

Leonard Goldenson, AB-PT prexy, and his veep, **Sid Markely,** off to the Coast to confer with **Walt Disney** on the fall ABC "Disneyland" and "Mickey Mouse Club" stanzas . . . **William Adler,** WABD sales boss, was at Lake Tarleton Club, Pike, N. H., over the weekend to address the White Mountains' Festival of the Seven Arts re tv as an influence maker for politicos . . . **Jane Nusbaum** to WABD's legal Dept . . . **Ed McCurdy** started Monday (16) as Freddie the Fireman on WABD's new midday telecast for juves.

Red Barber took advantage of the All-Star Game hiatus to grab a quick vacation in Bermuda . . . **Bob Carlisle,** associate producer of WRCA-TV's "All About Women" and "All About Men" series, elected secretary of Princeton's Class of '44 . . . **Al Kingston,** vet agent and merchandising consultant, joined Theatrical Enterprises and will handle artists, producers and directors for tv, films and legit . . . **Peter Affee,** manager of operations for WRCA-TV, made honorary engineer on the Long Island Railroad last Friday (13) and piloted the Great Neck-Penn Station run on time . . . **Dr. Mason Morfit,** Denver surgeon who happens to be **Garry Moore's** brother, subs for vacationing **Henry Morgan** on "I've Got a Secret" tonight (Wed.) . . . WRCA-TV technical director **Vic Bary** vacationing in New Hampshire for three weeks.

Renee Valente leaving for Europe tomorrow (Thurs.) on an assignment from Talent Associates' **David Susskind** . . . Kraft is doing a teleplay by **John Gay** on the 25th, entitled "Prairie Night," and **Martha Scott** (also doing "Modern Romances" daily) is costarring with **Victory Jory** . . . "Operation Three R's," the **Helen Cotton** script done on July 4th "U.S. Steel Hour" is being o.o.'d by two motion pic companies for theatrical treatment.

Johnny Olsen emcees "Stand Up and Be Counted" on CBS-TV for seven shows while **Robert Russell** is away conducting the Miss Universe pageant in Long Beach, Calif. . . . **Ethel Winant,** Talent Associates casting director, to the Coast Sunday (22) to cast "A Man's Game," the Oct. 5 Friday night spec on NBC-TV which TA's **Dave Susskind** will produce . . . **Nicholas E. Baehr's** adaptation of **Nelia Gardner White's** "Woman at the Window" set for the July 24 "Matinee Theatre" . . . **Vincent Price** stars on "Alcoa Hour" Sunday (22) . . . **Cyril Ritchard** dittoes on "Producers' Showcase" Monday (23) . . . **Bretaigne Windust** back to the Coast after two weeks of huddles with Showcase Productions on "The Lord Don't Play Favorites," which he'll stage and direct on 'Producers' Showcase."

Howard Harris, vacationing from duties with **Groucho Marx** show's production staff, joined **Jackie Gleason's** writing staff for six weeks.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

Made-in-America

Continued from page 25

spend the budgets through part of 1958 on American product. ATN has already used as a good part of that budget—about $270,000 per station for U. S. purchases over the long pull—in seeking shows for 1957 and 1958. Out of the $270,000, ATN has maintanied a small cash reserve, Mauger said.

At the time Mauger left Australia a month ago, there were 16 out of the 55½ hours sold. It's much more now, he figured. Selling time in the same way U. S. video does—in 13, 26 and 39-week cycles, for either spot or program buys—ATN and TCN are after any number of Aussie companies which have larger American counterparts, e.g., Ford, Max Factor.

Last week, Charles Michelson, buying agent in the U. S. for TCN, said Australia would sell only 30,000 tv sets in video's first year there. Taking exception, Mauger noted that 5,000 have been sold already, and there are still three months to go before tv actually starts. He said that ATN estimated that the total 12-month sale figure would be closer to 75,000 receivers.

ATN's program schedule will run from 4 to 11 on weekdays, from 12:30 to midnight Saturdays and 3 to midnight Sundays, according to Mauger, who returns home next week.

Reagan's 'Reruns'

Continued from page 21

all quality of "General Electric Theatre" would suffer if certain shows weren't repeated. The show budget must be spread between live and film segments of GE, Reagan notes, and if the budget had to stretch over more stanzas, the per-stanza allotment would probably have to be cut as much as 25%.

Of the two systems of repeats extant-spotting them throughout the season against slotting them only during the summer months—Reagan inclines toward the latter pattern, which GE follows. The first system can engender bad feelings from the viewer, especially if he's already seen the segment and sits down, unaware, to watch the program. However, in "GE Theatre," a point is made of carefully telling the viewer that the summre showings are all reruns, and those who didn't see the first showing, or want to see a particular stanza again, can so plan.

Next season, "GE Theatre" will probably double the number of filmed segments, Reagan disclosed, at the same time cutting down the number of live shows. With the telefilm stanzas doubled, problems of selecting the repeats will also increase. In the past, all film segments were automaitc summer repeat material. However, some method of narrowing the field will have to be developed in the future, and Reagan muses, "I wonder if the top-rated shows are the ones to rerun. The bigger the first audience, the less there is for a repeat."

Tele Followup

Continued from page 27

was no noticeable difference in the manner of production, which is all to the good.

"Tonight" seems to thrive on urbanity, but on this week's Monday-Tuesday (16-17) stand "The Beard" was The Urban-est. Al (Jazzbo) Collins, the imaginative emcee of a couple of WRCA (N.Y.) radio stanzas and frequent "Monitor" contributor on NBC Radio, was intriguing and delightful (most of the time), but it's a question of how much cool cucumber video viewers can take with their midnight repasts.

Collins on Monday made fascinating small talk about fascinating sundry items—a tapered candle that tells time, a clay doll that smokes cigarets, a wild painting, a stuffed crane and an owl, ad infinitum, and he deadpanned the whole thing. It was more interesting than it was funny, but when he was funny, he glided, man, he glided; his conversation with a huntress and his byplay with a couple of South American furbearers was the most. However, when he tried for a punch line—as he occasionally did—the sotto voce slicker was the least. *Art.*

From the Production Centres

Continued from page 28

ners will appear on its Aquatennial show along with **Peter Lind Hayes & Mary Healy, Don Cherry, Felicia Sanders** and **The Toppers** July 21. WTCN-TV also staging a show, a water skiinig presentation, for the Aquatennial . . . WDGY sponsoring teen-time dances at Prom Ballroom . . . WISK disk jockey **Joe Zingale** into the Army . . . This area's tv viewers reaping benefits of **Ed Sullivan-Steve Allen** Sunday night battle because with the two hours' time difference (no daylight saving here) WCCO-TV (CBS) now has the Sullivan show via hot kinnies at 9 p.m. instead of usual time, while Allen's NBC program comes through on KSTP-TV at 6 p.m. However, in the fall they'll be competing with each other here at the same Sunday time, 7 p.m.

IN SEATTLE . . .

KTVW will present judging for the Miss Washington entry in the Miss America Contest for three days beginning July 27. Finals for the contest, sponsored statewide by the station, will be telecast live from the Aqua Theatre, July 29, with **Art Primm,** KTVW news director, acting as emcee . . . **Thomas Freebairn-Smith,** who started in radio in Seattle, will be back in town Wednesday as representative of the Television Academy. He will discuss formation of a Seattle chapter of the Academy here with television people . . . KING-TV program director **Lee Schulman,** operations chief **Bernie Carey,** news director **Charles Herring** and other staffers who handled station's live coverage of state conventions of both Demo and Republican parties, getting kudos for fine job . . . **Jack Rivers,** guitarist and western performer, back from Hollywood sojourn and is hosting KTVW's "Club Matinee" . . . KOMO-TV will do live remote Wednesday from the Renton Boeing plant on the first jet transport plane to come off an American production line. **Tom Rogstad** will direct program, news director **Herb Robinson** will do commentary and **Bill Vandermay** will be in charge of cameras and technicians . . . Magicians will begin invading KING-TV today (Wed.) when members of the Pacific Coast Assn. of Magicians open a convention here, with visiting prestidigitators appearing on most of station's local program . . . KTVW has set four Friday-night remote telecasts of rock 'n' roll music by **Billy Tolles'** combo from Dick Parker's Pavilion.

IN PITTSBURGH . . .

Harold C. Lund chalked up five years as general manager of KDKA-TV. It was WDTV, DuMont-owned, when he went with channel in 1951 . . . **Janet Blair** finished starring in "Annie Get Your Gun" at Pitt Stadium and goes to Bermuda with her husband, **Nick Mayo,** before heading for Hollywood and "The Chevy Show" Aug. 16 . . . **Marion Resch** pinchhitting for vacationing **Kay Neumann** on Channel 2's daily cooking show . . . **Gunnar O. Wiig,** exec veep of KQV, and his wife celebrated their silver wedding anni . . . **Lou Mauro,** with **Joe Negri Trio** on KDKA-TV, boning up at Pittsburgh Academy to get enough credits to enter Pitt engineering school next year . . . **Fran Conrad,** general manager of KNTV in San Jose, Calif., here to see his mother en route back to the Coast from New York . . . **Mrs. Caley Augustine,** wife of WJAS promotion man, underwent surgery at St. Joseph's Hospital . . . **Ed Schaughency** filling in for **Wayne Griffin** on latter's KDKA-TV morning show while he is away for three weeks . . . **Mary Ann Dick,** who worked at WERE in Cleveland, her hometown, and is now a student at Duquesne U., has joined the KQV staff or the summer . . . **Marian Caughey,** traffic director at WJAS, to Vermillion, O., for two weeks.

IN CLEVELAND . . .

Don Perris, WEWS publicity-promotion director, elevated to local ad department in charge of special productions, **John J. Moffitt** named director of public service bureau, and **Robert Doerr** publicity director . . . KYW dropping of daytime NBC net gives diskers **Bill Mayer, Wes Hopkins** and **"Big" Wilson** added time and **"Specs" Howard** takes over the 10:30-noon shellac twirling . . . **Jack Kelly,** WJW, named public information director of education committee of Cleveland Safety Council . . . **Ken Coleman** named to do "Quarterback Club" football stint on WEWS.

'Serious Blow'

Continued from page 31

that a large portion of present tv production will be curtailed.

"M-G-M announces that it will buy tv stations and arrange its own distribution to tv. This can only mean that there will be new outlets and networks formed in competition to the present combinations. The abundance of available movies will certainly not be released overnight, but will be meted out and played to get the most revenue from each individual feature. The networks and present tv producers will continue to turn out hundreds of hours of films and live shows each week.

"I remember when it was supposed that once the major studios entered tv, they'd run the networks out of business. Something less actually happened. Then the release of big star names was going to take over tv. Any night on channels 5, 9, 11 and 13 (L.A.'s indie stations), many of Hollywood's top stars can be seen . . . yet tv production and the dominance of prime time continues.

"Granted, these M-G-M pictures of yesterday are blockbusters, capable of competing with any spectacular . . . but the key word is 'compete.' 'Easter Parade,' 'Mutiny on the Bounty,' and 'The Tale of Two Cities' will provide top competition . . . but they are not going to cancel more than a fraction of the 18 hours a day, every day, multi-channel programming.

"It will not be a pleasant experience for the writers of these or any other movies to see them exhibited on tv with no compensation. At least when the post-1948 films are sold, there will be writer participation."

"Mr. DISTRICT ATTORNEY"
STARRING DAVID BRIAN

ZIV SHOWS RATE GREAT!
38.6
In 2-station
SHREVEPORT
beating George Gobel, Perry Como, Jack Benny, Sid Caesar, Lux Video Theatre, Robert Montgomery and many others.
ARB—Mar. '56
ZIV TELEVISION PROGRAMS, Inc. Cincinnati, Chicago, Hollywood, New York

WHTN-TV
CHANNEL 13
IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!
TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.
PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.
SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.
ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.
CALL US: Huntington, West Virginia, JAckson 5-7661, or our representatives: Edward Petry & Co., Inc.
TV's New Leader CHANNEL 13 Basic ABC

Presented to WBC

Parents and educators—more than twelve million of them—have recognized that Westinghouse Broadcasting Company rang the bell at last year's White House Conference on Education. WBC's part was to produce, and show on TV, four documentary films on the Conference . . . broadcast a one-hour dramatized radio documentary . . . give daily on-the-spot radio and television news coverage . . . and to create and broadcast local round-table discussions on the subject. For these activities, the National Education Association of United States has just presented a School Bell Award to WBC.

Citation:

"For distinguished service in the interpretation of education represented by comprehensive radio and television coverage of the White House Conference on Education held November 28-December 1, 1955."

WBC is proud to receive one of the first annual School Bell Awards—along with Look Magazine, the Columbia Broadcasting System and the Associated Press. We are particularly gratified that the N.E.A. School Bell Award so well affirms our belief that *Broadcasting is most effective on stations that have earned the respect and confidence of the communities they serve.*

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBC

RADIO	TELEVISION
BOSTON—WBZ+WBZA	**BOSTON**—WBZ-TV
PITTSBURGH—KDKA	**PITTSBURGH**—KDKA-TV
CLEVELAND—KYW	**CLEVELAND**—KYW-TV
FORT WAYNE—WOWO	**SAN FRANCISCO**—KPIX
PORTLAND—KEX	

KPIX REPRESENTED BY THE KATZ AGENCY, INC.
ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

Support The Ad Council Campaigns

Television Reviews

Continued from page 27

fun as well as the dangers of such an expedition.

John Stephenson, virile and handsome, is a good selection for host of the series. He is at ease and gracious, although the content of the interview leaves something to be desired. The guest, Mrs. White, also acts as commentator for the film, a job which she handles well. *Horo.*

CINCINNATI BASEBALL
With Waite Hoyt, Jack Moran; George Bryson, Mark Scott
BURGER BEER, FORD DEALERS, HUDEPOHL BEER
WSAI and WLW-T, Cincinnati
(Midland, J. Walter Thompson, Stockton West Burkhart)

Current season, promising a record gate for the pennant-pushing Cincy Reds, is the biggest, radio and tv-wise, for their followers. Burger Beer, tagger for the 15th straight year and exclusive on both radio and tv in recent seasons, has the sole radio rights this campaign. The Burger network of more than 40 stations in Ohio, Indiana, Kentucky and West Virginia, lays claim to baseball's largest.

Waite Hoyt, doing the play-by-play for Burger since 1941, has Jack Moran as a capable assistant for the second year. A former pitching great, Hoyt is plenty high in favor with followers of the Cincinnati club. For the first time Burger airings are direct from other National League parks, eliminating dramatizing of telegraphic reports. Broadcasts originate on WSIA.

Video coverage has been expanded this year to 53 games, including 30 on the road, which is something new in regular scheduling. Relays continue to stations in Dayton and Columbus, O., and Huntington, W. Va., from WLW-T. For some years past both radio and tv originations were by Scripps - Howard's WCPO and WCPO-TV.

Co-sponsoring this season's telecasts are Ford Dealers and Hudepohl Beer. Their mikers are George Bryson and Mark Scott, under contract to the Cincinnati Baseball Club Co., whose general manager, Gabe Paul, picked them via tape recordings. Bryson and Scott, who did only radio coverage of teams in Fresno and Hollywood, are doing a fairly good job as a team and in making the switch to tv. The newcomers, however, have a hill to pull, mainly because of the immense popularity of Hoyt. At the outset of the season Bryson and Scott received more criticism than praise from fans in reactions expressed in local dailies:

Constant chatter is a main objection that the team has not yet overcome. And Bryson, who works six innings, sticks to busher expressions which aroused ire of some of the rooters heard from.

Televising this year is greatly improved over the past. Three cameras are used instead of only two and the screening of names of batters is new here. A pleasing touch is the conversational treatment by the two mikers during irregular waits and at game's end.

Lou Smith, Cincy Enquirer baseball writer and sports editor, carries on with a 10-minute "Dugout Dope" stint of player interviews before start of games that are televised. Household Finance Corp. is his sponsor, *Koll.*

Rockefellers

Continued from page 1

Roxy Theatre and the Taft Hotel. Inn, incidentally, is not affected by the deal.

With all that space, a video network would be able to consolidate most of its farflung theatre operations into one building.

The Rockefeller deal with the Roxy is still in the negotiation stages. It's known that Elmer C. Rhoden, National Theatres prexy, and Alan May, NT treasurer and veepee, discussed the deal with Rockefeller reps. One of the stipulations, reportedly already agreed to, is the proviso that if a theatre is built in the tv centre, NT would be given a 10-year option to operate. Also indicating that the deal is moving apace is the fact that the Rockefellers have been given an inventory of all the Roxy assets.

Closing of the Roxy, which would be seemingly inevitable if the deal goes through, would deprive Broadway of 5,717 seats as well as the country's only theatre with a permanent iceshow policy and the major N. Y. showcase for 20th-Fox pix.

The Taft Hotel, not involved in the negotiations, is likely to be an important factor. The Roxy leases the 7th Ave. corner from the hotel for its lobby.

Even if the deal is completed, it will be quite some time before the Roxy closes shop.

AFTRA Formula

Continued from page 23

ing the initial 13-week period without repayment. But blurbs used in the context of participating network programs currently get full rerun fees each time used.

Proposed complex realignment would boost the basic rates for both the transcribed "wild spots" and the participation commercials but would establish a scaled-down repeat formula for the latter similar to the Screen Actors Guild for filmed tv spots and program commercials.

House Panel

Continued from page 20

nized the dominance of NBC and CBS in a report in 1941.

This disclosure brought Comr. Rosel Hyde, who was more familiar with the report, to the stand. Hyde explained that tv is "quite new," that it was not many years ago that would-be operators turned back station permits because of the uncertainty of the medium's future. A thorough study, he suggested, would show that the networks played a big part in getting the medium off the ground.

A rundown on the operations of the special staff which is making the network study was given the Committee by its director, Roscoe L. Borrow. The staff, he testified, has held 17 conferences in Washington and New York since the beginning of the year with reps of various components of the tv industry.

Barrow said the target date for completion of the study is next June 30 when a final report will be issued. This report, he explained, will determine whether the Commission's network regulations should be changed, whether legislation should be recommended to Congress, and whether certain findings should be turned over to the Department of Justice.

He said an interim report on some phases of the study may be issued.

Renick Peacemaker

Continued from page 2

situations on his "What's the Story," a forum-panel program telecast weekly.

The meeting between representatives of the Negroes and the city commissioners was a long-drawn one, with Renick, according to Yargates, bringing the hot discussions to the original point that spurred the situation: proper bathing facilities for the colored population of Delray. Following dismissal of a Federal court suit brought by the Negroes to obtain uses of the public beach, the commission had fired the situation further by reneging on a promise to build a pool for them, then moved to put the Negro section of town outside municipal limits.

For three days Renick conferred with both sides at 15 meetings which ended in the final conclave, filmed for exclusive WTVJ origination. The result was "more than anyone hoped for," said Yargates. Agreement was reached which calls for immediate construction of the swimming pool, dropping of the exclusion-from-city-limits drive and appointment of a five-man committee to obtain a beach for the Negroes.

The story and films of the meeting were presented on July 4 in a half-hour show titled "The Beach at Delray—Florida's Segregation Dispute." Kinescopes of the program are being sent to other areas where racial conflicts are rife.

Martha's TV

Continued from page 25

are here considering the question of making an assignment to a community," the agency said, "and not the granting of a particular station application. These questions and other similar ones are more appropriately within the jurisdiction of local zoning authorities."

The Commission said that since there are no VHF assignments within 50 miles of Nashaquitsa, the proposed station would bring an additional tv service to a large area, and population in southern Massachusetts. Certain engineering requirements were placed on the operation of the proposed station to protect other Channel 6 stations from interference.

In replying to opposition comments last summer, Anthony promised that if its application is granted it will locate its tower away from the residential section of Nashaquitsa and that the station buildings would be designed to harmonize with Vineyard architecture.

Aside from its Cape Cod newspaper and station, Anthony owns WNBH in New Bedford and publishes the New Bedford Standard-Times.

FCC Nixes Rival Plea, OK's Sale of Tex. TV'er

Houston, Tex., July 17.

Denying a petition of KTRK-TV for a public hearing, the FCC has authorized the sale of a 90% interest in KGUL-TV, Galveston, to the Lone Star Television Corp. for $3,695,458.

Paul E. Taft, one of the present owners of KGUL-TV and its prez, will retain 10% interest, but Lone Star holds an option to acquire this at some future time for $358,520. Lone Star is owned by the New York investment firm of J. H. Whitney and Co.

In approving the transfer, the FCC denied KTRK-TV's petition for a public hearing principally on the price, which KTRK-TV questioned as excessive.

'What's The Fuss?'

Continued from page 21

timed to break in the press on the day that Westinghouse's new local daytime schedule was preeming in the four markets. McGannon wouldn't expand on his "differences of opinion statement, but other WBC execs pointed out that the NBC - Westinghouses differences had existed since March of 1955, that they've been over the same ground in a series of meetings running until last June 19, and how come Sarnoff is washing dirty linen that's been a private matter so far?

Main point Westinghouse has to make, however, is that the decision, despite Sarnoff's charges of financial reasons, stems primarily from a downgrading of audience. You can program the best shows in the world, sez Westinghouse, but what good are they if nobody listens? Execs cite a special survey on radio listening habits by Columbia U.'s Bureau of Applied Social Research which emphasizes audience flow as the key factor in radio today and emphasizes that radio listeners no longer choose among programs but among stations. A network schedule without audience cuts into the audience flow and the end result is that listeners tune out the station entirely, on local as well as network shows.

Financial considerations, of course, have some bearing, for example the fact that since 1952, compensation from NBC to the WBC stations has dropped some 91%. Also, the WBC viewpoint that NBC is underselling radio, that its $1,500 pricetag for 150 stations on a "Monitor" spot throws the book at the local station's pitch for national spot business. WBC emphasizes it's not overly concerned about the use of network as a national spot carrier, but the price level with which the station's national spot rates can't compete and which once established, can't be raised. No less a factor is that for 200-plus hours monthly of network option hours, WBC receives only $2,500 to $3,000 in compensation.

The NBC-Westinghouse meetings, it's been learned, have been held as late as last month, when a WBC team got together with a group from NBC's WMAQ in Chicago and WRCA in N. Y. to cover mutual problems and attempt to draw up a design for network service. Meetings fell apart. These sessions were preceded in April by a blueprint submitted by Westinghouse to Sarnoff at his request under which Westinghouse proposed a network service which would carry all programs of national importance, public service, news and other programming which local stations couldn't duplicate, these to be paid for by the stations so as to avoid any losses to NBC. Only time WBC got any reference to the blueprint, execs state, was in Sarnoff's letter, when he referred to a "syndicated" service proposed by WBC.

As to the "short-sightedness" of the WBC move, as Sarnoff termed it, Westinghouse avers that it would have been easy to take the line of least resistance and continue with the web, but in light of the changing character of radio listening, it's prepared to invest a bundle in advertising, promotion, new programming and new equipment, all for its concept of music, news and service. This will include the establishment of a Washington news staff, which would cover the capital with a hometown angle, as well as state capital news staffs and more mobile equipment, etc. Company feels it isn't due for a payoff on the work and investment for at least 18 months—it will be that long before it can substantially change audience habits, and it would have been longer had it held off on its decision to disaffiliate for any greater length of time.

The WBC decision to drop the NBC programming was originally slated for July 2, it was learned, until NBC requested an extension that took the form of the meetings with the WMAQ-WRCA group under NBC o&o v.p. Charles Denny. After those talks broke down, WBC submitted its final decision; to take effect Monday 16). Thus, says Westinghouse, it had granted NBC an extension, and to be technical, there were others such as the 90-day period in which it took on "Weekday" that was extended to nine months. In the "Weekday" case, WBC said it would carry the show for 90 days when it was initiated last November, but told NBC it could feel free to look for other stations in the WBC markets to carry the program. Nothing was done, and WBC continued to carry it.

Final point by the WBC execs is that it was NBC, not Westinghouse, that cancelled formal affiliation contracts back in 1954, and that NBC, not Westinghouse, refused to renegotiate the affiliation pacts, so why did Sarnoff pin the blame on Westinghouse for the fact that it's not bound by contract?

NBC's Daytime Plot

NBC Radio's new afternoon schedule, to take effect July 30 in the 3 to 6 p.m. period, is just about wrapped up. As of now, it looks like this:

A half-hour drama at 3, "Five Star Matinee," hosted by David Wayne, followed by three soapers "Hilltop House," "Peffer Young" and "Woman in My House," running through 4:15. Mary Margaret McBride is set for a quarter-hour at 4:15, with Fred Waring following with a 4:30 to 5 musical showcase. Web has yet to program 5 to 5:30, and will continue with its "capsule" 5:30 to 6 shows.

Daytime Beamers

Continued from page 23

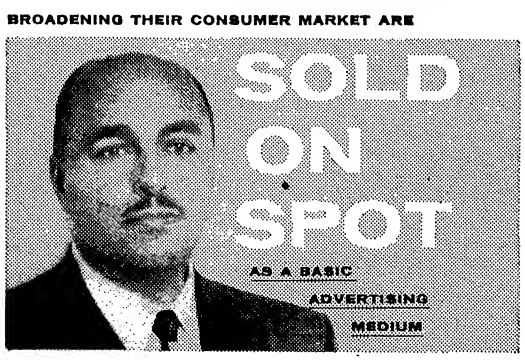
the hours of operation of the daytimers to protect clear channel stations on the same frequencies. As a result, DBA petitioned for fixed hours of operation from sunrise or 5 a.m., whichever comes earlier, to sunset or 7 p.m., whichever comes later. The Commission has taken no action on this or a subsequent petition.

Younts testified that efforts of the daytimers to get action since 1945, when the clear channel proceedings were instituted, reveals "a veritable maze of procedural snarls" in which the Commission has become embroiled. "But one simple fact emerges from the debris," he said. "We are no further advanced today then we were 10 years ago in obtaining administrative determination of an admittedly serious nationwide problem, vitally affecting the national public interest."

While conceding that the "wheels of government" require "a reasonable measure of patience," Younts said that "the limits of patience are reached when a turn of the wheels must be measured in terms of decades or generations."

Younts declared that "the existing concentration of super-powered facilities in the hands of a few stations" involves "grace social and economic consequences." Maintenance of the status quo, he said, has "seriously and adversely" affected listeners in hundreds of communities who depend on local stations for vital weather, crop and agricultural information. Such information, he testified, is frequently needed during hours in which daytime stations are not permitted to broadcast.

ADVERTISERS WHO ARE
BROADENING THEIR CONSUMER MARKET ARE



MEYER ROBINSON, GENERAL MANAGER OF THE MANISCHEWITZ WINE CO., CREDITS SPOT FOR THE GROWING SUCCESS OF MANISCHEWITZ:

"WE'VE FOUND THAT EXPANDING MANISCHEWITZ WINE'S CONSUMER MARKET IS A JOB THAT SPOT RADIO AND SPOT TELEVISION DO BEST, BECAUSE SPOT ALLOWS COMPLETE MARKET AND SEASONAL FLEXIBILITY, AND BECAUSE WE CAN DRIVE OUR BRAND NAME HOME WITH A CATCHY JINGLE, SPOT GETS 99% OF OUR ADVERTISING DOLLAR."

NBC SPOT SALES

ARE YOU INTERESTING?

Have you developed a theory, philosophy or technique? Are you an authority on any specific subject? Have you developed or invented something people should see? Have you an unusual occupation you would like to discuss? If so, and you would like to appear on network TV shows, send full particulars to box listed below. All replies are held in strictest confidence.

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Preferred by people of the Theatre
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U. S. Down Under

Continued from page 25

HSV by the Melbourne Sun-Herald newspaper group, and GTC by Hoyts-Greater Union Theatres' pic loops.

The station cost to sponsors on a 30-minute program telecast 26 times on the 7 p.m.-10 p.m. span, Mondays to Sundays, would be $5,876. A 60-minute program would jackpot to $9,880. Added to the sponsors' bill is the actual production cost—flesh-and-blood or celluloid.

One-minute commercials come to $2,090 on 26 times on the key Monday-Sunday dating. Ex-radio time salesmen are finding little difficulty selling tv time to major and minor advertisers in this territory. Set manufacturers report keen interest by the public in this new (for here) mode of entertainment, despite the fact that sets will go on the market at over $400.

Commercials

Aussie teleblurb producers have been in action for several months lining up live commercials for sponsors here. All report to be working at top pressure. International Television Services Pty., Ltd., in which A. Ben Fuller and Garnet Carroll are the keyers, have added a fourth stage at Pagewood studio to pace the growing demand. Carroll, who operates the Princess, Melbourne, with top flesh shows, is presently overseas booking talent for tv production at Pagewood. Local film producers Chips Rafferty and Lee Robinson are also breaking into the tv field. Schools are springing up here like mushrooms with offers to teach local talent the "art" of tv acting and production.

Top departmental stores are presently staging tv demonstrations here via film clips and are advance-booking sets to the public. Pic loops will use the new medium to the utmost instead of splash newspapers ads on a seatselling hypo.

The Australian Censorship Board has set up a stringent censorship blueprint which prohibits:

(1) Anything blasphemous, indecent or obscene.

(2) Likely to be injurious to morality, or to incite crime.

(3) Likely to be offensive to the people of any friendly nation.

(4) Likely to be offensive to the people of the British Empire.

D. C. Scouts Majors

Continued from page 21

move, the investigation of the talent agencies, Kenneth Cox, majority counsel for the committee, and staffer Nick Zapple came up for a Madison Ave. ogle last week and visited all three networks and other sources to cull information on the extent to which MCA and the Morris office control talent and talent prices and the manner in which they tie talent into program control.

So far as could be determined, Cox and Zapple didn't come away with too much information, largely because the network execs interviewed told them that there wasn't any monopoly evident in the Morris and MCA practices. One exec said the probers seemed taken by surprise by the network statements; evidently they came expecting a barrage of complaints but didn't get any. It's not known whether the Committee will hold hearings on the agency situation, nor even if it will proceed further with the investigation.

Lasky's Phi Beta

Continued from page 21

gree—these are but further reflections of the "Phi Beta fillip" injected into the station's programming operation by Lasky, assistant manager George Mathiesen and program chief Dempsey.

Not that KPIX has lost sight of its commercial values as a basic CBS affiliate. Primarily Lasky's a showman. The way he "strips up" the Del Courtney afternoon hour segment and integrates the live Courtney into the pix showcase, or the commercial-mindedness of his 10 p.m. starting time on the RKO-Selznick backlogs are merely indicative of a mutual respect and understanding between Lasky and CBS.

And when, to spotlight its "Decision or Dilemma" transit series, you buy up all available time on the city's radio stations for a saturation campaign to pre-herald the importance of the issue—that's showmanship in spades.

Kidnap Case

Continued from page 22

there was no agreement to cover the others during their dinner break, both insisting that CBS has never operated on a pool or "protection" basis even at the cost of missing stories. Jaffe in fact stated that he was at Mineola Police hq. all the time, missing his meals, so that there was no reason for CBS to be covered by the others while the camera crew took its meal. NBC insists, however, that while there was no formal agreement, the CBS cameraman said he'd call the others if there was any break.

As to a quote attributed to Jaffe by NBC to the effect that "a story is a story; you got to get a beat when you can," NBC admitted this week that none of its men had heard Jaffe make such a statement but its assistant cameraman had heard one of the wire service men quote Jaffe in that manner.

Meanwhile, NBC holds to its stand that CBS violated an agreement; CBS maintains that it was in the right all the way.

Cohen, Chamberlin Exit ABC-TV 'Asked For It'

Hollywood, July 17.

Maury Cohen, co-producer with Cran Chamberlin, and Bill Webb, scripter-associate producer of ABC-TV "You Asked For It," have both bowed out of the Wayne Steffner package. Cohen stays with the Steffner org for another assignment.

Meanwhile, Chamberlin and film supervisor Don Henderson trek to Europe late this month for a six-week filming assignment for the program. Host Art Baker will join them in August to help footage lensing.

KNXT's Telethon for MS

Hollywood, July 17.

Second telethon of 1956 will be staged in the L. A. area by KNXT for the Multiple Sclerosis Society on July 29, with a goal of $300,000 in contributions. The Jack Rourke org will produce the show, third aired for this particular group, to run from 7 a.m. to 5 p.m.

Last February, KTTV (TV) conducted a fundraising drive for the Arthritis and Rheumatism Foundation, which netted some $150,000.

Houston: Roy Herbert, program director of KTHT, has been appointed a member of the Civil Defense broadcast advisory committee.

Sarnoff Raps Westinghouse

Continued from page 21

service in radio, under which stations would buy programs from us for local sale. In effect, this would have meant abandonment of the present system of radio network operation.

Must Maintain Network

"We were not prepared to follow such a course, because we believe that the maintenance of radio networking with all it offers in diversificd entertainment, information and service on a national basis, is important to the public and to the affiliates who are concerned with their service to the public. We have therefore dedicated energy and money—and have incurred substantial losses—in a continuing effort to increase the effectiveness of the radio network medium. Our affiliates want us to succeed in this effort, and are supporting us in it. Although the changes in the business have reduced the revenue and audience they obtain from the radio network, they recognize, as we do, the national importance of the network service. . . .

"Your action indicates that you have no interest in the maintenance for the public of the national radio service which the networks provide. You are unwilling to continue furnishing your radio audiences with network programs such as the political conventions, the World Series, the world-wide news presentations and special events coverage and all the other network services of national significance, because the revenue you obtain from the network has declined in recent years. You are taking this action despite the fact that the Westinghouse stations have developed important standing in their markets and have realized millions of dollars in profit as a result of their NBC radio affiliations, which go back over a period of 30 years. And by withdrawing from the network, you are also seceding from participation in the effort we share with our other affiliates to support and strengthen a basic national communications system.

"Your decision seems to me to be based on a short-sighted policy which is not typical of the policy followed by the Westinghouse Broadcasting management which helped pioneer and develop radio with NBC. I am sorry to see you take this decision to terminate the NBC radio affiliations, but since you have resolved on your course of action, we will abide by it and proceed to act on it."

Access road to radio relay station, Rocky Point, Nevada.

A TV CHANNEL IS PART ROAD

The more than 500 radio relay towers of the Bell System are found in all imaginable types of terrain from a Nevada mountaintop to the roof of a New York skyscraper. Yet each must be accessible for maintenance in any season, and under any weather condition.

So the Bell System builds roads which help insure dependable network service for the television industry. In bad weather, jeeps or specially designed snow tractors are needed in some locations.

For a radio relay network is more involved than it might appear. It needs access roads . . . and generators for standby emergency power. And it requires a skilled corps of highly trained maintenance experts across the nation, always available when trouble occurs.

Every Bell System relay station is a combination of all these many elements. Together they help insure the best television transmission it is possible to provide across almost 70,000 channel miles.

BELL TELEPHONE SYSTEM

PROVIDING INTERCITY CHANNELS FOR

NETWORK RADIO AND TELEVISION THROUGHOUT THE NATION

Jocks, Jukes and Disks

By HERM SCHOENFELD

Elvis Presley: "Hound Dog"-"Don't Be Cruel" (RCA Victor). Like Ed Sullivan found out, you can't fight statistics. Elvis Presley may not be the most polished singer but he's the most popular and these new sides will ride along the top of the wave. He gives "Hound Dog" a typical word-swallowing, beat-belting workover with some machine-gun drums in the background. "Don't Be Cruel" is another uptempo ballad with equal chances. The controversy still will go on between those who think he's not even a beginner and those who say he's the end.

Al Hibbler: "After The Lights Go Down"-"I Was Telling Her About You" (Decca). Al Hibbler has a solid ballad in the contemporary manner in "After The Lights Go Down." A good lyric set in a rhythmic framework gets a highly commercial handling by Hibbler. Flip is another interesting idea well executed.

Andy Williams: "Canadian Sunset"-"High Upon A Mountain" (Cadence). A topdrawer romantic lyric to "Canadian Sunset" makes standout platter fare for Andy Williams. It's a class side in a big production and should cop plenty of spins. Williams also does a highly effective job on the lovely "High Upon The Mountain," a side that will share in the plays.

Mitch Miller Orch: "Song For A Summer Night" (Columbia). Introduced via the video route on the CBS-TV "Studio One" show last week, "Song For A Summer Night" is a catching ballad with a lilting melodic line and a good lyric. Mitch Miller gives it the double-A treatment with a vocal combo handling the lyric on one side and an instrumental version on the other, with a high soprano voice integrated into the arrangement.

Steve Allen Orch: "Lola's Theme"-"Conservation" (Coral). From the UA pic release, "Trapeze," "Lola's Theme" is one of those simple instrumental ideas that have been hitting in a big way recently. Steve Allen, batoning his studio orch, gives it a lush, reedy interpretation, once again human voices being used in the instrumental pattern. The pic's b.o. punch will give this tune the exposure which may get it off the ground. Flip is an original composition by Allen, a pleasing item with a lilting quality.

Larry Adler: "Le Rififi"-"La Soupe A La Grimace" (Capitol). Another film tune, "Rififi" makes excellent material for Larry Adler who bows on the Capitol label with this disk. He gives it a virtuoso, tasteful harmonica rendition. Flip is another interesting French tune also spelled out in Adler's best manner.

Leo Diamond: "Le Refifi"-"Go Sce Tony" (RCA Victor). This version of "Refifi" by harmonicist Leo Diamond has an added attraction in the vocal in French by The Bonaires. Could be big. "Go See Tony" is a bright entry which Diamond and the vocal combo work over with charm.

Count Basie Orch—Joe Williams: "Amazing Love"-"Magic" (Clef). "Amazing Love" is another solid vocal by the fine blues stylist, Joe Williams, who works regularly with the Count Basie orch. The jazz buffs will go for it for sure and it could also garner plenty of jock and juke spins. Perhaps this platter is as good as any to draw the contrast between a rock 'n' roll and jazz interpretations of a ballad that could be handled either way. The rock 'n' roller gives little or no shadings, accenting only the beat and the raw emotion; the jazz singer, like Williams, sings with feeling and a definite sense of individual style. Flip is a swinging instrumental by the Basie outfit.

Sylvia Sims: "English Muffins and Irish Stew"-"Walk Sweet" (Decca). Sylvia Syms, who clicked with "I Could Have Danced All Night," follows through with a so-so calypso in "English Muffins." She handles the accent and the beat okay, but there's not much

(Continued on page 44)

Best Bets

ELVIS PRESLEY (*RCA Victor*)	HOUND DOG / *Don't Be Cruel*
AL HIBBLER (*Decca*)	AFTER THE LIGHTS GO DOWN / *I Was Telling Her About You*
ANDY WILLIAMS (*Cadence*)	CANADIAN SUNSET / *High Upon a Mountain*
MITCH MILLER ORCH (*Columbia*)	SONG FOR A SUMMER NIGHT
STEVE ALLEN ORCH (*Coral*)	LOLA'S THEME / *Conversation*

LAWRENCE WELK
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CHAMPAGNE MUSIC
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256th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Crazy Otto, Cleffer, Spoofs U. S. Oatuners

Frankfurt, July 17.

Crazy Otto (whose square handle is Fritz Schulz-Reichel, and who records in Germany as Der Schrager Otto) is writing music for a new film, "Rose Marie Kommt Aus Wildwest" (Rose Marie Comes From the Wild West), a parody on an American western. Plus background music and librettos, there are three big musical numbers in the film, the title song, "The Whisky Song," and "We Boys From Texas Are Big Shots."

Pic, being filmed in Vienna, is produced by Donau Films. Neue Film will release it in Germany this fall. Stars are Erica Rember and Gunner Miller. In addition to writing the film music, second film for which he has done the score, Crazy Otto is currently in Frankfurt to record a concert of folk music for Hessischer Rundfunk, local radio station of the German network.

Martino's Scot Kickoff

Glasgow, July 10.

Al Martino opens his fourth vaude tour of Britain at the Empire Theatre here July 23.

Tour has been set by Lew & Leslie Grade. Other dates skedded are in England at Manchester, Liverpool, Birmingham, Finsbury Park and Newcastle.

Album Reviews

In this Presidential election year, interest in politics is due to run high as November approaches and so Columbia Records has issued an LP titled "Politics, U. S. A." It's another documentary compilation of living history on wax, similar to the highly successful historical albums done by Edward R. Murrow in the "Hear It Now" series. This set, culled from speeches of the top political figures during and since the F.D.R. era and from "America's Town Meeting of the Air," debates, presents the voice of the late Pres. Franklin D. Roosevelt, Harold L. Ickes, Hugh S. Johnson, Robert A. Taft, Wendell Willkie, from the pre-war era, and such contemporary personalities as Pres. Eisenhower, Harry S. Truman, Adlai Stevenson, Norman Thomas, Thomas E. Dewey, John J. Sparkman and others. The LP recreates the great debate between the Democrats and Republicans over the New Deal with some sharpness, but the postwar era is clouded over in a fog of rhetoric in which the issues are hard to define. Overall, however, it's a good entry for the 1956 election year. Will Rogers Jr., whose father is heard nominating Henry Ford for President, does a good, straightforward job as narrator.

"Greta" (Heritage). Greta Keller, one of the top European stylists of the 1930s, is still in excellent form as demonstrated in this collection. Recorded a couple of years ago in Europe, this showcases the Viennese songstress in a repertoire of popular standards and German language tunes plus one French number, all done skillfully and with evident authority, as witness her "Lazy Afternoon" rendition. The liner helpfully includes translations of the German and French lyrics.

"Moby Dick" (RCA Victor). The soundtrack album from John Huston's current film version of "Moby Dick" is an atmospheric score by Philip Sainton as conducted by Louis Levy. The music evokes the sea in its varied moods and, although a score of this type is designed as background (to be felt rather than heard), it has an impressive quality by itself. The liner notes by Rudolph Elie are an informative discussion of the book.

Charlie Kunz: "Old Time Music Hall Songs" (London). The tradition of the old English music hall is suggested in this piano album played by Charlie Kunz. Some three-dozen tunes, with titles like "If I Should Plant A Tiny Seed of Love," "I was A Good Little Girl Till I Met You," "Oh The Good Ship Yaacky-Hicki-Doo-La," and others are included, but what this set certainly needed was the

(Continued on page 44)

Decca's Sub-Branches To Speed Distribution

Broadening its base of distrib operations, Decca has opened a couple of new sub-branches in Providence, R. I., and Washington, D. C., which will work under the Boston and Baltimore offices, respectively. Sub-branches are designed to speed up service to retailers in their territories. A Long Island base was recently set up by Decca in Uniondale.

Sam Mercurio will head the Providence office while Paul Robertson will ditto in Washington.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of July 6-12, 1956

A Beautiful Friendship	Kahn
A Sweet Old-Fashioned Girl	Valor
Allegheny Moon	Oxford
Big "D"—*"Most Happy Fella"	Frank
Born to Be with You	Mayfair
Canadian Sunset	Meridian
Cool Tango	Ardmore
Dino	Tee Kaye
Get Me to the Church on Time	Chappell
Ghost Town	Cromwell
Glendora	American
He Loves Me, He Loves Me Not	Broadcast
How Little We Know	Morris
I Could Have Danced All Night—*"My Fair Lady"	Chappell
It Only Hurts for a Little While	Advanced
I've Grown Accustomed—*"My Fair Lady"	Chappell
Love of Genevieve	Bourne
Me 'N' You 'N' the Moon	Paramount
Moonglow—†"Picnic"	Mills
Moonglow-Picnic Theme—†"Picnic"	Mills-Col Pic
No One Home	Southern
On the Street Where You Live—*"My Fair Lady"	Chappell
Portuguese Washerwoman	Remick
Standing On the Corner—*"Most Happy Fella"	Frank
Te Amo	Southern
True Love—†"High Society"	Buxton Hill
Try a Little Prayer	Famous
Wayward Wind	Warman
Whatever Will Be, Will Be	Artists
With a Little Bit of Luck—*"My Fair Lady"	Chappell
You're Sensational—†"High Society"	Buxton Hill

Top 30 Songs on TV

(More In Case of Ties)

A Solid Gold Cadillac—†"Solid Gold Cadillac"	Col.-Pic.
A Sweet Old Fashioned Girl	Valor
Allegheny Moon	Oxford
Big 'D'—*"Most Happy Fella"	Frank
Can You Find It in Your Heart	Witmark
Ghost Town	Cromwell
Glendora	American
Heartbreak Hotel	Tree
How Little We Know	Morris
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I Want You to Be My Girl	Kahl
I'm An Ordinary Man—*"My Fair Lady"	Chappell
I've Grown Accustomed—*"My Fair Lady"	Chappell
Me 'N' You 'N' the Moon	Paramount
Never Turn Back	Springfield
Ninety-Eight Cents	Summit
No One Home	Southern
On the Street Where You Live—*"My Fair Lady"	Chappell
Picnic—†"Picnic"	Columbia Pic
Poor People of Paris	Conhelly
Portuguese Washerwoman	Remick
Song for a Summer Night	April
Standing on the Corner—*"Most Happy Fella"	Frank
To Love Again—†"Eddy Duchin Story"	Columbia Pic
To Love You	Paramount
Too Close for Comfort—*"Mr. Wonderful"	Laurel
Wayward Wind	Warman
Whatever Will Be, Will Be	Artists
When You're in Love—*"My Fair Lady"	Chappell
Why Do Fools Fall in Love	Patricia

VARIETY 10 Best Sellers on Coin-Machines

1.	I ALMOST LOST MY MIND (4)	*Pat Boone*	*Dot*
2.	WAYWARD WIND (9)	*Gogi Grant*	*Era*
3.	ALLEGHENY MOON (3)	*Patti Page*	*Mercury*
4.	IT ONLY HURTS FOR A LITTLE WHILE (7)	*Ames Bros.*	*Victor*
5.	ON THE STREET WHERE YOU LIVE (4)	*Vic Damone* / *Eddie Fisher*	*Columbia* / *Victor*
6.	MOONGLOW-PICNIC THEME (12)	*Morris Stoloff* / *George Cates*	*Decca* / *Coral*
7.	I'M IN LOVE-AGAIN (6)	*Fats Domino* / *Fontane Sisters*	*Imperial* / *Dot*
8.	GLENDORA (2)	*Perry Como*	*Victor*
9.	STANDING ON THE CORNER (10)	*Four Lads* / *Dean Martin*	*Columbia* / *Capitol*
10.	BORN TO BE WITH YOU (1)	*Chordettes*	*Cadence*

Second Group

WHATEVER WILL BE, WILL BE	*Doris Day*	*Columbia*
I WANT YOU, I NEED YOU, I LOVE YOU	*Elvis Presley*	*Victor*
I COULD HAVE DANCED ALL NIGHT	*Sylvia Syms* / *Rosemary Clooney*	*Decca* / *Columbia*
MORE	*Perry Como*	*Victor*
BE-BOP-A-LULA	*Gene Vincent*	*Capitol*
SWEET OLD-FASHIONED GIRL	*Teresa Brewer*	*Coral*
HAPPY WHISTLER	*Don Robertson*	*Capitol*
MY PRAYER	*Platters*	*Mercury*
IVORY TOWER	*Cathy Carr* / *Gale Storm* / *Otis Williams*	*Fraternity* / *Dot* / *DeLuxe*
TREASURE OF LOVE	*Clyde McPhatter* / *Doro hy Collins*	*Atlantic* / *Coral*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

R&R BATTERED 'N' BADGERED

AFM Okays Cecil Read's Right to Work Despite Expulsion; Hassle in Courts

Hollywood, July 17.

Six attorneys haggled over legal terminology for six hours yesterday and today (Tues.) without reaching an agreement on a stipulation that would guarantee Cecil F. Read the right to work as musician without AFM interference, despite his expulsion for leading the Coast revolt.

Superior Judge Clarence M. Hanson suggested the stipulation as a time-saving device after the Federation declared it had no intention of interfering with Read's right to work But when counsel was unable to agree on wording after hours of discussion, possibility arose that stipulation scheme would have to be dropped with arguments for and against the injunction continuing.

Understood the Federation objects to use of the words, "Injunction" or "Restraining Order," in any stipulation on the grounds that they indicate admission that the federation had actually planned to interfere with Read's employment but was agreeing to refrain from doing so.

Local 47 business agents threatened to "pull musicians" from any job Cecil F. Read sought to work, the leader of the Coast musicians' revolt declared in an affidavit filed in support of his bid for a preliminary injunction continuing him as a union member in good standing.

Read's affidavit was filed in answer to affidavits entered on behalf of members of the American Federation of Musicians' international executive board who denied any "bias and prejudice" against Read and attacked his contention that he would not be able to find employment as a professional musician unless the court restrains enforcement of Read's expulsion from the tune union.

Read's affidavit reported that George Wald queried business agents Ward Archer and Don Morris about the possibility of using

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Calculating Cleffer

The electronic computer of the Burroughs Corp., which can write melodies at the rate of 1,000 an hour, may wind up on the ASCAP roster. ASCAP board member Irving Caesar is proposing "membership" for the robot writer before BMI grabs him.

The machine's first tune was preemed over KABC-TV, Los Angeles, Sunday (15) on the "Adventure Tomorrow" show.

New Cutting Head Develops Cheap Stereo Recording

Hollywood, July 17.

Development of a new cutting head that permits stereophonic recording at no additional cost was reported here by John de Yeiser, research engineer and founder of the Stereo Sound Society. Device has been submitted to RCA Victor, along with the first record cut stereophonically, a reproduction of a tape made from a Lawrence Welk broadcast.

De Yeiser says the head permits both hill and dale and lateral cutting in a single groove, thus providing the first stereophonic platter. It will require a new pickup for phonographs in order to obtain stereophonic reproduction but records can be played on existing sets (without, of course, the full effect) without damage. Once in regular production de Yeiser estimates the new pickup can retail for around $15. Elgin is now working on one.

The cutting head itself will be the only cost to recording companies. No additional devices or costs will be needed to record stereophonically. de Yeiser anticipates that much of the vast field, will be rerecorded once the cutting head is in widespread use. Various diskery execs reported they had been apprised of the invention and said they were keenly interested, adding that they could foresee the "possibility" that considerable material would be rerecorded.

DECCA PUSHING FALL PROGRAM IN DIV. MEETS

Decca Records is kicking off its fall program via a series of regional meetings in the company's five divisional offices. Sydney N. Goldberg, sales v.p. for Decca, and Claude Brennan, national sales manager, are heading up the powwows.

First meeting was held last week in New Orleans with following sessions due for Los Angeles, Chicago, Cleveland and New York.

Petrillo Overseas To Pitch Trust Fund Plan

American Federation of Musicians prexy James C. Petrillo, who sailed for Europe last week, will advocate international agreements to protect performers against commercial exploitation by mechanical reproduction before the Committee of Experts of the International Labor Organization meeting in Geneva this month. The ILO has been studying the so-called "Petrillo Plan," under which royalties are paid in the U.S. on the sale of disks, the funds being pooled into the Music Performance Trust Fund under an independent trustee.

Committee of Experts, representing the disk industry and labor groups of various countries, is seeking agreement on a treaty draft for ratification by over 50 countries in the United Nations.

Parrot Makes Bid In Platter Sweepstakes; Gets TV Showcasing

Where RCA Victor came up with a hit via a singing dog's disk last year, Cadence Records is now hoping to repeat with a parrot in a new novelty titled "The Pirate Parrot." The parrot, a 54-year-old bird owned by Milton Q. Ford and featured on the latter's WMAL, Washington, show, shares billing on the Cadence disk with Ray Heatherton who does the main vocal and Archie Bleyer, who batons the orch.

The parrot, called Richard, is getting video bookings as a result of his disk deal. He's due to appear on the Julius LaRosa show Saturday night (21) on NBC-TV with other video dates still in the works. Of course, the bird is going to make the disk jockey circuit to plug his platter.

"The Pirate Parrot" is an Italian tune by Alobianco with English lyric by Al Stillman. Original Italo lyric was done by C. Deani. Veronique Music picked up the song from the Italian firm, Leonardi Music. Veronique, incidentally, is owned by a retired architect, Svend B. Sommer, and professionally managed by Bob Sadoff.

Walter Dean Added To Col's Legal Staff

Walter Dean has been added to the legal staff of Columbia Records, working under v.p. Al Lorber. Dean joins the diskery after several years with the law firm of Lowenstein, Pitcher, Spence, Hotchkiss, Amann & Parr.

Norman Adler, former legal chief of Columbia's disk division, was moved over to head the disk club operation last year and Lorber was promoted to the latter's spot.

RIOTS SPARKING NEW CRACKDOWN

In the wake of dancehall riots, melees, fracases and other forms of juvenile capering, rock 'n' roll is still blowing up an unprecedented storm of palaver and police action across the country. Several towns have already fixed a firm clamp against rock 'n' roll shows and some even against the r&r disks as a way of keeping the kids out of potential trouble.

Yet music industry observers, who frankly don't like the rock 'n' roll idiom, say they can't remember any other pop music phenomenon kicking up such a brouhaha as has rock 'n' roll. They concede that jazz, the Charleston, the Black Bottom, the Lindy Hop and jitterbugging, each in their own day, caused some clucking from the guardians of the nation's morals, but not to the extent and not for the duration that rock 'n' roll has.

The question of the current musical fad's impact on audiences again came into focus last week with the banning of several rock 'n' roll dates in New Jersey towns. Even the highly respectable auspices of Paul Whiteman, who was slated to be the emcee at a Roosevelt Stadium concert in Jersey City, where Bill Haley & His Comets were starring, couldn't save the affair from being banned.

Jersey City Mayor Bernard J. Berry said that he decided to ban the concert in the interest of the public safety after investigating previous rock 'n' roll riots in Hartford, San Jose and Asbury Park. Bandleader Sammy Kaye, who features a sweet brand of music entered the verbal fray on the side of the rock 'n' rollers, saying that the ban was an infringement of musical freedom and automatically

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Hi-Fi Big Noise At N.Y. Coliseum

Institute of High Fidelity Manufacturers Inc., trade association of hi-fi field, is sponsoring its first public show in New York at the New York Trade Show Building Sept. 27-30. Organization has previously presented shows in Los Angeles and Philadelphia and is due there for encore engagements next February. Move into the New York area, however, is a new turn.

Coinciding with industry-sponsored exposition will be the annual convention of the Audio Engineering Society, which will hold its sessions in the trade show building. Papers on technical subjects, reports on binaural reproduction, a membership banquet and other events are listed for the sound engineers, now on the crest of prosperity wave with a hi-fi market said to reach $500,000,000 or more.

S. L. Cahn is acting as manager of the show, which will occupy three floors in the Trade Show Building. Exhibit space runs from $250 to $550, depending on size and location of the room. There will be about 120 rooms available for exhibit purposes, and Cahn declares that nearly one hundred already are contracted, including many of the blue-chip names in the hi-fi components field. A few recording companies also will be represented.

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Columbia To Make Another Big Pitch For Disk Club to Dealers After Meet

Publicity Pays

Arthur Miller has become a disk bestseller since his romance and marriage to Marilyn Monroe hit the front pages.

Miller's album for the Spoken Arts label, in which he recites from two of his plays, "Crucible" and "Death of A Salesman," has had a hopped-up demand via the publicity and showcasing in the major disk shops.

Disney Platter Has New Peg For Home Tooters

Hollywood, July 17.

In an effort to interest disk buyers in the melody line of a tune for home instrumentalists, Disneyland Records is issuing a single in a new special sleeve. Platter is "Railroadin' Man" and "Sons of Old Aunt Dinah," tunes from "The Great Locomotive Chase."

Disks were originally released in normal fashion a few weeks ago in a jazz version by Camarata and racked up hefty initial sales. For reorders, Disneyland decided to experiment with the possibility of attracting additional customers and ordered the special sleeve. Reverse side of the sleeve contains the melody line and chord indications as well as lyrics for both tunes. Stunt was prompted by the response to the Disneyland "Life of the Party" album which includes a booklet containing lyrics to all the songs on the record.

Jimmy Johnson of Disneyland reported that the firm feels it may recreate some interest by the device, particularly since sheet music sales have been dropping steadily in the last few years. The chord indications are enough to get an indication of the melody. In order really to play the songs instrumentally, the public must still buy the sheet music.

Special sleeve is available for both 45 and 78 rpm versions and the label is printing extra sleeves for distribs who wish to use them for records ordered the first time around.

PAUL WHITEMAN CUTS 50TH ANNI LONG PLAY

Grand Awards Records, New Jersey label, is issuing a Paul Whiteman album next month marking the bandleader's 50th anni in show biz. It will be a pop musical rundown of the past five decades. Whiteman is currently cutting the repertory.

Diskery is issuing 14 other sets next month, several of which were sliced in France under Enoch Light supervision. Light just returned after a five-week stay on the Continent, where he recorded Jacqueline Mille and some Paris orchestras. Several jazz sets with such names as Coleman Hawkins, Cozy Cole, Jimmy McPartland and others are also due.

Columbia Records is due to make another big pitch for its disk club plans to the nation's retailers, following the company's sales convention in Estes Park, Colo., opening Saturday (21) and running for three days. The main slogan will be "Your Future Is Sound with the Columbia LP record club." Several of the new angles to hypo the dealer's participation in the club's operation will be spotlighted.

Over 300 distrib execs, salesmen and company staffers from the U. S. and abroad will attend the powwow which will be followed by an intensive series of 50 dealer meetings. Latter sessions will cover some 14,000 persons, including store owners, clerks and disk jockeys in the various territories.

Columbia Records has prepared a film which previews the company's product for the coming season. Pic will be shown at all dealer meetings in conjunction with pep talks by Col execs.

For the Estes Park convention, promotion chief Dick Linke has lined up the company's top names for the entertainment routine. Goddard Lieberson, who recently assumed the prexy post, will emcee the show while sales manager Hal Cook and other execs will makes the business pitch.

Among those due to perform at the conclave are Frankie Laine, Jo Stafford, Four Lads, Don Cherry, Glenn Gould, Paul Weston, Erroll Garner and others.

Meantime, Epic Records, Columbia's subsid, will hold its series of distrib meetings in New York, Chicago and Los Angeles next week. N. Y. session is set for the Park Sheraton July 25, a time when many distribs around the country will be in town for the National Assn. of Music Merchants trade show at the Hotel New Yorker.

London Launches Big Sales Drive for Line Of British Orch Sets

London Records is kicking off a major package campaign in behalf of four top British orchestra leaders, Stanley Black, Frank Chacksfield, Ted Heath and Robert Farnon. The four maestros have among them 36 mood music albums and London is giving dealers delayed billing privileges on all orders on these albums.

The U. S. subsid of British Decca has also issued a disk sampler, titled "Romance and Rhythm," which contains sides by the four orchs. This 12-inch LP is selling for $1.98. Company is also plugging the demonstrator disk with the disk jockeys this week. Stations are being offered the 36 regular LPs at $1 price.

A special bonus of 2c per disk sold through Aug. 23 is being given to the diskery's salesman who will get an additional $1 for each complete order of the whole line. Special prizes will add up to a $1,000 giveaway to the top salesman.

Ellington Cuts New Work With N. H. Symph

New Haven, July 17.

Second in series of Pops Concerts at Yale Bowl last week (10) garnered a $10,000 gross on its attendance of 8,900 payees. Featured was Duke Ellington, as guest artist with the New Haven Symphony Orchestra, which sponsors the series.

Ellington, in for a $2,500 cut, recorded his own "New World A'Comin'" work in conjunction with the New Haven Symphony, as a possible album entry. Frank Brieff conducted and Herbert MacDonald, past prez of New Haven Symph, emceed.

Muzak Soothes Savage Subway Moles

Muzak, which has expanded notably in recent years because of tape-recording, is being tried out on the new experimental subway cars which the New York Transit Authority has on test runs currently.

Reason is same as in other areas of high tension and noise level—to reduce fatigue, "dampen" racket and sooth easily-vexed folk because of their fatigue.

Angle of appeal to the Transit Authority: Muzak is strictly music, carries no advertising pitch.

Other forms of transport equipped with Muzak include Pan American, United, Japan, Varig, Western and National airlines; Panama, Furness Bermuda, West India Fruit and American Export steamship lines.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Peter C. Tripp—WMGM—New York	Milton Q. Ford—WMAL—Washington	Norm Prescott—WBZ—Boston	Jim Stevens—WLLH—Lowell-Lawrence	Bob Wells—WEBR—Buffalo	Ed Meath—WHEC—Rochester	Lou Barlie—WKAL—Rome-Utica	Dick Reddick—WFBG—Altoona	Bud Brees—WPEN—Philadelphia	Hank DeBecco—WJAS—Pittsburgh	Joe Hyder—WADK—Newport	Ed Needham—WCAX—Burlington	Jack Bennett—WHWB—Rutland	SOUTH: Frank Tucker—WCOV—Montgomery	Ned Powers—WINZ—Miami	Lou Morton—WQXI—Atlanta	David Dreis—KENT—Shreveport	Don Wallace—KTUL—Tulsa	Jack Gale—WTMA—Charleston	Dave Steere—WMAK—Nashville	Dave Walshak—KCTI—Gonzales	Roger Clark—WNOR—Norfolk	MIDWEST: Jay Trompeter—WIND—Chicago	Frosty Mitchell—KWWL—Waterloo	Robin Seymour—WKMH—Dearborn	Carl Shook—WJIM—Lansing	Sandy Singer—WTCN—St. Paul-Mpls.	Ron Dunn—WCPO—Cincinnati	Wes Hopkins—KYW—Cleveland	Bill Mertz—WYKO—Columbus	Jim Lewis—WEMP—Milwaukee	FAR WEST: Frank Pollack—KRUX—Phoenix	Sterling Yale—KCNA—Tucson	Ira Cook—KMPC—Los Angeles	Russ Coglin—KROW—Oakland	Dick Cook—KSFO—San Francisco	John Fairchild—KTMS—Santa Barbara	Vince Brascia—KBMI—Las Vegas	Ed Leahy—KWJJ—Portland	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	3	14	Gogi Grant	Era	†Wayward Wind	3	2	..	2	..	5	..	3	..	1	..	..	..	2	6	2	..	5	7	..	7	..	..	1	..	2	1	3	..	..	..	1	1	1	1	1	2	1	1	..	203
2	2	7	Pat Boone	Dot	†I Almost Lost My Mind	10	8	1	..	1	1	2	1	..	5	2	2	8	..	1	..	..	..	5	7	6	..	1	3	..	3	3	..	1	4	1	..	4	3	..	..	6	2	..	..	195
3	1	16	Vic Damone	Columbia	*Street Where You Live	4	..	..	6	..	7	..	..	1	3	4	1	5	3	3	3	..	..	..	..	..	5	8	2	..	7	..	..	2	5	..	..	10	5	2	3	..	7	2	..	155
4	4	7	Patti Page	Mercury	*Allegheny Moon	..	4	..	7	3	8	10	8	3	..	5	..	9	..	..	..	3	..	..	..	..	3	3	10	..	..	4	6	..	8	3	..	..	10	10	9	..	6	6	2	113
5	5	9	Chordettes	Cadence	*Born to Be With You	..	3	..	..	..	6	7	7	4	8	..	..	..	4	..	9	..	3	..	..	..	..	..	..	..	..	2	..	6	..	5	..	..	..	7	..	7	..	5	..	3	90
6	8	7	Teresa Brewer	Coral	†Sweet Old-Fashioned Girl	..	..	..	..	..	2	..	..	2	..	..	..	..	..	2	..	6	..	..	..	3	..	5	6	..	10	..	5	4	10	9	..	..	..	3	..	..	..	3	7	88
7	9	4	Platters	Mercury	*My Prayer	5	..	2	..	4	..	1	..	..	..	..	8	..	9	..	..	..	..	..	..	8	1	7	..	3	..	5	..	3	..	..	..	..	..	..	..	..	..	..	1	86
8	25	16	Morris Stoloff	Decca	*Moonglow-Picnic Theme	1	1	..	1	..	..	..	2	..	..	..	..	..	1	..	6	..	1	..	..	..	..	..	..	..	6	..	..	..	..	..	..	5	..	..	..	10	..	3	10	..	85
9	7	7	Perry Como	Victor	*More	..	9	..	..	8	3	4	10	..	2	1	9	2	..	..	..	..	..	..	..	..	..	..	..	..	4	10	1	5	..	6	..	..	9	..	..	..	9	..	..	84
10	11	9	Elvis Presley	Victor	†I Want You, I Need You	2	..	..	..	..	4	3	5	..	4	..	..	7	..	..	..	4	..	..	5	..	..	8	..	..	..	..	..	..	..	4	..	8	..	..	..	..	5	4	81
11	10	5	Gene Vincent	Capitol	†Be-Bop-a-Lula	..	..	6	..	..	..	..	6	..	9	6	6	3	..	..	..	5	2	3	1	..	..	..	..	2	9	..	..	..	..	..	..	..	..	..	..	..	..	..	6	79
12	..	2	Cadets	Modern	†Stranded in the Jungle	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	1	7	4	2	..	..	..	..	6	..	..	2	..	3	..	..	..	..	..	..	..	..	..	..	58
13	6	4	Doris Day	Columbia	*Whatever Will Be, Will Be.	9	..	..	..	6	..	..	..	..	..	..	..	6	..	..	..	..	..	..	4	4	..	6	..	..	..	7	..	1	10	..	..	..	..	..	..	..	..	..	5	52
14	17	6	Perry Como	Victor	†Glendora	..	7	..	..	..	..	..	..	8	7	..	7	..	..	..	1	..	..	..	..	..	..	9	..	..	5	..	..	..	..	..	..	2	..	..	2	..	..	..	..	51
15	23	10	Fats Domino	Imperial	†I'm in Love Again	8	..	..	..	10	..	4	..	..	..	4	1	..	..	..	..	..	..	..	..	..	..	2	..	..	1	..	..	..	..	..	..	9	..	..	..	..	..	..	..	49
16	14	14	Four Lads	Columbia	*Standing on the Corner	6	..	..	3	..	..	..	..	5	..	..	..	..	..	..	4	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	5	4	..	8	..	..	9	..	45
17A	25	3	Nat (King) Cole	Capitol	*All There Is to That	..	..	..	..	7	..	..	..	..	..	..	..	..	..	5	..	4	..	..	1	..	..	..	..	..	..	..	..	2	8	6	..	..	..	..	..	..	..	..	..	44
17B	14	16	George Cates	Coral	*Moonglow-Picnic Theme.	..	..	..	1	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	2	4	..	1	..	..	..	..	44
19	24	3	Hugo Winterhalter	Victor	*Canadian Sunset	..	10	5	..	2	..	..	..	6	..	9	..	..	..	..	..	..	..	..	..	9	7	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	10	32
20	20	8	Ames Bros	Victor	*Hurts for a Little While.	..	..	..	..	..	..	..	..	9	10	..	3	10	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	4	..	..	..	..	31
21	31	9	Frank Sinatra	Capitol	*How Little We Know	..	..	..	..	..	..	..	..	10	..	..	..	4	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	4	..	28
22A	22	9	Clyde McPhatter	Atlantic	†Treasure of Love	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	6	..	..	2	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	26
22B	20	2	Artie Wayne	Liberty	*Angel	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	9	..	..	..	..	..	..	..	..	2	..	..	7	..	3	..	..	..	26
24	44	11	Joe (Fingers) Carr	Capitol	*Portuguese Washerwoman	..	..	5	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	6	..	..	6	..	..	..	..	25
25	..	2	Little Willie John	King	†Fever	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	6	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
26	18	3	Jayhawks	Flash	†Stranded in the Jungle	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	19
27A	13	17	Cathy Carr	Fraternity	*Ivory Tower	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	4	..	..	..	16
27B	..	1	Muir Mathieson	Columbia	*Lola's Theme	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	8	..	..	..	..	..	5	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	16
29	..	2	Ella Fitzgerald	Verve	*Beautiful Friendship	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	8	..	7	..	..	..	15
30	27	2	Joni James	MGM	*Give Us This Day	..	..	3	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	14
31A	37	2	Don Cherry	Columbia	*Ghost Town	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	2	..	..	..	..	..	..	..	..	..	..	13
31B	..	10	Gale Storm	Dot	* Ivory Tower	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	6	..	..	..	..	..	..	..	13
33	31	2	Little Richard	Specialty	†Ready Teddy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
34	37	3	Eddie Haywood	Mercury	*Soft, Summer Breeze	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	11
35A	16	10	McGuire Sisters	Coral	*Picnic	..	..	..	..	..	..	..	..	7	6	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35B	..	1	Frank Sinatra	Capitol	*You're Sensational	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	7	..	..	..	..	..	..	..	..	..	..	..	10
35C	..	1	Diamonds	Mercury	†Love, Love, Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35D	29	2	Four Aces	Decca	*I Only Know I Love You.	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	10
35E	37	8	Nervous Norvus	Dot	†Transfusion	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	10
40A	37	8	Rosemary Clooney	Columbia	*I Could Have Danced	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	9
40B	..	1	Archie Bleyer	Cadence	*Rockin' Ghost	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	9
40C	12	11	Sylvia Syms	Decca	*I Could Have Danced	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	9
43A	..	1	Eydie Gorme	ABC-Par	*Mama, Teach Me to Dance	..	9	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43B	..	1	Fontane Sisters	Dot	†Voices	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	5	..	..	..	..	..	..	8

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Inside Stuff—Music

Frances Langford, who recently recorded her first commercial record in 11 years for RKO Unique, marked the occasion with two separate cruise parties last Saturday-Sunday (14-15) aboard the spacious yacht, Chanticleer. The boat, owned by her husband, Ralph Evinrude, outboard motor manufacturer, is a 118-footer, complete with four double staterooms (with baths), a main salon, a dining room (with galley), an after lounge, five tv sets, a piano and a juke box, with speakers throughout the boat.

Party guests included press reps, columnists, deejays and Tin Pan Alleyites. The numbers recorded by Miss Langford are "Rockin' in the Rocket Room," backed by "When You Speak With Your Eyes." One of the collaborators on the former tune is Zack Mosley, creator of the cartoon strip, "Smilin' Jack." Anent the Chanticleer, it's understood to have cost approximately $750,000 to build.

Stan Freberg, who did a burlesque takeoff on Elvis Presley's "Heartbreak Hotel," is promoting his Capitol Records' platter with a comic circular to the nation's deejays offering them free "Freberg Paste-On Sideburns," a reference to the Presley-style of hair-do. Freberg has come up with four different sideburn styles: the Abe Lincoln (shaggy type); the Muttonchop (curly and shabby); the Ivy League (short with buckle in the back) and the Elvis Presley (long, neat and narrow). Freberg says there's "no extra charge for matching dandruff."

MGM is slicing the inevitable: an LP musical album specifically written for the hi-fi buffs. Composition, written by Leonard Feather and Dick Hyman, is titled "High Fidelity Suite" and comprises 10 instrumental numbers with such tags as "Feedback Fugue," "Amplifier Stage," "Squawker," "Tweeter," "Woofer," "Reverberation" and "Bass Reflex." Performances are designed to cover the whole frequency range from piccolo to tuba.

The American Heritage Foundation is using music to bring out the vote this Presidential election year. Gerald Marks has written two songs for the Foundation, "When You Reach The Age of 21" and "Is Your Name in The Book," which he also recorded for distribution to disk jockeys around the country.

Combo Loyalty

St. Louis, July 17.

The first prisoner in the Missouri State penitentiary to refuse a parole is Fred DeGeorge, 83, who has spent 34 years in the jug and most of it as a member of the prison band.

DeGorge, convicted of murder in Marion County in 1922 and sentenced to 60 years, declined the offer on the grounds that he feared that he could not obtain employment with a musical organization outside of the walls and would rather wind up his days as a member of the prison band.

Old Donegan Platter Earns Another Chance

London, July 17.

A recording of "The Passing Stranger," made two years ago by Lonnie Donegan when he provided the background music to a British film of the same name, is now getting a new lease of life in view of his current hit parade status.

The sheet music was originally published by the David Toff Co. Donegan's voice, dubbed with new accompaniment, has now been waxed on an Oriole label. Negotiations are under way for its release in the U. S. where Donegan is presently on tour.

Hampton, Bechet Set For Brit. Tours In Fall In Band Barter Program

London, July 17.

Definite dates have now been set for the visits to Britain this fall of Lionel Hampton and his orch, and New Orleans jazz veteran Sidney Bechet. Hampton sails from New York Sept. 22, for Sept. 30 inaugural concert at the Gaumont State Theatre, London. He will play an eight-day stint at this venue, following on with dates at 22 provincial concert-halls.

Bechet kicks off with a concert at the Royal Albert Hall, London, on Sunday, Sept. 2, followed by 15 concert dates around the provinces. The exchange deal with these two American artists is being filled by the Vic Lewis orchestra (in the case of Hampton) and tenor-saxophone stylist Tommy Whittle (for Bechet).

Agent Joe Glaser says 30 dates have been guaranteed for the Lewis Orch in the States on a reciprocal agreement with Hampton, but the exact period depends on whether Frankie Laine will be coming to Britain this fall, in which case the Lewis Band would accompany him. The Laine position is not yet definite, as the singer has American commitments which he has not yet been able to break.

Whittle is to be featured in the States for 15 days as a guest soloist. He commences on Aug. 15, and will tour with the Lionel Hampton Band, being accompanied in his own solo presentations by the Hampton rhythm section.

Bechet in Britain will be accompanied by the French Andre Reweliotty Band, and Whittle, with his own orch will play a reciprocal period in Paris during September on an excange basis with Reweliotty.

Duke Ellington and his orch may be coming to Britain next January.

A Slow Boat to L.A.

Jim Conkling, who recently exited as Columbia Records prexy, headed back for the Coast last week on a leisurely motor trip across the country. He'll make it to Hollywood in a month.

His wife and children are making the trek with him. Conkling has said that he'll be ready for action in a new setup in about six months.

Jack Mills Abroad

Jack Mills, Mills Music prexy, sails for England tomorrow (Thurs.) aboard the Queen Mary with his wife on his annual visit abroad. He's due to huddle with Fred Jackson, head of Mills Music Ltd., the British subsid, before making a swing across the Continent looking for new material and catalogs. He'll be gone about two months.

Mills Music recently acquired a new catalog, Modern Accordian Publications in London.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Shop)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	**GOGI GRANT** (Era) **"Wayward Wind"**	1	..	3	..	1	3	9	1	..	..	1	..	2	..	1	2	..	6	1	..	1	111
2	4	**MORRIS STOLOFF** (Decca) **"Moonglow-Picnic Theme"**	2	3	5	5	5	1	5	5	..	1	5	..	1	..	..	..	..	8	2	..	..	95
3	2	**ELVIS PRESLEY** (Victor) **"Heartbreak Hotel"**	3	2	..	7	3	..	6	4	..	..	2	..	..	5	..	7	..	..	4	6	9	74
4	3	**PAT BOONE** (Dot) **"I Almost Lost My Mind"**	..	..	2	..	..	8	..	3	10	3	3	5	..	..	3	4	..	..	5	9	5	72
5	11	**DORIS DAY** (Columbia) **"Whatever Will Be, Will Be"**	..	6	10	1	..	9	2	8	5	..	..	3	..	8	10	8	1	..	..	..	4	68
6	14	**PLATTERS** (Mercury) **"My Prayer"**	..	1	1	2	..	..	..	9	9	8	..	..	..	1*	..	..	5	7	..	1	..	66
7	5	**VIC DAMONE** (Columbia) **"On the Street Where You Live"**	5	4	..	..	8	..	..	2	..	..	4	2	..	10	8	9	3	..	9	..	6	62
8	6	**PERRY COMO** (Victor) **"More"**	..	7	8	4	6	6	3	6	8	..	6	..	..	4	..	..	..	..	..	..	8	55
9	6	**FATS DOMINO** (Imperial) **"I'm in Love Again"**	7	..	6	..	..	..	..	..	..	..	7	1	10	..	9	..	..	1	3	..	7	48
10A	11	**CHORDETTES** (Cadence) **"Born to Be With You"**	10	..	..	..	..	..	..	..	..	7	..	..	7	6	6	..	..	3	8	3	3	46
10B	10	**GENE VINCENT** (Capitol) **"Be-Bop-A-Lula"**	9	9	7	..	..	..	1	7	2	2	9	..	..	..	7	..	..	..	..	..	..	46
12	16	**PATTI PAGE** (Mercury) **"Allegheny Moon"**	..	..	..	..	2	5	4	10	..	..	..	4	..	3	..	..	..	..	..	..	10	39
13	8	**PERRY COMO** (Victor) **"Glendora"**	8	..	..	..	7	..	..	..	..	9	10	7	6	..	..	1	..	..	..	4	..	36
14	9	**FOUR LADS** (Columbia) **"Standing on the Corner"**	4	..	..	..	4	..	..	..	..	..	8	..	3	..	..	..	..	..	7	..	..	29
15	13	**GEORGE CATES** (Decca) **"Moonglow-Picnic Theme"**	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	8	2	..	..	2	26
16	18	**CADETS** (Modern) **"Stranded in the Jungle"**	..	..	..	..	..	..	..	..	1	10	..	..	..	..	2	..	..	..	..	..	..	20
17	21	**NERVOUS NORVUS** (Dot) **"Transfusion"**	..	..	..	..	..	..	..	..	..	4	..	..	5	..	..	..	..	..	..	5	..	19
18A	25	**TERESA BREWER** (Coral) **"Sweet Old-Fashioned Girl"**	..	..	..	..	..	..	..	..	..	..	..	9	..	7	..	6	6	10	..	..	..	17
18B	24	**JERRY VALE** (Columbia) **"You Don't Know Me"**	..	8	..	3	..	..	..	..	6	..	..	10	..	..	..	..	..	..	..	..	..	17
20	18	**TONY MARTIN** (Victor) **"Walk Hand in Hand"**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	10	2	..	16
21	..	**HUGO WINTERHALTER** (Victor) **"Canadian Sunset"**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	4	..	..	..	..	15
22A	14	**CATHY CARR** (Fraternity) **"Ivory Tower"**	..	..	..	..	9	4	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	14
22B	18	**CLYDE McPHATTER** (Atlantic) **"Treasure of Love"**	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	14
22C	17	**ELVIS PRESLEY** (Victor) **"Heartbreak Hotel"**	6	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
25	..	**"AMES BROS.** (Victor) **"It Only Hurts for a Little While"**	..	5	..	..	..	10	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10

1	2	3	4	5	6	7	8	9	10
MY FAIR LADY	CALYPSO	KING AND I	CAROUSEL	MOST HAPPY FELLA	PICNIC	ELVIS PRESLEY	SONGS FOR SWINGING LOVERS	EDDY DUCHIN STORY	OKLAHOMA!
Broadway Cast	Harry Belafonte	Film Soundtrack	Film Soundtrack	Broadway Cast	Film Soundtrack	Elvis Presley	Frank Sinatra	Film Soundtrack	Film Soundtrack
Columbia	Victor	Capitol	Capitol	Columbia	Decca	Victor	Capitol	Decca	Capitol
OL 5090	LPM 1248	W 740	W 694	OL 5118	DL 8320	LPM 1254	W 653	DL 8289	SAO 595
	EPA 1248	EAP 740	EDM 694		ED 846	EPB 1254	EAP 653		SDM 595

Billie Holiday Really Sings the Blues in Her Shockingly Frank Biog

"Lady Sings the Blues" by Billie Holiday, Doubleday; ($3.75), is copyrighted under the singer's true name, Eleanore Fagan, and was written with William F. Duffy. Bill Galletly has supplied a complete chronological discography of genuine importance. Tome is decorated with illustrated end-papers showing Miss Holiday at various moments in her career.

In Lady Day's memoirs, there is only fragmentary analysis of the incomparable style that has brought the Baltimore oriole from rags to riches: "If you find a tune and it's got something to do with you, you don't have to evolve anything. You just feel it, and when you sing it other people can feel something too."

Billie Holliday's book is stamped with the effects of the life she has lived. It is not a pretty yarn. Sometimes it is shocking. But the quality that sets this tale apart from many confessionals is the brand of honesty in which the writer deals. If the reader puts aside the book with a better understandnig of the author, it is also with the conviction that the author, by putting her personal account into print, has come to know herself a little better. "Lady Sings the Blues" is a remarkable chronicle of hope. *Down.*

'STUDIO ONE' SPARKS 'SUMMER NIGHT' DISK

CBS-TV's "Studio One" presentation last Monday night (9) has kicked off a platter hit, the first video-sparked pop in many months. Tune, "Song for a Summer's Night," was integrated into the video stanza and was recorded by Mitch Miller for Columbia Records. Orders reached 40,000 in one week following the broadcast. Miller cut the tune two ways, instrumentally and with a vocal, back to back.

The tune was written on assignment by Robert Allen and is being published by April Music, Columbia's own firm.

Fats Domino and orch booked for a dance date at the Municipal Auditorium, San Antonio, Aug. 11.

AFM

Continued from page 41

Read, one of the town's top trumpeters, on a recording date. The affidavit quoted the business agents as saying that if the expulsion were not lifted and Read attempted to work, the union would "pull off the musicians from the job." Wald submitted an affidavit affirming the contention.

Read also pointed out that while AFM leaders have contended they would not seek to prevent him from working, the tune union's by-laws prevent members from working with a musician who has been expelled or suspended. Attached to the affidavit was a copy of the local's "blacklist" as published in Overture, to show that it is common practice to warn members against playing with individuals who are not in good standing.

Reprisals

In addition, Read contended, employers would be afraid to offer him work for fear of "reprisals from James Caesar Petrillo." Affidavit declared that Read has been a professional musician for 29 years and that his earnings for the last five years have averaged more than $15,000 annually, working as a freelance in the radio, television, recording, nitery and casual fields.

To "demonstrate" that it is untrue that Petrillo doesn't "control and dominate" the Federation, Read attached excerpts from the report of a Congressional Labor committee which investigated the AFM in 1947. "With or without cause," the report declared, "Petrillo may and frequently has cancelled the licenses of bookers and agents" and added that the powers he enjoys constitute a "serious menace" to the Constitutional rights of the American people.

Read's affidavit also contended—to lay the groundwork for his "bias and prejudice" claim—that he was insulted and revived when he appeared before Petrillo last January to press the plea of Coast musicians for changes in the formula of the Music Performance Trust Fund. Read said Petrillo introduced him to the Board as "the man who is getting so much cheap publicity at my expense" and declared that Petrillo threatened to "kill anyone" who attempted to attack the Fund.

The former Local 47 vice-president also answered affidavits filed by the local's recording secretary Maury Paul and financial secretary G. R. Hennon, which claimed that he had no intention of following a professional career at this time and had "acquiesced" in the expulsion. Read said music was his sole form of income and as proof that he intends to continue to work if permitted to do so reported that he had played a record date at Capitol last Thursday, backing Gordon MacRae, and hopes to do others in the near future.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**GOGI GRANT** (Era)	Wayward Wind
2	2	**PAT BOONE** (Dot)	I Almost Lost My Mind
3	3	**PERRY COMO** (Victor)	More Glendora Hot Diggity
4	6	**MORRIS STOLOFF** (Decca)	Moonglow-Picnic Theme
5	4	**ELVIS PRESLEY** (Victor)	I Want You, I Need You Heartbreak Hotel My Baby Left Me
6	5	**VIC DAMONE** (Columbia)	On Street Where You Live
7	9	**PATTI PAGE** (Mercury)	Allegheny Moon
8	10	**DORIS DAY** (Columbia)	Whatever Will Be, Will Be
9	..	**PLATTERS** (Mercury)	My Prayer Magic Touch
10	7	**FATS DOMINO** (Imperial)	I'm in Love Again My Blue Heaven

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*MOONGLOW-PICNIC THEME	Mills-Columbia Pics
2	2	†WAYWARD WIND	Warman
3	3	*ON THE STREET WHERE YOU LIVE	Chappell
4	5	*ALLEGHENY MOON	Oxford
5	4	†I ALMOST LOST MY MIND	H&R
6	..	*WHATEVER WILL BE, WILL BE	Shapiro-B
7	8	†I WANT YOU, I NEED YOU, I LOVE YOU	Presley
8	7	*IVORY TOWER	Melrose
9	..	*MORE	Artists
10	6	*STANDING ON THE CORNER	Frank

Jocks, Jukes & Disks

Continued from page 40

else. She's more effective on the slow ballad, "Walk Sweet," from "Shangri-La."

Four Esquires: "Follow Me"-"Summer Vacation" (Pilgrim). "Follow Me" is an arresting ballad, with a poetic, but earthy lyric and a class melody. It could be one of those indie left-field hits. The Four Esquires give it a good rendition. "Summer Vacation" is tailored along familiar lines.

Joan Shaw: "Broken Heart"-"Hand Holding Baby" (ABC-Paramount). Two good rock 'n' roll specimens. Joan Shaw is a savvy songstess who knows all the vocal tricks. "Broken Heart" is the ballad side, okay for the genre, while "Hand Holdin' Baby" is the knockdown uptempo number, a cute item with juke potential.

Billy Shepard: "Little Blue Bonnet-Little Pink Face"-"Lack O'Letters-Pack O' Lies" (Kapp). "Little Blue Bonnett" is a light, swinging, charming number which gets a suitable workover by Billy Shepard, with some whistling choruses. It's the type of number which the kids will either go for in a big way or will mix completely because of its oldfashioned wholesomeness. The lyric almost speaks a pop song language that's become extinct. Of course, veteran Pat Ballard, who wrote this number, came through with a big one in "Mr. Sandman" and could repeat again. "Pack O' Letters" is an okay country-styled item.

Stanley Wilson Orch-Chorus: "Land of Promise"-"Little Sheba" (Sunset). "Land of Promise" uses the melody of the Israeli anthem, "Hatikvah," for a number that sings a patriotic message to some country not specifically named. It would be better not to use these melodies, which have special significance, for other purposes. Stanley Wilson's orch and chorus gice it a good reading. Flip is an instrumental with a slightly oriental flavor.

Tiny Hill Now Operates 500-Watter in Colorado

Kansas City, July 17.

Bandleader Tiny Hill has expanded his interests to include Station KHIL which he has just installed in the Brighton-Fort Lupton area in Colorado. It's a 500-watter, daytime only.

Meanwhile, Hill has taken to the road again with his orch, playing a string of dates in Iowa, Illinois, Indiana and Nebraska. While Hill is touring, KHIL is being managed by Lowell Christison.

"make me a child again"

FRANKIE LAINE

recorded by Columbia 4-40720

REMICK MUSIC CORP.

Paul Siegel Named Brazil Diskery Rep

Paul Siegel has been named U.S. representative for Copacabana Records, Brazilian diskery. Siegel is currently working out deals with the American disk companies to release albums made by the Copacabana label.

Ramalho Neto, director of public relations for the Brazilian firm, is now in New York for an o.o. of the U.S. disk picture.

Album Reviews

Continued from page 40

lyrics to capture the real oldfashioned flavor of the numbers.

Art Lund: "Blue Skies" (MGM). Art Lund, who has been around for some time in the pop field, takes on added lustre via his important role in the current Frank Loesser musical, "The Most Happy Fella." This package shows him in excellent form on a standout collection, running from Irving Berlin's "Blue Skies." through Loesser's "If I Were A Bell" to the recent click, "Mona Lisa." Lund gets ace backing from LeRoy Holmes' orch.

"Josh White Stories Vol 1" (ABC-Paramount). Josh White, a singer who blends the old folk style with a jazz feeling, has collected a solid repertory of numbers for this set, all done in his characteristic rhythmic style. Tunes include the classic "Frankie and Johnny," and old blues like "Dupree," "Hard Time Blues," "I'm A Mean Mistreater" and "Nobody Knows You When You're Down and Out" (a number in which no performer can match the original Bessie Smith interpretation). In addition there are some spirituals and folksongs. An excellent feature is the complete rundown of all the lyrics.

Adams to Diamond

Crooner Rush Adams has joined the roster of Diamond Records, a Coast indie.

He formerly cut for MGM Records.

Kanaga to Coast With Bullock on General O.O.

Larry Kanaga, RCA Victor v.p. and general manager, and W. W. (Bill) Bullock, chief of the singles division, headed out for the Coast Sunday on a general inspection trip.

On the Coast, they'll attend recording sessions with Kay Starr, Harry Belafonte and Freddy Martin. They will be back next week.

Rock 'n' Roll Monickers

Buck Ram's stable of rock 'n' roll combos gives as good example as any of how the current vocal crews are billed.

Ram manages The Platters, The Penguins, The Colts, The Blockbusters, The Cues, etc. All, incidentally, are working steadily in various clubs around the country.

The everglowing standard

MOONGLOW

Sensationally featured in the Columbia Picture "Picnic"

MILLS MUSIC, INC.

CARMEN McRAE

Currently MACUMBO, San Francisco

Aug. 6, BAKER'S KEYBOARD, Detroit

Aug. 20 (Two Weeks), SHOWBOAT, Phila.

Sept. 6, CONCERT TOUR, British West Indies

Sept. 19 (Four Weeks), MISTER KELLY'S, Chicago

Exclusive DECCA Recording Artist

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THE HIT OF THE WEEK

ART MOONEY and HIS ORCH

DAYDREAMS

MGM 12277 K 12277

M-G-M Records

BOB FLANAGAN
WMBG

ALDEN AAROE
WRVA

FRED HASELTINE
WRNL

HARVEY HUDSON
WLEE

CHARLES K. MURDOCK
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RCA VICTOR spotlights hometown broadcasting

On The Upbeat

New York

Buck Ram's new Antler Records' operation debuting this week with a **Linda Hayes'** etching of "I Had A Dream" and "You Ain't Moving Me" . . . **Beth Douglas,** Fraternity Records' thrush, off on a six-week tour of the Continent, working niteries in Spain, Italy and France . . . **Lecuona Cuban Boys** currently headlining at the Laurels Country Club in Monticello . . . **Polito Galindez** headlining the Roseland Ballroom's (N. Y.) "Mamborama" July 24 . . . **Ralph Flanagan's** one-niter tour taking him through the Colorado, Wyoming and Montana territory this week and next.

Don Elliott quartet opens a week's stand at the Continental in Norfolk, Va., today (Wed.) . . . **Tom Finn,** midwest disk jockey, has exited the Army after a two-year hitch and has landed a spot at WAVI in Dayton . . . **Dean Cal Cagno,** 15-year-old disk jockey on WGBB in Freeport, L. I., has been auditioned by a couple of N. Y. stations . . . Decca Records' teaser campaign about **Eddie Blue** is a buildup for a 21-year-old Negro singer from Fort Wayne who debuts shortly with "This Is Only The Beginning," words and music by **Richard Mullen,** who did the lyrics for the click "He."

Gussy Myers, office manager for Myers Music in Philadelphia in Nazareth Hospital, Philadelphia, for minor surgery . . . **Norman Rosemont** has signed composer-lyricist **Tony Velona** to a personal management pact. He's the author of "Domani" . . . Productions, new music firm, is handling the **Peggy Stuart** score for the **Fred Feldkamp** pic production, "The Silken Affair." **Carl Sigman** is doing the lyric for the pic theme.

Hollywood

Jimmy Wakely has signed a management pact with Mitch Hamilburg, latter was singer's first agent when entered show biz, 14 years ago . . . **Nelson Riddle** in Chicago on the first leg of a deejay tour . . . **Harry James** and wife **Betty Grable** in Del Mar for five weeks of racing . . . **Benny Carter** winged to N. Y. to compose some tunes for Storyboard Commercials . . . KHJ deejay **Frank Evans** moves over to KDAY Aug. 1 . . . **Hugo Winterhalter** in town and making plans for an **Eddie Fisher** session, probably this week . . . **Bill Hesterman,** KNAK deejay in Salt Lake City, founded the Great Western Records Distributing Co., and starts off as Coral distrib.

Chicago

Connee Boswell, with **Art Hodes,** and the **Hampton Hawes** Trio opening at the Blue Note, Chicago, Wednesday (25) for two weeks . . . **Eddy Howard** into Elitch's Gardens, Denver, Aug. 1-Sept. 3 . . . **Ken Harris** plays the Town Club, Corpus Christi, Aug. 14-Sept. 9 . . . **Ruth Brown** and **Billy Clark** open at the Colonial Theatre, Milwaukee, Friday (20) for a single stanza . . . **Art Tatum** at the Orchid Room, Kaycee, this week . . . **Bobby Christian** opens at the Oh Henry ballroom, Chi, Aug. 22 in his first band engagement . . . **Ted Weems** pacted for the Roosevelt Hotel, New Orleans, Aug. 16-Sept. 12.

Pittsburgh

Leo DeLyon inked for two weeks at Holiday House beginning Monday . . . **George Overhold,** pianist at Radio Cafe, had his option picked up . . . **Bobby Dale** orch signed for new outdoor William Penn Terrace . . . **Russell Arms** and "Television Varieties" set for one-nighter at Sunset Ballroom in Carrolltown next month . . . **Tune Tailors** held over again at Bali Kea . . . Frankie's Band Box, where **Don McGovern** trio played, has dropped music for the summer months . . . **Larry Faith** orch pacted for remainder of summer at Horizon Room . . . **Johnny Costa,** pianist, goes back to the Embers in N.Y. in November; he was there for two weeks in May . . . **Russ Merritt** is the rehearsal pianist for Civic Light Opera Association outdoor musicals at Pitt Stadium.

Hi-Fi

Continued from page 41

though so far none of the majors has signed a space contract.

Tickets priced at 50c will be available through record dealers and audio equipment shops. Handling the press campaign is Irv Geller of Jack Gilbert Associates, pub relations outfit. Ad campaign to stimulate public interest is slated to break after Labor Day though it's expected exhibit space will be completely sold out before that time.

Emergence of the industry-sponsored hi-fi show has caused a switch in plans of Harry Reizes, who has promoted the Audio Fair at Hotel New Yorker for past seven years. Reizes is moving his operation into the Coliseum as a part of the Disk Jockey Salute to the Recording Industry. Bandleader Richard Himber is sparkplug of this extravaganza, which will have leading deejays and recording personalities appearing in person, Sept. 7 through 17.

Reizes has been named director of exhibits for the Coliseum project. He is an experienced hand at these hi-fi exhibits, having run seven shows at the New Yorker Hotel, two in Boston and also operated in Philadelphia, Chicago and Los Angeles. Last year's New Yorker show drew upwards of 32,000 to the 175 free exhibits. Reizes also will have television exhibits at the Coliseum. He is regarded as the originator of these public unveilings of new developments in sound reproduction field.

Jack Lait Jr., Tayler Organize Coast Label

Hollywood, July 17.

Jack Lait, Jr., Los Angeles newspaperman, and Paul Tayler have set up their own disk label, Quest Records.

Initial platter has Tayler singing two numbers written by Lait,, "Don't Set The Clock Tonight, Rachel" and "There's No One In The World But Me."

Wess To MGM

Dick Wess, pianist-conductor, has been inked by MGM Records for a series of 12 jazz sides.

He is accompanist to songstress Lillian Roth.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	3	*Allegheny Moon (Oxford)	1	2	3	6	1	2	1	8	7	2	1	. .	1	97
2	2	†Wayward Wind (Warman)	3	. .	10	1	. .	1	2	1	1	1	4	5	2	89
3	1	*Street You Live (Chappell)	6	1	1	2	7	3	3	2	4	5	. .	2	. .	85
4	4	*Ivory Tower (Morris)	9	. .	. .	5	3	5	7	10	3	2	3	5	8	3	69
5	5	*Moonglow (Mills)	. .	4	4	4	. .	6	. .	. .	3	6	3	1	8	60
6	6	*Picnic (Columbia Pic.)	10	8	2	5	8	5	. .	. .	6	. .	2	3	4	57
7	8	*Standing on Corner (Frank)	. .	3	. .	8	. .	8	4	. .	5	7	. .	4	. .	38
8A	7	†Hand in Hand (Republic)	. .	. .	. .	7	9	10	9	5	8	. .	6	6	5	34
8B	10	*Whatever Will Be (Artists)	2	6	. .	10	2	. .	5	. .	. .	. .	7	. .	. .	34
10	11	†Almost Lost My Mind (H&R)	4	. .	. .	. .	4	9	7	9	10	4	. .	. .	. .	30
11	14	*More (Shapiro-B)	8	5	9	. .	6	4	. .	. .	9	9	. .	. .	. .	27
12A	9	*Could Have Danced (Chappell)	. .	10	8	9	. .	. .	6	. .	. .	. .	. .	7	7	19
12B	. .	†Old-Fashioned Girl (Valor)	. .	. .	6	. .	10	. .	. .	7	. .	10	8	. .	6	19
14	. .	*Born to Be You (Mayfair)	. .	. .	. .	. .	. .	. .	. .	4	. .	8	. .	. .	9	12
15	12	†Glendora (American)	. .	. .	. .	. .	3	. .	8	. .	. .	. .	. .	. .	. .	11

R&R Badgered 'n' Battered

Continued from page 41

assumed that all rock 'n' roll fans are "criminals." Berry rejected Kaye's advice by telling him to stick to his baton whereas Kaye rebutted by telling the Mayor not to act like a music critic.

Asbury Park, N. J., has banned all rock 'n' roll concerts following a knockdown fight at Convention Hall on June 30 among 2,000 teenagers. A similar to-do occurred in San Jose, Cal., where 2,500 kids rioted July 7 during a concert by Fats Domino. Meantime, Pompton Lakes, N. J., has okayed a rock 'n' roll show at the Colonial Theatre July 20 but the place will be loaded with cops and if there's trouble at the first performance, the second will be cancelled. In any case, a midnight show was absolutely kayoed by the town as a threat to life and limb.

Fire Anti-R&R Jockey

St. Louis, July 17.

James Dillon (Spider) Burks, Negro jockey for KXLW here, was fired last week over a dispute as to what platters he should spin. Burks, employed at the station for the past nine years, is a devotee of jazz and the station execs lean to rock 'n' roll.

Burks said, "They wanted me to play all 'gut-bucket" music. That's an ignorant type of music, that rock 'n' roll. I made the big grosses on the more intelligent music and I didn't see why all of a suddent I've got to do it some other way."

San Jose to Cool Off

San Jose, Calif., July 17.

Ray Blackmore, police chief in this city of 110,000 50 miles south of Frisco, denied he'll ask a city-wide ban on rock 'n' roll music and dances in the wake of a dance hall riot of 2,500 youths last week. He said he'd ask the San Jose City Council for a liquor ban in dance halls.

Charles Silvia, operator of the Palomar Gardens ballroom, cancelled the next two scheduled dances "to give this thing a chance to cool off" after assessing riot damage at about $1,000.

Thirteen persons were hurt and 12 arrested at the Palomar in the grand climax to a night of dancing to Fats Domino's music. Domino said his eight bandsmen slipped away unnoticed soon after the fighting began.

Not 'Proper Environment'

Minneapolis, July 17.

Twin Cities' rock 'n' roll developments find WMIN here discontinuing that type of music and the St. Paul police called to quell a near riot at a youngsters' dance at the Auditoruim.

William Johns, WMIN station manager, explained the decision was reached as a result of "recent fights and riots incited by rock 'n' roll dances and the mounting nationwide opposition to this type of music."

Fights, a fainting youth and a 17-year-old girl suspected of intoxication brought the St. Paul cops to the rock 'n' roll dance. "The general brand of people and type of behavior at the dance were not conductive or beneficial in any respect to the proper environment of juveniles," according to the police department report.

Couldn't Make It Anway

Hollywood, July 17.

The Platters, vocal group, were cleared for a weekend date at a Burbank, Cal., park after city fathers had nixed the date, fearing the group would provide the type of entertainment that would tee off a rock 'n' roll riot.

Only one stipulation: Burbank's elders banned the tune "I Wanna" as being "too jumpy, hot stuff" for teenage consumption. After all that, the Platters nixed the date on grounds of a "previous commitment."

Presley Gets Blamed

Ottawa, July 14.

Even up in Ottawa, Elvis Presley gets blamed for teener bad actors. The latest incident was a court appearance of five teenagers held after police raided a beer party where the president of the Ottawa Elvis Presley Fan Club pleaded guilty to participating.

Bernard Raymond, 18, was promptly ousted after his court appearance, and the club decided on similar future action for all members (there are 1,200 of them) who in any way bring disgrace on the club. Peter Mercer, club secretary, denied the club had any connection with the beer party. "We have," he said, "no intentions of being connected with these so-called rock 'n' roll violence worshippers."

When police walked in, Presley pictures were on the walls, Presley disks were on the record players, "I Love Elvis" badges were on blouses and shirts. "It's a pain in the neck," said a policeman.

Quebec Town Pans Presley

Aylmer, Quebec, July 17.

This Canadian town has taken steps to strike Elvis Presley off the books. Honorius Belesque, 18-year-old mayor-elect of Aylmer's "Teen Town," urged the ban on teenage followers.

Belesque favored a more "liberal" trend in music, but said that Presley's songs are suggestive. Local jukebox operators are now removing the Presley disks from their machines.

Hopkins to Clef Score For Kazan's 'Baby Doll'

Kenneth Hopkins, chief composer and arranger for the Radio City Music Hall, N. Y., productions, has been signed by Elia Kazan's Newtown Productions to write the musical score for his upcoming pic, "Baby Doll," for Warner Bros. release.

Film is based on an original screenplay by Tennessee Williams.

Paul Wexler's Biz

Paul Wexler, former Columbia Records exec who left the disk business last month, is now associated with Magnetics Corp., an outfit that controls about a dozen other companies. He was recently elected director of the firm.

Magnetics is in closed-circuit video, hotel television and operates the Audio-Video Co., which makes commercials for radio and tv.

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Blackpool, Britain's Coney Island, Books More U.S. Names This Season

By GORDON IRVING

Blackpool, Eng., July 10.

U. S. acts are increasingly being booked into the 1956 annual crop of top summer shows in this English cross between Las Vegas and Coney Island.

The American acts are specialty groups and include the miming Bernard Bros., headlining with Eve Boswell at the plushy 3,000-seater Opera House, John & Rene Arnaut (in James Brennan's revue at the Queen's Theatre), Peiro Bros., Los Gatos, Lane Bros., Tom & Jerry and Paulette & Renee.

Vocal spots are currently held by English chirpers, such as Eve Boswell, Beverley Sisters, Shani Wallis, Edna Savage, Frankie Vaughan, etc. Sunday night concerts are open under the Harold Fielding banner to touring U. S. singers and top British vaude acts.

Blackpool lying in northwest England, is a town with 15 live shows, scores of cinemas, and a surfeit of sideshow attractions. From now until end of September, center will meeting holiday demands of 55,000 entertainment customers per day. Over 10,000,000 stubholders will pass over coin to theatre promoters during the season.

New feature of the 1956 season is the movement of Britain's new commercial tv to Blackpool, The peak-hour "Sunday Night at the London Palladium" will fly north to be beamed as "Sunday Night at Blackpool," with top stars featured.

George & Alfred Black, London impresario brothers, have spent over $180,000 on three shows at the Opera House, Winter Gardens Pavilion and Palace. The Opera House is a $105,000 production. Other two revues cost $75,000. The Palace is an experiment, replacing normal weekly vaude policy, and, on strength of bookings has clicked strongly enough to stay.

A Jimmy Currie water scene, "The Fountains of Trevi," climax to first-half of the Opera House "Big Show of 1956," is based on the "Three Coins in the Fountain" showplace in Rome. Some $21,000 of aqua apparatus took ten engineers six months to design, build and assemble.

Dave King, new tv comedian and singer, is the headliner in the Black Bros.' revue at the Winter Gardens. Shani Wallis, young English chirper, has replaced the ailing Jill Day. Howard Jones & Reg Arnold are a musical twosome.

Albert Modley, Yorkshire comedian, is in a well-produced show at the Palace. He's a north-of-England comedian popular with the vacationers from the northern industrial belt of Lancashire, Yorkshire and the north-east. Edna Savage, recording and tv singer, is aimed at the younger set.

One of the most successful shows, and the longest to run because of its early May opening, is Jimmy Brennan's "Ace High" revue at the little Queen's, where producer Dick Hurran (soon to take a trip to the U. S.) has done wonders with a small stage. Show is well-dressed and entertaining, headed by the peppy Beverley Sisters and comedian Derek Roy.

Gimmick angle is seen in two shows. Sabrina (Norma Sykes), "dumb blonde" of British tv, is featured in an undistinguished songspot in "This'll Make You Laugh," the Tom Arnold-Jack Taylor revue at the Hippodrome cinema. Corinne (Corinne Grey) does an s.a. walk-on in the Central Pier show. Both gals were shot to fame because of tv spotlighting. And both personify current sex-cum-glamor slant in Britain, so much that Blackpool is said to have found a new 1956 slogan in "Blackpool and Bust."

Nat Jackley, rubber-necked come-

(Continued on page 50)

The Satires of

BEBE BARRY

ALLAN and ASHTON

Currently: RIVERSIDE HOTEL, Reno

"Bebe Allan and Barry Ashton are dancers, to be sure, and expert ones, but their act is a far cry from that presented by a dance duo as night clubs know them. They are satirists, clever, attractive, with a flair for comedy, and a sense of timing that make their every move ring true."

"Two terrific dancers, Bebe Allan and Barry Ashton, deserve headline billing wherever they appear. Extremely talented, well dressed for their numbers, and with a terrific audience appeal, this duo caught on with the audience from the minute they made their appearance. Far different from the usual dance team, Allan and Ashton will please everyone."

"Both are excellent dancers, but their forte is satire. Must be rated with the best." —VARIETY.

"The novel dance ideas of Allan and Ashton belong in New York." —Walter Winchell.

Just Concluded

CHI-CHI Palm Springs | BILTMORE HOTEL Los Angeles | MAISSON JAUSSAUD Bakersfield

Opening July 20-Aug. 4 BILTMORE HOTEL *Los Angeles*

Opening Aug. 7-Sept. 3 SAHARA HOTEL *Las Vegas*

Personal Management: DAVID BRANOWER
1728 N. Laurel Canyon Hollywood, Calif.

Rogers-Evans to Play Houston Stock Rodeo

Houston, July 17.

Roy Rogers and Dale Evans will make their fourth appearance at the Houston Fat Stock Show Rodeo at the silver anniversary version to be held here Feb. 20 to March 3 next year.

The duo played the show this year and are expected to smash all previous records of attendance this appearance.

Riley's Saratoga Spot to Resume Sans Gambling

First major nitery operation in several years is slated to resume at Saratoga Springs Spa, Aug. 8, during the racing season, when Riley's Lake House will resume operation. Spot has been taken over by a new batch of owners, reputedly with Florida backing, and will install a lavish floor spread for a four-week go.

Cafe operation in this resort has been moribund since the investigation of some years ago which resulted in the complete shutdown of the greenfelts, and with it, the closing of every nitery in the area. Most of the operators of spots with casino adjuncts received jail terms.

Riley's show will be produced by Noel Sherman, out of New York. Sherman has produced the layouts at that spot in the past and will start auditions for talent shortly. He's presently producing the shows at the Bellvue Casino, Montreal. There'll be no games of chance at the spot, natch.

Al Sheehan's 'Aqua Follies' Expands From Mpls. Show To 100G Nat'l Status

Minneapolis, July 17.

Starting as a two-week presentation of the local Aquatennial, annual summer mardi gras, the Minneapolis-produced "Aqua Follies" water show has mushroomed into a $100,000 a week grosser employing a personnel of 140, including performers and others, and utilizing three baggage cars. In addition to the Aquatennial here, it's now also the principal attraction of two other major summer civic celebrations—those at Seattle and Detroit.

Instead of a fortnight existence, the Minneapolitan producer Al Sheehan attraction, opening here today (Tues.) and continuing through the 28th, with extra midnight performances on Saturday nights, will have a life this year through Sept. 2 in consequence of the Seattle and Detroit engagements.

This will be the show's 15th year here and its seventh and second in Seattle and Detroit, respectively. Moreover, Sheehan says he's planning to expand its tour and likely will add Los Angeles or San Diego, Calif., or both, to next year's itinerary. In Minneapolis, Seattle and Detroit the municipalities have built stadiums and pools for the sole purpose of housing the show. That's a condition precedent to its presentation elsewhere, Sheehan points out.

Sheehan's shows always include a number of Olympic games' swimming and diving champions and comprise stage and water features. There's a large dancing line of girls as well as the water ballet numbering some 24 young women. Four to six stage acts are utilized and the production, costuming, lighting and props qualify as elaborate. This year's show will be topped by champion woman diver Ann Curtis, Olympic swimmer Vicki Draves and Bruce Harlan, a male Olympic champ.

In Seattle, Aug. 1-13, the "Aqua Follies" are offered in connection with the "Seafair" celebration; in Detroit, Aug. 17-Sept. 2, it features the annual "Riverama" festivities.

The Sheehan water show is one of three in the U. S. The others are a traveling tent "Water Follies" and the Elliott Murphy "Aqua-show" at New York's Flushing Meadows Park.

AGVA to Enforce Initial Labor Code For Performers in Outdoor Shows

The first fullscale outdoor code has been completed and is slated to go into effect in all contracts validated by the American Guild of Variety Artists. It's the first such code completed by the Union and is largely the result of skull exercises by two top outdoor showmen, George A. Hamid Sr., prexy of GAC-Hamid, and Sam Levy, head of Barnes & Carruthers of Chicago.

It will be the first time that an overall scale has been devised for the outdoor performers. Minimums established in the new code call for singles, $125; doubles, $235; trios, $335; foursomes, $400; and $85 per-person for each person over four. Principals not having an act call for a $100 minimum, clowns get the same amount, and chorus members are to get $65 weekly. Transportation is not to be included in these rates. Engagement contracts providing for compensation in excess of the basic minimums may be deemed to include pay for transportation, provided contracts specifically have such a clause. However, when performer pays his own fare, residue must not be below the stipulated minimum.

Code declares that there shall be no deductions in the way of agents' commissions or transportation that shall reduce the salary to below the minimum. Sole exception shall be withholding taxes, social security or other deductions specifically required by law. No performer shall work more than two shows daily without extra compensation. Final performance of the day must not end later than midnight.

Rehearsals scale for principals is divided into several categories with first concerning engagements of less than four weeks. Only a music run-through is allowed. In dates of more than four weeks, one week's free rehearsal is permitted. A chorus producer is permitted 65 hours of rehearsal within a two-week period on shows whose tour shall be eight weeks or more with a proportionate reduction for shows with shorter tours.

A seven week jaunt calls for a 56-hour rehearsal within a two-week period; six week tour, 48 hours within a two week period; five weeks, 40 hours within a two-week period; four weeks, 32 hours, within a two week period; three weeks, 24 hours within a one week period. No Saturday or Sunday rehearsals are permitted.

None shall be required to rehearse more than seven hours a day within a consecutive 10-hour period with at least one and a half hours between sessions. Code calls for a break of at least five minutes in every hour. Brushup rehearsals may not exceed more than six hours weekly, and may not be called on weekends, before 9 a.m., or after the final performance of the day. In addition, all chorus members are to receive transportation back to point of origin.

All performance contracts are

(Continued on page 50)

TRADER VIC EXTENDS TO PALMER, CHICAGO

Chicago, July 17.

Chicago's Hilton-owned Palmer House will convert its Chicago room into a Polynesian-styled eatery with South Seas atmosphere and fare. Debut of the new room, dubbed Trader Vic's, is planned for Feb. 1, with remodeling to begin in November.

Room will be operated by Victor (Trader Vic) Bergeron, west coast restaurateur under contract.

Reason for the changeover given by Palmer House general manager Vernon Herndon is to provide a greater variety of foods to hotel guests. The refurbished room will seat 347.

'Put Up or Shut Up' On AGVA's Reds

Accusation by Red clearance expert Vincent Harnett, that a Communist bloc exists within the American Guild of Variety Artists has caused AGVA national administrative secretary to order union's counsel Harold Berg to look into the situation with the view that Hartnett be sued for libel. Bright defied Hartnett to "put up or shut up—name names or apologize.

Hartnett testified last week before the House Un-American Activities Committee to the effect that a Communist bloc exists in several show biz unions including American Federation of Television & Radio Artists, Actors Equity Assn. and AGVA. Bright stated that all AGVA officers have taken the non-Communist oath, and he would be happy to learn if there are any Comunists in his outfit, let alone a complete bloc, so that appropriate action can be taken.

Bright pointed out that not a single member of AGVA has been cited by the House Committee.

PAUL HARTMAN BACK TO CAFE ACT IN SEPT.

Paul Hartman is set to resume his cafe act starting Sept. 6 at the Statler-Hilton, Dallas. Hartman, with dancer Betty Luster and singer Ondine Forrest, worked as an act at the Persian Room of the Plaza Hotel, N. Y., earlier this year.

Hartman is currently in the "Showboat" production at the Amphitheatre, Jones Beach, N. Y.

Omaha Coliseum Gets One Icer This Season

Omaha, July 17.

Folding of "Hollywood Ice Revue" means that Ak-Sar-Ben here will have only one ice show this season, Coliseum manager Harry Fowler said it'll mark first time there haven't been at least two in more than a decade.

"Ice Capades" is set for its usual early spring date, but Fowler doubts if he'll be able to obtain Shipstad & Johnson's "Ice Follies" for Hollywood in early winter since former's route is already set. However, Fowler said he hopes to obtain Follies for the 1957 campaign.

Davis Quits MCA

Roy Davis last week resigned from the N. Y. club date dept. of Music Corp. of America. Davis came into New York from Chicago MCA office around the beginning of the year. New plans haven't been formulated as yet.

Davis, prior to going into agency work, did a record panto act.

Texas AF Base Dates

San Antonio, July 17.

Pee Wee Hunt and his band have opened a week's engagement here at the Officer's Club of Lackland Air Force Base. Local military installations are about the only spots booking in name acts at present.

The Hi-Lo's, singing group, open at the Officer's Club, Friday (20).

I take this occasion to express my gratitude for the continuing confidence placed in me by my customers and friends in show business.

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Another Milestone

After 72 years the concept of traveling The Big Top, under canvas, is another manifestation of the show biz adage that there is nothing more permanent than change. When the Ringling Bros.-Barnum & Bailey Circus resumes in 1957 it will be under an automation concept, supposedly in key with the post-midcentury circumstances which combined to undo the time-honored "Greatest Show On Earth."

Travail on several fronts—from artistic to brawn—capped the harassments which have faced the Ringling show and caused it to be known sardonically within the ranks as "the latest show on earth."

But these were relatively minor delaying actions against the broad canvas of ultramodern show biz competition—in short, television. With clowns, menagerie and the traditinal "death-defying" flyers and specialists on high-wire and trapeze commonplace in the livingroom, no amount of John Ringling North "glamorizing" can offset it, in face of the other irritations.

Even in Europe, home of the one-ring circus, travel under canvas is now rare. Semi-permanent indoor circuses have become fixtures. It now remains to be seen if the Ringling show will be rescued by airconditioned arenas and an altered pattern.

Will Ringling revert to its simple basic format and not try "to make like Ziegfeld with a menagerie in the back?" Perhaps a return to the earthy basics will lure back the children from six to 60 once again.

The circus per se and the Ringlings specifically are too much the part of the American scene for The Big Top to secede just because parking and costs and television have become new-fangled irritations. *Abel.*

Ringling Circus Victim of TV Era; Indoor Arenas to Supplant Big Top

By JOE COHEN

Tough luck, bad weather, labor troubles and obsolescence caught up with the Ringling Bros. and Barnum & Bailey Circus in Pittsburgh Monday (16) with the announcement that the show, founded in 1884, would no longer travel under canvas, but would confine its showings to airconditioned arenas.

Decision by circus prexy John Ringling North followed the most disastrous season in the history of the circus. The big top missed performances, mainly matinees, because of inability to set up in time. A big wind in Geneva, a railroad wreck in Ohio, constant picketing by the American Guild of Variety Artists and the International Brotherhood of Teamsters, along with a near-constant overhang of clouds, made the Ringlings give up.

The move of the circus into hardtop situations was predicted in VARIETY more than six months ago, but was then denied by North. Transfer of the outfit into an indoor enterprise would mean a considerable saving in labor costs, and would mean that it would play only a comparatively few stops in heavily populated sectors. The folks in

(Continued on page 54)

Agencies Shift Men From Cafe Field to TV To Service New Shows

The William Morris Agency is continuing to move up its nitery men to service teevee variety shows. Latest to shift to the teevee front is Sandy Glass who has been taken off the cafe beat in order to service the Walter Winchell show starting in the fall. It'll have a variety format, and a per-center with a thorough knowledge of the nightclub and kindred fields is needed.

Glass' cafe accounts will be split up among several other nitery agents in the office, including Ed Robbins, who moves from club dates to cafes. Fred Moch moves in from the transportation dept. to the casual date sector and Don Kopeloff becomes head of the club date division.

In all the major agencies, it's been a policy to move vaude and cafe men into the video field as situations open up. In the Morris office. Harry Kalcheim and Ben Griefer are servicing important accounts and shows. At Music Corp. of America, Jerry Katz handles the Jackie Gleason show; Danny Welkes has the Eddie Fisher layout; Freddy Fields has several important shows and is a veepee of an MCA subsidiary. At General Artists Corp., Harry Anger, former head of the theatre dept., is in charge of video.

Dicker Belle Baker For Mocambo, L. A. Date

Hollywood, July 17.

Deal is being dickered for Belle Baker to play her first local nitery engagement in many years, a two-week stand at the Mocambo. Negotiations are pegged on an Oct. 30 opening.

Miss Baker is understood to have set her son, Herbie Baker, to work on a new act for her which would unveil at the Mocambo.

King Bros. Circus Stranded in Pa.

Stroudsburg, Pa., July 17.

Kings Bros. Circus, offshoot of the bankrupt King Bros.-Cole Bros. Circus, was stranded here Sunday (15). A six-truck unit on the way from Middletown, Conn., to the home base in Macon, Ga., ran out of funds here. A sign, "donations appreciated" was put up.

The circus got the bad news that it was disbanding in Middletown and the section stranded here started for the Macon base. But the Burnham Perry transportation officer said tire blowouts on the big trucks and other expenses ate up the funds on hand and an SOS for more money was sent to Macon.

Local residents helped out by providing hay and other food for the animals as the circus sparked along a creek.

'ICE CAPADES' LINES UP STRONG CHAMP ROSTER

Forthcoming edition of "Ice Capades" is expected to have one of the strongest lines in the history of the company. Producer John H. Harris is bringing over 11 gold and silver medal winners from various competitions in Europe to serve in the line prior to elevation to featured spots. Competitions were held in Zurich, London, and elsewhere during the past winter. Two medal winners from France came in several months ago. Medalists are scheduled to arrive in the U. S. on the Queen Mary July 18 and will go to Atlantic City immediately for rehearsals to start the following day.

Newcomers are Vera McColgan, Dolores Arden, Joan Ansell, Jean Alsop, June Gill, Virginia Iverson, Sylvia Whatley, Joseph McGurk, John Furness, Anna William and Hans Muller.

Eddie Greene Back As MCA's Coast Head Man

Dallas, July 17.

Eddie Greene, head of the band and act department of the local Music Corp. of America office, will return to the Beverly Hills office as head man Aug. 1. Greene, a v.p., came from the Coast office to replace the late Hal Howard as local manager in 1953.

Replacing Greene here is L. W. McClaugherty, exec in charge of the act and special events department at the local office for the past year.

Denver Emerging As New Centre Of Show Biz in West

Chicago, July 17.

Denver is experiencing an upsurge of showbiz activity, according to Chicago agents who book the town, with three live-wire promoters trying to outdo each other with spectacular bookings. This year, in addition to the Red Rocks Amphitheatre showcase for the Denver Symphony, booked by Helen Black, Hazel Oberfelder is promoting one-niters at the Centennial Park race track and Joe Leher is buying one-shots for the Denver University Stadium.

Last Sunday (15) for example, Marian Anderson played the Red Rocks Amphitheatre with the symphony, Louis Armstrong followed at the race track Monday (15) and Harry Belafonte one-nited at the Denver University Stadium Tuesday (17).

On June 26, Giselle MacKenzie appeared at Red Rocks while Joe Leher put on a show dubbed "The Big One" at the Denver U. stadium; latter had Frankie Laine, Duke Ellington, June Christy, Carl Perkins and the Penguins. Entertainment tab was estimated at $10,500 for the one-niter; 18,000 attended, with a $2 advance price, $2.50 at the gate. Estimated net was close to $20,000.

Leher has also bought Teresa Brewer for an Aug. 8 date, with other name acts to be on the bill. Leher is calling it "The Bigger One." As of now, Chi agents claim the market is far from being saturated for big name live entertainment.

Denver, a city of close to 500,000, is a tourist stop and draws from a large surrounding territory. In addition, nearby Colorado Springs, only an hour away by car, is one of the nation's most popular summer resorts. These are all factors making for a large potential resident as well as transient aud.

GRADE AGENCY EXECS INTO GAC-HAMID POSTS

Arthur Treiffeson, of the Lew & Leslie Grade Agency of N. Y., will go into the industrial show department of General Artists Corp., which is absorbing the Grade organization as of Aug. 1. The U. S. operations of the Grade office, which has headoffices in London, has been headed by Eddie Elkort, who becomes a veepee of GAC when takeover goes into effect. The Grade unit will operate under the tag of GAC-Hamid International.

Hans Lederer, who headed outdoor operations at the Grade office, also aligns himself with the new outfit where he will be a department head. The Continental operations of Grade are not part of the merger.

'Amos 'n' Andy' TV Unit Packaged for Niteries

Hollywood, July 17.

"Amos 'n' Andy Television Stars" unit has been packaged by personal manager Van Tonkins and will launch an extended nitery and theatre tour late next month. Associated Booking Corp. is setting up the dates.

Show will consist of four principles from the teleshow, Spencer Williams Jr., and Alvin Childress who play the title roles; Lillian Randolph (Madame Queen) and John D. Lee Jr. (Calhoun) and a choir of nine voices. Sidney Miller is writing material.

Miami Beach Summer Biz Booming Via Lure of Packaged Vacation Plans

By LARY SOLLOWAY

Miami Beach, July 15.

The greater Miami area, and Miami Beach in particular, this year is experiencing the biggest summer season in history. With 95% of the hotels and motels filled to capacity, thanks to the lure of packaged-plan vacations, the average summer tourist is now coming from all points.

Despite the many "free shows" which are part of the packages, growing groups of guided night-club tours, at an overall bargain rate of $10 for an evening out at three selected cafes, are having greater influence on entrepencurs. Typical are the La Ronde of the Fontainebleau and the Cafe Pompeii of the Eden Roc—during a night they get from 350 to 600 "guided" customers for their two shows at net tariffs ranging from $2.50 to $3.50, depending on early or late show arrangements. Result has been upping in normal summer budgets with Sara Vaughan and then Tony Bennett at the La Ronde for one-week stands, and Dick Haymes-Estrelita, Roberta Sherwood-Lenny Kent ditto for the Cafe Pompeii.

Management at the Sans Souci, revealed that where in former years the Blue Sails Room in their hotel took it on the chin through the summer period, they are now counting up into the black, thanks to the tour-groups. Same goes for the cafe in the Isle de Capri, among others.

Of the straight night clubs, the Vagabonds and Bill Jordan's Bar of Music are benefiting. The Vagabonds being forced to run three shows on Saturday night for the bus-trippers.

There's one ominous note for bonifaces, however, contained in the future picture. Where the now show-wise tour operators note an offish show, their reservations are switched to other spots. Even the bargain-types, they say, are entertainment-choosey and the word spreads quickly when the talent isn't up to standard.

There's also a glimmering of grief to be noted by the big straight cabaret operations with the plush treatment accorded the tourists by hotel cafes who treat them like big spenders, the night club maitre d' and waiter, who pushes the guy-on-a-budget and his date into crowded tables, will have to change their approach if they are to help keep their clubs in action.

The hotelmen, spurred by "insurance" of filled rooms, are setting their sights on the better talent for balance of the summer and are paging the big draws for winter-season. With the new Americana Hotel adding competition, it

(Continued on page 50)

'Aqua Follies' Booked Into Detroit, Seattle

Minneapolis, July 17.

Al Sheehan's locally produced "Aqua Follies" water show, which started 15 years ago as an exclusive two-week attraction of the Aquatennial, local annual summer festival, also will play two and three weeks each in Seattle and Detroit following its current 12-day engagement here. Sheehan has announced that he plans to extend its summer itinerary still further next year with Los Angeles and San Diego bookings.

"Follies" now is the principal annual attraction of festivals in Seattle and Detroit as well as here. In all three cities the municipalities have built pools and stadiums for it. There are only two other such American water shows—the Elliott Murphy "Aquashow" in New York and the traveling tent "Water Follies."

D. Kaye's Quick Repeat in D.C.

Danny Kaye will do a quick repeat at the Carter Barron Amphitheatre, Washington, for one week starting Aug. 21. Kaye is currently in Europe, deal having been completed by cable. Sol Shapiro of the William Morris Agency, who is in London supervising the opening of the Esther Williams spec in London, July 30, acted as middleman on the deal, and details were closed by Klaus Kolmar of the Morris office in New York.

Kaye scored $160,000 two weeks ago at the outdoor theatre in the capital. He was originally booked for 17 days, but two performances were rained out. Spot holds 4,554, but there were standees at several shows even after temporary installations were sold out.

Surrounding show with Kaye hasn't yet been set. However, the Morris Agency will try to get as many of the acts that were originally on the show with Kaye. They included Three Dunhills, Senor Wences, Darvas & Julia, Three Houcs, and Sandra & Sonia Warner, with Jo Lombardi conducting the orch.

Incidentally, Kaye when on tour, has Palace Theatre, N. Y., alumni in key posts. Lombardi, now conductor at the Latin Quarter, N. Y., is his maestro. Herb Bonis, who used to be manager of the Palace and is now treasurer at the Morosco, N. Y., takes over as Kaye's company manager, and Dave Bines, who is still at the Palace, does the lighting for the Kaye show. Kaye played the Palace on a two-a-day basis several years ago for 16 weeks.

BAIRDS PLAN SERIES OF N. Y. KIDDIE SHOWS

Bil & Cora Baird will give another series of kiddie shows in New York. Duo have booked the Playhouse, N. Y., for a series of matinees, starting Sept. 1 for nine days. The puppeteers, last season, gave a series of matinees at the Phoenix Theatre, N. Y.

The Playhouse, during the Bairds' run, is still slated to continue with the legit comedy "Fallen Angels."

Kiddie shows in theatres have proven to be profitable ventures on several occasions. Aside from the highly satisfying gross racked up last season by the Bairds, team of Larry Adler & Paul Draper pulled a sizable draw during a couple of seasons at the City Center, N. Y.

Names Plus Ice Shows For Wildwood, N.J., Inn

The New Manor Hotel, Wildwood, N. J., has gone into a name policy, but will retain its ice show for the time being. Icer, which used to hold headline status here, is now being used in a supporting capacity.

Inn kicked off the policy with Joni James, and followed with Marion Marlowe who came in Monday (16).

Mpls. Aquatennial Fete Lines Up Flock of Names, Events for 2-Week Gala

Minneapolis, July 17.

The 16th annual local summer Aquatennial festival will bring to Minneapolis this and next week such top names as Peter Lind Hayes & Mary Healy, Felicia Sanders, Don Cherry and the Toppers. They'll perform in the WCCO Radio stage show with a live audience buying seats at a $5.50 top. WCCO Radio's show, will be only one of the summer mardi gras' many events.

In fact, the festival is expected to be on a bigger and more elaborate scale than ever and to attract more visitors. There'll be the usual daylight and night illuminated parades with their spectacular floats. The Minneapolis Star-Tribune newspapers again are sponsoring a big outdoor show in connection with the choosing and crowning of the Aquatennial queen.

Among the Aquatennial firsts this year will be a water ski show which WTCN, tv and radio, is sponsoring, and an outdoor performance in the new 22,000-seat baseball stadium by the "Grand Old Opry" troupe. Also on tap will be singfests, boat racing, etc.

WCCO Radio has had Bob Hope, Art Godfrey, Victor Borge, Eddie Cantor, George Jessel and other stars of that calibre to headline its previous nine Aquatennial shows.

Vaude, Cafe Dates

New York

Roberta Linn set for the Copacabana, N. Y., Sept. 6 . . . **Frank Parker** goes into the Moulin Rouge, Los Angeles, July 31 . . . **Eileen Barton** pacted for the Cliche, Detroit, Aug. 21 . . . **Bob McFadden** to the Beverly Hills Country Club, Newport, Ky., starting Friday (20) . . . **Bud & Cece Robinson** tapped for the Vagabonds, Miami Beach, July 26 . . . **Betty Luster** to the Frolics, Salisbury Beach, Aug. 5, and the Casino Royal, Washington, Aug. 13 . . . **Sherry Britton** holding over at the Old New Orleans, Washington, July 26 . . . **Charlie Gant** a newcomer at the RSVP., N. Y. . . . **Mindy Carson** going to the Fontainebleau, Miami Beach, to be followed by the Statler-Hilton, Dallas, Aug. 9, and the Sahara, Las Vegas, Sept. 3.

Red Buttons and **Eileen Barton** packaged for the Cal Neva Lodge, Lake Tahoe, Nev., Aug. 2 . . . **Robert Maxwell** goes into the Ankara, Pittsburgh, Aug. 27 . . . **Connie Moore** on the preem show at the Drake Hotel, Chicago, Oct. 5 . . . **Blackburn Twins** inked for the 500 Club, Atlantic City, Aug. 4 . . . **Linda Lynch Trio** pencilled for the Statler, Detroit, July 30.

Jimmy Savo at the Alpine Village, Cleveland, stays on for two weeks . . . **Ruth Wallis** remains at the Lucerne, Miami Beach, for an indefinite stay . . . **Enid Mosier** and the Trinidad Steel Band, current at the Riviera Hotel, Port Au Prince, Haiti . . . **Murray Weiss,** Will Rogers Fund exec, being feted at "21" tomorrow (Thurs.) . . . **Two Chords** signed for the remainder of the summer for the Aquacade, Flushing Meadows Amphitheatre . . . **Estrelita & Raul** preem at the Henry Grady Hotel, Atlanta, tomorrow (Thurs.).

Hollywood

Jack Costanzo orch hold over eight more weeks at the Seville . . . Calypso chirp **Maya Angelou** plays a four-week date at the Clouds, Honolulu, July 31 . . . **Jan Valerie** has been set to play Johnny Walsh's 88 Club . . . **Dorothy Shay** opens a three week stint at the Cocoanut Grove July 25. The **Half Bros.** are also on the bill . . . **Bobby Short** holds over at the Castle Restaurant.

Chicago

Johnny Puleo & His Harmonica Gang pacted for the Roosevelt Hotel, New Orleans, Oct. 11 for four weeks . . . **Don Adams** into Eddy's, Kaycee, July 26 for a couple of frames . . . **Peggy King** inked for the Shamrock Hotel, Houston, Aug. 16 for two . . . **Dave Romaine** plays Eddy's, Kansas City, July 26 for two stanzas . . . **Anne Russell** set for the Muehlebach Hotel, Kansas City, Aug. 3 for a pair . . . **Hal March** to helm the closing show at the Illinois State Fair, Aug. 18; **Peter Lind Hayes & Mary Healy** on the same bill . . . **Nino Nanni** plays the Radisson Hotel, Minneapolis, Oct. 18-30 . . . **Eddie Peabody** into the Hacienda, Las Vegas, Aug. 27-Sept. 23.

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Miami Beach

Continued from page 49

looks like a field day again for high-salaried acts and their booking offices. Even now, some ops complain they're having difficulty getting the talent they want. The demand of hoteliers and a Norman Schuyler at the Beachcomber, as well as Lou Walters at the Latin Quarter, is leading to scramble for known draws in this area and potent new "big" names come fall booking time.

Right now the Sans Souci, unable to hit the high bracketeers with offers, has repacted Myron Cohen, big puller in '55-'56, for three seasonal dates, added Jackie Miles for two and dickering with others who made the Monte Carlo, last winter, a winner.

Latter hotel is seemingly out of the cafe pic since changing ownership. There'll be others to take its place. The Versaille's big cafe where Alan Gale held forth early this year is one—it's a big room that requires top acts.

The Seville may be back in the picture—there's a three-night-date policy current. As of this week, four night clubs and eight hotel-cafes are definitely in the winter picture, with one or two more due to enter the race. All will be depending on the packaged nitery tours for the basic dough which will help pay off the acts and allow for profits on food and drink from the independent cafegoer.

Sinatra Booked Into 500 Club, A.C., in Aug.

Atlantic City, July 17.

Frank Sinatra has been booked for the final week of the season at Paul (Skinny) D'Amato's 500 Club, starting Aug. 24.

Sinatra played the club to capacity business four years ago.

Hal Belfer Takes Over Choreo at Flamingo, L.V.

Las Vegas, July 17.

Hal Belfer has taken over duties as choreographer at the Flamingo Hotel, replacing Ron Fletcher who resigned to join "Ice Capades of 1956."

Belfer originally designed numbers for the Riviera Hotel, and more recently was the choreographer for the "Pinky Lee Show" on NBC.

Jo Anne Rio's Bow

Jo Anne Rio, daughter of Eddie Rio, former Coast Regional Director of the American Guild of Variety Artists, will make her eastern bow as a solo performer at the Lotus Club, Washington, Aug. 23.

Singer is being managed by Johnny Greenhut and booked through the William Morris Agency.

New Houston Agency

Houston, July 17.

Buddy Brock and Tom Martin have opened a new theatrical agency, Brock & Martin, with offices here.

Martin was formerly associated with David P. O'Malley of Chicago. Brock has been actively engaged here in music biz since 1941.

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STATE IN NO HURRY

Purchase of Cedar Point On Lake Erie Still Pending

Columbus, July 17.

The proposed purchase by the state of Ohio of Cedar Point, a summer resort on Lake Erie, did not make any progress at the recent special session of the Ohio legislature. It will await action by the next General Assembly, convening in January. A special committee of the Ohio Legislative Service Commission made a personal inspection of the site. They said there was no urgent need for the state to act immediately, although private interests have been dickering for purchase of a controlling interest.

The agreement by legislative leaders merely provides that further study be given to the proposal through a joint committee of the two houses, with the understanding that the owners of the resort be advised to the state's intention to eventually acquire the property. The current purchase price is reported $1,250,000.

GENE AUTRY READIES OWN RODEO FOR TOUR

Preparations are being made by Gene Autry to tour his own rodeo. It'll be the first time that he'll be taking out his own outfit since the early '40s. Autry has already been set for Chicago Amphitheatre, and he's lining up dates elsewhere.

Autry has a big stake in the rodeo business. He has an interest in the stock farm of Everett Coburn, at Dublin, Tex., which supplies the animals for the annual World's Championship Rodeo at the Madison Square Garden, and he sometime ago bought a substantial interest in the stock of the late Leo Cremer in Big Timber, Mont.

For the past few years, Autry has been eschewing his own rodeos in favor of fronting established outfits. Thus he's headed the Madison Square Garden, N. Y., shows for a number of years. He's also the manager of several western acts, including Dick West, and Annie Oakley.

Billy Daniels to Try His Luck With the Irish

Glasgow, July 17.

Billy Daniels will include Belfast, in Northern Ireland, in his current vaude tour for the first time. Singer is pacted as headliner for the Opera House there.

He is also doing several commercial tv dates in Britain, including "Sunday Night at Blackpool" last weekend (15). Singer expects to return to the U. S. in October.

Saranac Lake

By Happy Benway

Saranac Lake, July 17.

Thomas Scotti, MGM staffer, for the first time since his arrival here is learning how to walk after a three-month ordeal in bed in a plaster cast.

Those who made the grade here in 1956 and left with an all-clear to resume work include Harry Strauss, IATSE of Port Jervis, N.J.; Murray Geffner, Randforce Circuit; Beverly Dennis, legit and video player; Sam Senseney, theatre manager; Selma Smith, Paramount Picture staff; Roy McSwain, theatre manager; Robert Bishop, projectionist; Robert Cosgrove and Walter Silverman, Columbia Pictures; Jesus Palicio; Interstate Circuit; Clifton Byrd, IATSE projectionist; Thomas Trant, manager; Joseph McCoy, Loew manager; Vivian Longest, show girl; David Woodard, projectionist; Sally (IATSE) Frick; Earl Lewis, theatre manager; James Barfield, theatre adv. agency; and Beatrice Hughes, Brandt Circuit.

Robert Pasquale, ex-theatre manager for Warner Bros. theatres in Philly who graduated here class of 1951, is now an announcer with radio station WNBZ here.

Harry Nason, formerly with Pelps theatre circuit and editor of several newspapers, registered in for the usual o.o. and rest period; he's a two-timer here, having graduated here class of 1951.

A banquet and birthday salute is skedded at the 21 Club, N.Y. by the Variety Club and the Will Rogers Hospital Fund executives on July 19. Guest of honor is Murray Weiss whose philanthropic deeds that benefit the theatrical artist are of special mention.

Write to those who are ill.

How Ontario Arenas Assn. Resolved Own Problems

Editor, VARIETY:

Niagara Falls, Ont.

We note on page 48 of your June 27 edition the article on "Tax supported arenas who are in trouble with management personnel and booking problems."

We in the Ontario Arenas Assn., yearly membership 88 active and 12 associate, have the same problem. However, we feel we have made the initial step to try and eliminate or alleviate the management personnel problem.

After a year of research and a great number of meetings our executive came up with a syllabus and lecture course of eight lectures held at Huron Hall of Western University of Ontario at London, Ontario, May 28 and 29.

For our initial enrollment there were some 55, and all were very enthusiastic about the initial attempt and amount of progress.

We hope to extend the course from year to year, and by means of it to attract energetic and smart young people into the field of Arena management.

We would be very pleased to hear from any other Associations on the Continent who have made any attempt along this line so that we might pool our research.

ONTARIO ARENAS ASSOCIATION
H. M. (Bob) Crosby, President

Outdoor Code

Continued from page 48

deemed to be pay-or-play and are non-cancellable. In addition, the pact calls for the producer to pay for the defense of an act arrested during a performance, with the exception of cases where the producer has requested such elimination in writing and performer has refused to do so.

Welfare payment scale calls for $1 per person per engagement per day or $2.50 per week. $3.50 scale is called for when performer does a hazardous act. In addition to the standard clauses in other minimum basic agreements, contract stipulates that no performer shall be required to appear in a television show at the request of the producer without additional compensation. Sole exception is a publicity interview in which the act performs no part of his accustomed routine.

Producers of chorus lines are to be considered owners of acts, and producers shall be required to pay AGVA an annual service charge of $50. Associate producers will pay a fee of $25 annually.

In addition, the producers agree to abide by the union's decision not to sell the shows to anyone listed as unfair, and not to hire performers on the unfair list.

Icer, Hillbilly Troupe To Play Missouri Fair

Kansas City, July 17.

Entertainment program for the annual Missouri State Fair at Sedalia will include a five-night stand of "Holiday on Ice," which opens Aug. 19. Fair runs Aug. 18-26.

Sunday night, Aug. 26, "Grand Ole Opry" will play the fair for a single performance. The lineup also includes carnival, harness and running races, auto races and daredevil drivers.

AGVA Wants Gabbers

Gab is gab, whether on the midway or at Marineland, the giant oceanarium located just south of Los Angeles. So AGVA has begun wooing the lecturers at Marineland in an effort to lure them into the vaude union's fold.

At the moment, the lecturers—who discourse on the habits and eccentricities of the fish on exhibit—belong to the Operating Engineers Union, Local 501.

Blackpool

Continued from page 48

dian, Tessie O'Shea, Sabrina and Arthur Worsley, English vent, are stars of the Hippodrome show, which also includes the Television Toppers. Production is by Richard Afton, of BBC-tv.

Lawrence Wright, English showman and Tin Pan Alley exec., is presenting his 32nd show at the North Pier Pavilion. Star is Frankie Vaughan, current fave of the teenage element, and the Southlanders, colored foursome from Jamaica, are featured, plus comics Syd & Max Harrison and North Country comedian Ted Lune.

Hylda Baker, another Lancashire comedy act, and a popular comedienne, is star of James Brennan's South Pier show, also produced by Dickie Hurran.

Charlie Cairoli is in the Tower Circus, which has again assembled leading circus acts from the Continent. Cairoli, Anglo-French clown born in Italy, is a longtime resident with the Tower Company, which controls majority of live shows and cinemas here.

A $264,000 lighting program is planned to boost and maintain biz during September-October.

On the legit side, Richard Hearne is starring in an H. M. Tennent production of "Charley's Aunt" at the Grand Theatre. The Jack Rose Repertory company is resident at the Royal Pavilion.

Fascinating stretch of Blackpool is the sea-front area known as "The Golden Mile," a coin-happy line of amusements, sideshows, hamburger stalls, tea and coffee bars, and stalls.

It's "Walk Up, Walk Up" time all the way. Attractions include a Dodgem track, ghost trains, fairyland grottoes, big dippers, galloping horses, roller coasters, etc. Bathing beauty contests are held regularly.

The customer can take his or her pick of such sideshows as Coney Island Amusements, Jukebox Amusements, Wonderland Amusements, a Skating Rink, a Peter Pan Railway, Crazy Golf, or a Walt Disney Village. Coin machines prove a boon when the rains come.

A 33-acre Pleasure Beach has all the latest riding devices, from The Whip to Turtle Ride and Dive Bomber.

An ice show at the Ice Drome is "The Ice Parade of 1956," staged twice daily.

Leading orchs play for dancing to thousands of younger customers nightly. Hotels and lodging-houses report SRO biz during height of season. So many show biz people are in town that a special show biz caravan colony has been set up at the Squire's Gate holiday camp.

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House Reviews

Palace, N. Y.

Mage & Karr, Angelito, Martin Bros. (2), Rae Harrison, Gaudsmith Bros. (2), DeLage & Shirley, Cy Reeves, Remy Trio; "Congo Crossing" (U-I) reviewed in current issue of VARIETY.

The new Palace layout plays in regulation manner. There's not too much that's exciting in scme of the familiar characters frequenting this house but booker Danny Friendly has brought in a trio of newcomers who bring new sights to the customers. Angelito, Rae Harrison and the Remy Trio are further described under New Acts.

The Gaudsmith Bros. (2) provide vaudeville in the classic tradition. It's familiar, but potent comedy material with a pair of intelligent hounds helping this vet pair attain a maximum measure of this house. Cy Reeves is another vet who doesn't get stale in this emporium. He tells a story expertly and although many of his yarns are familiar, they still retain impact.

Openers this session are Mage & Karr, who play this house regularly. Their taps come off mildly and turn doesn't come to life until the challenge bit. They get a nice hand.

The Martin Bros. (2), doing their familiar marionette act, permitted a gross lapse of taste in the spoken lines. Presumably the performers are basically a turn for moppets, and in this house where oldsters predominate in the audience, a couple of lines debased the entire tone of the turn. Also this act and Cy Reeves used the same gag. Somebody's not paying attention.

DeLage & Shirley do a good magic turn. Duo work expertly offering both large and small illusions. Mapor opus is an escape tsick in which male presumably breaks out of a trunk and substitutes the femme in the box. Good for an excellent mitt.

Kal Kirby, in the pit, provides competence to the batoning chores. *Jose.*

Summer Showboat

(PALACE THEATRE)

Blackpool, Eng., June 26.

Geo. & Alfred Black presentation of "Summer Showboat," new revue. Stars Albert Modley, Edna Savage, with Four Najarros, Mike & Bernie Winters, Francis Langford's 16 Singing Scholars, Hollander & Hart, Paulette & Renee, 12 Mississippi Misses, Ivan Huckerby orch. At Palace Theatre, Blackpool, Eng., June 20, '56, for season.

George & Alfred Black, London impresario firm, enter new ground with this extra revue aimed at vacationers in this English "Coney Island" holiday town. Vaudery has switched for summer season from previous weekly change of layout to long-running production show.

Highspot which garners solid and continuous palming is the acro novelty of the Four Najarros, two males and two femmes from France. This is a family act in which the mother is an outsize femme, cheerily tossing the other three around and belying her bulk. This is done to a happy let-me-show-you-again style, and picks up loud yocks. Tumbling and capering of the foursome is a standout.

Albert Modley, Yorkshire comedian, has a happy friendly air with a good quota of local comedy, main snag of which is that his dialectical flair makes him indistinct to customers from beyond the north of England. He scores as the inevitable difficult schoolboy in a sketch, "Cutting Out the Middleman," which has good tag of a mortician being called in place of the medico.

Opening and closing production scenes achieve a commendable standard. These numbers have 16 chorines showing their gams, costumes and paces in a bright "Mississippi" scene, and later in Swiss, Broadway and circus items.

Francis Langford's 16 Singing Scholars, juve choral group, offer lively singing by combo of boys garbed in white sweaters and red neckerchiefs, with Monty Sidford at the ivories. Pip Hinton is a tomboyish soubrette with upcoming talent.

Modley has able aid in the foil dept. from his three stooges, Barbara Newman, Matt Leamore and Arthur Sumner, and from Gordon Webster as a drinking customer in a bar-room bit.

Only U. S. act is that of Paulette and her trained French Poodle, Renee, this being a couple of humans in which partner joins in trampoline chores in guise of a pooch (see New Acts). Also under New Acts are the show's warbling star, Edna Savage, and comedy duo of Mike & Bernie Winters who give a comedy auction spot that warms up outfronters with speed.

Hollander & Hart, a yodelling pair, are also reviewed in New Acts.

Joan Davis has arranged the dances and musical numbers with imagination. Orch backing is by Ivan Huckerby and his group. *Gord.*

Apollo, N. Y.

Hines Kids (2), Five Keys, George Kirby, "Rhythm on Ice" review with George Arnold, George Joseph and Sara Jo, Larry Ellis, Jack Janson, Jewell Jeppson, Sterling Bough, Cubettes (6), Ruben Phillips Band (12); "I Died a Thousand Times" (WB).

Frank Schiffman, entrepreneur at the Apollo, Harlem's durable rhythm & blues vaudery, went offbeat in scheduling talent for this week's roster. He built a 28 by 18-foot ice rink, and brought in a rather good skate troupe under the aegis of performer - manager George Arnold to jazz up the wickets before the theatre takes a summer hiatus, which may come next week or the week after.

Bill starts with some familiar faces. The two Hines Kids, not much more than 9 and 12, tap, sing, beat drums, disport humorously and show an all-round well-developed talent that smacks of a one-in-two junior-sized Sammy Davis. Five Keys are a clean-cut rock 'n' roll crew, which makes a great deal of a good tunalog. The two scat singers are tops, but the full quintet deserves commendation.

George Kirby, monologist and impressionist, winds the intro portion of the hour-and-a-quarter show for a number of laughs. Even though his initial material is as familiar as his puss, it still takes hold. His buffo vocal takeoffs on such as Peggy Lee, Al Hibbler, Nat Cole, Pearl Bailey, et al., show lyric range and marked versatility.

Schiffman inked Arnold's iciclists—an all-white group—and inserted some Negro talent to please the home fans. With the exception of lovely and supple Jewell Jeppsen and Sterling Bough, who skate openers, the Negroes are a little skittish on ice and make the small rink seem smaller than it is. Apart from solos and duos, the laudable sepia brace fill in and around as the best part of the Cubettes chorus.

Ofay George Joseph and luscious Sara Jo are nothing short of tops in adagio, and other incidental lifts, twists and whirls. Maestro Arnold makes his lone appearance in top hat and tails, to map out a fairly sophisticated blue-blades routine. After another ensemble number, which is better than the opening stint by the Cubettes, Larry Ellis makes a smart entry and mixes some peppery skating with a clear, legit-tuner-type voice. However, Jack Jansen's novelty-for-the-sake-of-novelty turn is not up to the rest of the ofay performances. Skates strapped to his hands as well as his feet, he's unsure as he does a couple of laps around the 28 by 18, punctuating the laps with a few quavery handstands.

Since the ice area sits where the bandstand usually is at the Apollo —dead-center stage, Schiffman had to move the 12-man crew, batoned by Ruben Phillips, to the space between the edge of the pews and the stage, a satisfactory double for a regular pit. In the overture, etc., Phillips acquits himself nicely, but his stick-waving occasions music that is ofttimes too loud for the accompanying onstage performance.

The winder, with the entire ice team frontside, is a superfluous item, although, for a while, it sports a neat array of intermingling skaters. *Art.*

Empire, Glasgow

Glasgow, July 11.

Billy Daniels (with Benny Payne at piano), Stan White, Walthon & Dorraine, Kelroys (4), Alan Clive, Syd & Paul Kaye, Les Traversos (2), Bobby Dowds Orch.

Billy Daniels still has the fans in his hands at top of current layout. U. S. singer punches home a polished songalog, including fave tunes like "Blackbirds" (his opener in a straw hat), "Embraceable You," "Begin the Beguine" and "In the Mood for Love."

He gets biggest yells for "I Get A Kick Out of You," and hushes the crowded house with a moving version of "My Yiddishe Momma." Also offers "Love Is Many-Splendored Thing" and winds, after a reference to his many imitators, with "That Old Black Magic." Exits to high register on the palmmeter.

Star has his usual accomplished backing on the ivories from Benny Payne, who has his own bit in a spotlight "Saving My Love for You," plus support from a British drummer and bass-player.

Support bill is fairly strong. Best is the impressionist Alan Clive, a tall, young man with pliable mien and a flair for travesties of Humphrey Bogart (as a babysitter) and James Stewart. He winds with some Danny Kaye choruses to which he invites audiences participation. Male establishes himself anew as a fine vaude act.

Syd & Paul Kaye are an upcoming British comedy pair with a striving after originality. Les Traversos are useful opening terping duo, and the Four Kelroys, Australian mixed foursome, show skill on the trampoline.

Stan White blends deadpan comedy with trumpet artistry, assisted by a distaff partner with a quaint pseudo-musical contraption, and winding with comedy handstand atop latter. Walthon & Dorraine are mixed twosome with skips and balancing on roller.

Showbacking from resident orch is under the Bobby Dowds baton. *Gord.*

Queen's, Blackpool

Blackpool, Eng., July 17.

James Brennan presentation of "Ace High," with Beverley Sisters (3), Derek Roy (with Rona Ricardo), Three Monarchs, Los Gatos (3), John & Rene Arnaut, Peiro Bros. (2), Gillian Moran, George Mitchell Singers (6), 12 Ace-High Steppers, Dennis Seener Orch. Producer, Dick Hurran; choreography, Hazel Gee.

Dick Hurran, London producer, has devised a compact and bright layout for local impresario Jimmy Brennan. Strong particularly in speciality offerings, three of 'em American, show surmounts the obstacles of a small stage and emerges as strong entertainment fodder aimed at the vacationing millions.

Beverley Sisters, trio of blonde lookers, come up with a polished harmony act. Sisters (two are twins) have precision and presentation, and, on this showing, loom as a good bet for U. S. dates. Open with "In the Good Old Summertime" and "Sisters," a tricky tune, and segue with "I Saw Momma Kissin' Santa Claus," then into the saucy "He Like It, She Like It," "It's Almost Tomorrow," "Willie Can," and wind with "Yes, Yes, Yes, Yes; No, No, No, No."

Derek Roy, London comedian, assisted by his wife Rona Ricardo, holds down the fun slotting with new and old sketches. Moonfaced, he exudes enthusiasm and good humor.

Los Gatos, American acro trio, offer a solid acrobatic specialty to strong palming. The two Peiro Bros. also win heavy mitting for juggling skill with clubs, hats, cigarets, bricks and sticks. John & Rene Arnaut, descending into auditorium, are a third specialty hit with their "Romance in Birdland" whistling mime.

Comedy, with harmonica gimmick, from a British trio, the Three Monarchs, mix zany routines with occasional serious bits. High-pitched voice of the funny man of the act is well geared for yocks.

Gillian Moran leads the dancing girls, and a corps de ballet aids in production, with the singing backing of the George Mitchell singers. Dennis Seener batons the orch.

Layout will run through vacation season to October. *Gord.*

Autry Troupe Booked For K. C. American Royal

Kansas City, July 17.

American Royal Livestock and Horse Show will bring in Gene Autry and troupe for its annual fall show to be held Oct. 20-28 this year. With Autry, will be the Cass County Boys and Champion and Little Champion. They will appear only the first five days of the show, and it will mark the first time for Autry in the show ring here.

Dallas Alderman, vice president of the horse show, also signed the Alberti Zoppi troupe for the full run of the show. Combination is regarded as strong talent list for the Royal and indicative of a bid for wider range of patronage this year. Show will run nine days this year, in contrast to eight in previous years. Officials are also making it more attractive with a reduction in price of tickets in middle price category.

New Acts

ROBERT MURRAY
Folk Songs
15 Mins.
One Fifth Ave., N. Y.

Winners of the One Fifth Avenue regular amateur contests are being run off at the club on a one-a-week basis. Holding down that spot last week was Robert Murray, an affable folksinger, but in need of stronger delivery to rate further bistro bookings. His low-register voice also needs mike amplification, which he didn't use when caught.

Providing his own guitar accompaniment, Murray works over a blues number. "Down and Out," a cowboy saga, "Big Rock Candy Mountain," and a cute item tagged "Hills of West Virginia." *Jess.*

FELIXIO
Balancing
7 Mins.
Empire, Glasgow

Garbed in smart white sult. Felixio offers a sound act of equilibrism that is okay for vaude dates.

Opens by balancing a chair atop three whisky bottles, each of three legs fitting into bottle necks. This balancing bit is done at the top of trestle platform, and wins good mitting. Segues by balancing the same four-legged chair on only one whisky bottle, using only one leg of the chair. While thus balanced, Felixio whirls round his two legs, then, slowly, rotates the chair round with his own body until it has turned full circle. Wins solid palming for this. Is aided throughout by a shapely distaffer who handles props, etc. *Gord.*

MAE SAGAN
Songs
17 Mins.
Chaudiere, Ottawa

Pert, well-gowned looker, Mae Sagan doesn't get strong showcasing in the large Rose Room of the Chaudiere Club but with a smaller room, closer to the customers, her tune-selling would be bigger. It's a solid act while she chirps but needs attention to staging between items and in her exit.

Miss Sagan has a nice song style with overtones of cuteness that keep the stanza sprightly. With less-labored and more natural presentation, the stint should do well in niteries, television, radio records. *Gorm.*

ANGELITO
Juggling
9 Mins.
Palace, N. Y.

The singularly monickered Angelito is an excellent juggler, seemingly brought up in the European schools. Youngster works in many media, making his initial impact with twirling balls balanced on a mouthpiece, various transfers of the revolving spheroids, and, towards the latter part, simultaneous manipulations of balls, hoops and various props.

Angelito works quite rapidly and with assurance. Some of his tricks may need further polishing, but the conception and execution of his various bits show originality and lotsa practice.

He's assisted by an older gent and a young lady. The male takes the bows with him. He presumably must be his mentor or parent. *Jose.*

REMY TRIO
Acro
8 Mins.
Palace, N.Y.

The Remy Trio, three lads from Cuba, are an excellent acrobatic turn. They show some fine hand-to-hand formations, some of them resulting in three-highs with top man doing a one-handstand. The youngsters work easily and with showmanship that brings them midterm applause.

Some of the hand-to-handing is performed on a rolling platform. Although the bulk of their tricks have had their genesis in other acts, they are performed skillfully and get their measure of applause. *Jose.*

RAE HARRISON
Songs
8 Mins.
Palace, N.Y.

Although concerned with pop numbers, Rae Harrison shows signs of classical training. At show caught, Miss Harrison seemed to be too preoccupied with showing off the acrobatic maneuverability of her voice to the detriment of her songs. This concern with the mechanical aspects of her delivery militated against the end product.

However, the audience takes to her bold renditions and her vocal juggling of keys and moods. Work was most effective in "Indian Love Call." *Jose.*

Unit Review

Holiday on Ice of 1956

Minneapolis, July 14.

Morris Chalfen's presentation of "Holiday on Ice of 1956" with Hayes Alan Jenkins, Sonya Kaye, Kay Servatius, Arnold Shoda, Shirley Winter, Jack Raffloer & Jerry Mapes, Buddy Murray & Glady Miller, Phil Hiser & Gina Rubaki, Buddy & Baddy, Harvey Weber, Gene Leff, Cal & Dobi Cook, Helen Smith & John La Due, Jorge Valle, Jean Cheadle, Kay Mapes, Ben Dova, Flip & Flop, James Rowe, Glamor Icers (36), orchestra (27); producers-directors, George & Ruth Tyson; choreography, Chester Hale; lighting, Doug Morris; musical director, Ben Stabler; assistant conductor, John Berkman; $3 top; Minneapolis Baseball Stadium, July 10-15.

Capacious new $4,500,000 22,000-seat stadium here has found itself another topnotch attraction for its off-American Assn. baseball nights in "Holiday on Ice," outdoor ice show which attracted 11,238 opening night and was in for six evenings. Show grossed a big $60,000 in five performances despite threatening weather three nights. Rainout on Saturday (14) cost an additional $24,000.

Show has freak local history. It and up to six sister attractions under same name have been owned here and booked all over the world during the past 11 years, having played more than 25 countries on four continents. This, however, is the first time show has played its home town, a stronghold of the Shipstad-Johnson "Ice Follies" which is also of local origin.

For this occasion, owner Morris Chalfen has loaded the attraction by introducing Hayes Alan Jenkin, 1956 Olympic championship, in his professional debut, and in flying in Kay Servatius and Arnold Shoda, spectacular foreign skaters, from one of the European units. Show also features Sonya Kaye whose titles include U. S. and North American champion and who was a 1952 U. S. Olympic team-member. They'll remain with it during ensuing Portland, Ore., engagement.

While ice skating itself is no novelty here (in addition to "Ice Follies" several of the other big ice shows also play the Twin Cities annually), the outdoor rink in midsummer is. Show, equipped to play tropical countries where ice is never seen, uses a 60 x 140-foot sheet.

Under the stars, "Holiday" stacks up as fast, colorful and varied and it scored an instant hit with the opening night audience. Jenkins' classic figures, dressed with showmanlike furbelows, landed solidly. So did the well stacked blonde, Miss Servatius, and her partner Shoda as well as Miss Kaye.

Heavy applause greeted the general tone of novelty and the comedy plentifully supplied by Hiser & Rubaki, Buddy & Baddy, Flip & Flop and Dova, and the glamor of Kaye, Cook duo, Smith & LaDue, Murray & Miller and Miss Winter. Half-dozen production numbers bring into sharp and pleasing focus the line of 24 girls and 12 boys, elaborately costumed. Ballet set to Ravel's "Bolero," with pagan theme and spouting volcano as a prop, an effect impossible indoors, and another illustrative of seven American composers' music are especially outstanding.

Already established as a highly profitable draw in indoor and outdoor arenas elsewhere, show seems capable of turning in an annual engagement here, too. *Murf.*

Colonna Sets Another Swing Through Britain

Hollywood, July 17.

Jerry Colonna opens at the Palace, Manchester, England, July 30 to launch a six-week tour of the British Isles, his second in eight months. Colonna was last in England in November and December.

New trek is for six weeks and may subsequently be extended. Tour was set by the Lew & Leslie Grade Agency.

Copacabana, N. Y.

Dean Martin & Jerry Lewis & Co., comprising Dick Stabile, Lou Brown, Ray Toland, The Introducers, Conn & Mann; Bob Trevis, Dotti Malone, Gail Robbins, Douglas Clarke; Michael Durso and Frank Marti orchs; staged by Douglas Coudy, songs by Durso, Mel Mitchell & Marvin Kahn; costumes, Sal Anthony (Mme. Berthe); orchestrations, Deac Eberhard; $5 minimum.

Martin & Lewis had it a bit rough going on their opening dinner show. This is newsworthy because this highly professional pair, despite their relative youth, could just sing Toots Shor's menu and read the items off an old copy of VARIETY and make it sound funny. Unfortunately, there were moments almost just like this at the show caught.

When perhaps the top comedy team in show biz extant today deport themselves with something less than great that's news. In or out of show biz.

The penalty of being tops is the chore of staying up there. Dean Martin & Jerry Lewis unquestionably have full awareness of that public obligation and private challenge. They manifest that with their attempt at something different. Lewis mentioned that it's been four years since they worked here. The peak dinner draw opening night, and ditto the premiere supper show, made old men out of headwaiter Ronnie and his staff, not to mention boniface Jules Podell. This is vivid evidence of the pair's mass impact. The Copa will probably hit its peak per-capita and per-dollar gross on the team's 13-day semester.

For the record it must be notated that (1) the stars knew that they were having a tough time of it, and (2) when Dean Martin confidently ad libbed "we'll get you yet!" (and proudly footnoted, "I told you we'd 'get you' "), this was perhaps a first in the team's history. That dinner-eating competition was a little rough. Things were not made easier by the reduced floorshow space, a tribute to their draw. At the supper show they had clear sailing all the way.

There were a couple other distressing firsts in their repertoire, not the least of it being an inclination to blue bits, gags and business. Even the AC-DC clowning with The Introducers could be elided. One, the boys need that male sextet (and the attendant panze ad libs) like Bulganin needs Stalin these days, and secondly the same goes for the indigo ad libs. Not to mention the overabundance of the Yiddishisms which gives this polished and long since well proved and poised team a borscht aura that is needlessly self-imposed downgrading.

Paradoxically, the pair worked with smoothness and eclat and certainly no readily discernable personal friction until that "Pardners" hokum, a cafe floor trailer for their soon-due Par pic of the same name. The M&L rift has had as much free space in the public prints as any Hollywood romance—or lack of romance.

To their professional credit they played it straight. Lewis foiled for Martin's crooning with the same mien and manner as in the past, and the barytone foiled for his partner's jackanapes in like approach.

But like the axiom that if things are bad at home it shows in a guy's work in the office, somehow the end-result didn't come off this time out. The marital philosophy isn't reaching too far, because a wedding of talents, where a team is concerned, is important to the sum total. Affirmatively there are Smith & Dale with their more than a half-century of good fellowship off and on. Historically there is the converse instance of McIntyre & Heath who, partners for 40 years, never spoke to each other offstage.

But in both instances there is the singleness of purpose and, once again, that show biz observation—"never rewrite a hit." However, this appraisal will dwell nought hereafter on how willing or unwilling a stage-pix-saloon-video bride must be for the sake of (a) the bankroll, (b), their professional longevity. Which are really one and the same.

With the exception of the Japanese rock 'n' roll, a funny concept but decidedly on the indigo side, their stuff was standard. Martin crooned his ballads and registered, and Lewis clowned and registered. But solo or team the impact was not as resounding as of yore. Neither had the fullfledged opportunities each enjoyed in the past. If this selflessness and lack of self-consciousness of former days is more imaginary than realistic, let it be stated that the out-front reflex was as if this were a homeopathic sampling of their respective wares.

For the rest it's a curtailed Doug Coudy production, with the former finale number, "Petticoats of Portugal"—a tune that has a chance to step out—making for a sprightly opener. The fisherfolk costuming is gay and imaginative. Conn & Mann are personable male tapsters who, like everything else, are stage waits for the headliners.

Abel.

One Fifth Ave., N. Y.

Robert Murray, Cedrone & Mitchell, Bob Downey, Harold Fonville, Tina Prescott; no cover or minimum.

Winners of the regular amateur talent contests at this lower eastsidery are getting a full week's spread at the club during July and August. They're being played off at the rate of one each week, with the comedy team of Cedrone & Mitchell and the usual keyboard contingent in the anchor spot.

Booking of the contest winners usually marks their pro nitery debuts, except in cases where they've landed other bistro engagements subsequent to their amateur showcasing. Last week's newcomer was folksinger Robert Murray, who's reviewed under New Acts. Cedrone & Mitchell, making one of their frequent appearances at this downtown site, apparently give the customers what they want in the way of funstering.

Bob Downey and Harold Fonville continue at the Steinways, while Tina Prescott, who opened last week, is the third femme 88er to hit the club since Webster exited as a fixture several months ago. Prescott complements okay fingerwork with a nice appearance.

Jess.

Club Harlem, A. C.

Atlantic City, July 15.

"Smart Affairs of '57" with Larry Steele, Dakota Straton, The Leonard Bros., Peter Ray, Willie Lewis, Lon Bibeau Fontaine, The Fouchee Dancers, "Flash" Gordon, Sir Lionel Beckels, Donald Fontaine, Frank Hatchett, Johnny Lynch's band, Beige Beauts (12); $2.50 admission Saturday; $1.85 other nights; no minimum.

The Club Harlem, smart midtown sepia spot, is back in the groove again with another edition of Larry Steele's "Smart Affairs," packing the 700-seat air conditioned room for four shows Saturday nights and two every other night of the week.

Steele enters a decade of entertaining vacationists here this year. His shows have long been noted for their colorful and fast moving production numbers, plus his individual stars, who give 90 minutes of entertainment with never a break. Steele now has a cast of 50.

Dakota Straton, Capitol disk thrush, gets top billing on this show, banging over four songs in the rock 'n' roll style. The Leonard Bros. are a pair of hoofers whose routine includes a bit involving pistol play that has the crowd with them throughout. Peter Ray is another clever hoofer who cleverly balances on his head a tray containing a teapot and four cups, which never fall off amid howls of the crowd.

The Fouchee Dancers, two boys and a girl, colorfully garbed as natives of Trinidad, do a well-executed dance of that country. No strangers here, they never fail to score.

"Flash" Gordon represents something a bit new in the Steele routine, offering a comedy strip act with an upfront payee the foil. Starts fully garbed and then begins to peel, trying to lure a customer onstage in the process.

Willie Lewis, does a bit with Steele, "The $80,000 Question" which rags the give-away tv programs. Lewis works from the audience for more than half the time, with Steele doing it straight from the stage. Skit is one of the top ones of the show.

Four top production numbers involving the Beige Beauts, the Steele line, and male dancers complete the show. "Hypo Inn" featuring Sir Lionel Beckels and Lon Bibeau Fontaine is tops. Another such number stars Donald Fontaine and Frank Hatchett with Steele handling the vocals. Two other production offerings open and close the show.

Steele wrote, produced and directed this edition of "Smart Affairs" while Lon Fontaine, assisted by Lyle Smith, is responsible for the choreography. Music was arranged by Howard Biggs with Jimmy Tyler directing.

Show this year is a bit more on the blue side than in other seasons, "Flash" Gordon one example, while chorines in one production bit also did a bit in the strip line.

Walk.

New Frontier, Las Vegas

Las Vegas, July 16.

Judy Garland, Amin Bros., Judy's Boy Friends (11), Garwood Van Orch (22); $2 minimum.

In an air of expectancy as electric as the atmosphere attending the opening of a promising new Broadway musical, one of greatest modern-day singers caught fire last night (Monday) in the first nitery engagement of her career. Late in making her start on the saloon belt, Judy Garland nevertheless belted across an unmistakable message that not only is she the tops in her field, but also the likely champ entertainer as long as and as often as she desires to play the bistro circuit.

It's probable she has never been better than her debut performance here. She did her Palace act, superbly staged by Bob Alton and complete with 11 bright-singing and fast-dancing chorus boys, but the slight edge over her sensational Palace preem was that extra something she had in her voice last night.

There is no way to compare her with any femme singer around today; the only way to draw a picture of her dynamism is to bring her into focus with the late, great Al Jolson. In two of her songs, in fact, namely "Come Rain Or Come Shine" and "Rockabye My Baby," the direct comparison could be made, since they are both done in Jolie's familiar driving style, and Judy definitely doesn't suffer by comparison. Like Jolson, too, she has no difficulty holding and enthralling an audience on sheer singing power and dynamic personality.

The highly enthusiastic crowd at the $25 price-fixed dinner opening seemingly brought Miss Garland, obviously well-rehearsed and physically attuned, up to that little extra something for a memorable performance. Each number appeared to be fraught with all of the emotion and drama inherent in her stormy personal life. She looked to be singing her heart out and the audience was fully caught up in her emotions. "Happiness Is A Thing Called Joe," "A Pretty Girl," "Liza," "Over The Rainbow," in fact all her songs—got ovations and the finish of the 68-minute show, some 40 minutes of which she was singing, saw her begging off from a crowd shouting for more.

Only other act in show is terrific Risley act acrobatic team, Amin Bros., and they get things off to great applause start. Jack Cathcart conducts fine Garwood Van orch once the Garland portion starts and after Van leads the band through fine overture medleying the familiar Garland songs.

Miss Garland did only one show opening night, but will do two nightly during remainder of her four-week date. She's getting $35,000 weekly for self and chorus and, on basis entertainment values alone not considering her unquestioned draw, she's well worth the coin by Las Vegas salary standards.

Scho.

Cafe de Paris, London

London, July 11.

Georges Ulmer (with Raymond Lepers), Arthur Coppersmith Orch; $8 minimum.

The Cafe de Paris, London's ace nitery, is finding that talent alone is not enough to keep this elegant room at capacity level, but there must be name value as well. With Eartha Kitt they had a smash run with substantial advance bookings that guaranteed success.

Ever since Georges Ulmer took over the headline spot business has been on the lean side, but the turnout is no real guide to the quality of the entertainment offered. Ulmer, a Frenchman born in Denmark, is an international comedian with a flair for seeing the ridiculous, with marked powers of observation and a shrewd sense of impersonation. He's also a songwriter of note and his "Pigalle" is an obvious choice for closing his half-hour show.

Essentially he's a funny man and the vocalistics are added either for special effect or for good measure. Even with a thin house he succeeds in provoking solid reception for his comedy sketches: his impression of a dubbed Hollywood picture, where the synchronization does not match the lip movements; and studies of the way men from foreign countries react when they discover they've lost their wallet after calling for the check. To show his versatility he makes like a French cowboy complete with guitar, and does a flemenco in true Spanish style.

One of his main attributes, apart from obvious skill in timing, is his linguistic ability. French is virtually his mother tongue, but there's nothing wrong with his English, German or Spanish. His American accent, too, is surprisingly convincing.

His regular accompanist, Raymond Lepers, with his long-time familiarity with the routine, appears to have no difficulty with the split second erratic cues. The Arthur Coppersmith combo, which recently moved into residence here, does a smart showcasing job, as well as taking expert care of the dance sessions.

Myro.

Palmer House, Chi

Chicago, July 12.

Muggsy Spanier Dixieland Band (6), Helen Forrest, Three Houcs, Kodell, Dancing Dolls (2), Charlie Fisk Orch (with Lee Charmel); $2 cover.

The Palmer Houses Empire Room is showcasing for the next five weeks this variegated something-for-everyone bundle ranging from trumpeteer Muggsy Spanier's authentic dixieland to the Three Houcs' flashy juggling.

Spanier, backed by a lively quintet of jazzmen, makes himself right at home amidst the Conrad Hilton decor and had the staid room rocking opening night (12) with his swinging brand of trumpeting. If anything he could have stuck around longer with his assortment of two-beat standards, including "Royal Garden Blues" and "The Jazz Band Ball." Set climaxes on a rousing note with thrush Helen Forrest joining the fun on a perambulating treatment of "When the Saints Go Marching In."

In her own spot, Miss Forrest delivers a nice collection of current pops and evergreens. Nothing spectacular, just straight, solid song belting that keeps command of the room. Best bellringer is the medley of her trademarked disk clicks pegged on her career as a band singer.

Three Houcs, two girls and a male who impress as proficient vaude artisans with juggling display, open the proceedings with some tricky work with the dumbells and hoops that goes over well.

Magician Kodell fills the second slot with a polished and colorful sleight-of-hand routine featuring a clutch of feathered helpers, taken to be parakeets. It's an eyecatching turn in the traditional vaude idiom.

Package is introed by the brace of Dancing Dolls and is competently backed by the Charles Fisk house band.

Dave.

Black Orchid, Chi

Chicago, July 10.

Christine Jorgensen, Jimmy Ames, Johnny Hartman, Joe Parnello, Al De Marco, Kenny Sweet; $4.50 minimum.

Ropes are up at the Orchid for this three-weeker. With many footnotes explaining the "tradition of the theeawta" and the whimsical vagaries of "show business," Christine Jorgensen at least manages to prove one showing oldie, to wit: "You don't need talent, all you need is guts."

She opens first of a series of rather attractive gowns, worn in layers for the quick change, with her spec opener, "That's a Change." Though the material is none too clever, the aud gets the idea that this femme is calling attention to her change (not of gowns). Miss Jorgensen unveils a set of deep, husky pipes, extremely limited in range. Very little attention is given to the beat of the music, or to phrasing, either.

Her continuity patter is characterized by an artificial accent. Miss Jorgensen does some rather inept imitations of Johnnie Ray, Sophie Tucker and Marlene Dietrich, though the latter does ring a bell with the aud.

Wrapping up with a recitation of "Sacrifice of Genius," a romantic, cliche-ridden tearjerker, Miss Jorgensen fails to generate much excitement until the bow-off, which gets heavy mitting.

Jimmy Ames, though billed second, closes the show and provides the solid fare here. Although he played here just a few weeks ago, he still keeps the Orchid crowd howling with his irrepressible brand of comedy. He was in rare form opening night his sardonic one-liners, the Iragusi Indian bit, the closing musical saw routine all got solid returns and fade for a begoff.

Johnny Hartman, sepia crooner, opens this layout and exhibits substantial promise. Hartman eschews the commercial tunes for the most part and devotes his repertory to standards. Endowed with rich, deep basic voice, he employs a distracting finger-snapping mannerism which could well be eliminated. He goes off to good palms.

Joe Parnello and Al De Marco do a solid showback and Kenny Sweet plays a neat intermission piano.

Gabe.

Chez Paree, Chi

Chicago, July 12.

Frank Parker (with Walter Fleischer, Sally Singer), Patsy Shaw, Jimmy Lee, Line (6), Brian Farnon Orch; $1.50 cover. $3.75 minimum.

Opening to a summer-depleted audience of cafegoers Thursday (12) night, Frank Parker proved he could entertain those who came in bangup style. As the word gets around, this two-weeker could turn out to be one of the real-suprises of the season.

The ex-Godfreyite displays a clever act, loaded with solid material in a skillful blend of wit and songology. Everything fits; the act wins from the outset and builds bigger as it goes.

The house expects a singer and gets a wit as well. His natural, unaffected delivery double the yields from the sharp lines. And the crowd eats it up.

He does an interview bit with a teenage school reporter (Sally Singer) straighting for him, a device enabling him to load the questions and answer them as well. Miss Singer does a good acting job. Then he keeps 'em spellbound with a graceful, effortless delivery of the vocal standards. He does several fave medleys, "Autumn Leaves," and some special material numbers Parker begs off.

Patsy Shaw, the comedienne on the bill, does a competent job. The fast, sometimes blue humor delivered in smart-guy style is good for a few laughs, but of late has become a glut on the market in cafes. The raucous comedy gives way to carbons of showbizites, such as Al Jolson, Sophie Tucker, et al. Latter get good returns, though all are in the same broad vein.

The house line, Chez Paree Adorables, space the layout with a pair of well choreographed production numbers, "Heat Wave," (a holdover from another show), and "Samba." Jimmy Lee does a neat job of vocal backing. The Brian Farnon Orch backstops the display skillfully.

Gabe.

Hotel Muehlebach, K. C.

Kansas City, July 10.

Bob Karl, Clyde McCoy Orch (8); $1, $1.50 cover.

Second of the shows under the summer policy in the Terrace Grill has ventriloquist Bob Karl combining with the Clyde McCoy orch for a 35-minute show. This one holds moderate entertainment value and general satisfaction once the patron is in the room, although Karl is virtually unknown here.

McCoy begins things with "Saints Come Marching In" as lively opener with sideman Ben Parish on the vocal. An insert in this show is 6-year-old Bonnie Lee Ball, niece of the bandleader, who warbles "Seventeen" in cute and acceptable fashion.

Karl then takes over to work in his ventriloquism, beginning with a single dummy, Wilbur, and working up to four at one time. In the line up he has the sassy Wilbur, darky Logan, the tipsy Duchess and gaudy Maderia. Karl features songs with each, getting stuck on some high ones with the Duchess and doing a quartet on "Old Man River," calling for some fancy voice changes and string pulling. He brings this off to a fine hand, then does a full bass with Logan on "My Hero" for effective finale.

Quin.

Seven Seas, Omaha

Omaha, July 14.

Anamorena, Al Lamm Trio; no cover or minimum.

Every time around Anna Morena offers a different type of nitery act. First she mixed singing with accordion work; next she zipped through some nifty Latin-American tunes with plenty of bounce to the ounce and was sicko, and now she's back as Anamorena (a tag developed since she joined the Fraternity label) and offering a Hildegardish chanteuse program.

Practically sewed into a dazzling white gown, she opens with "Wonderful" then takes over the bongo drums herself to accompany Al Lamm's talented trio on some South American numbers. Change of pace has her delivering "Autumn Leaves" in French and plugging her latest disk "Touche." Cute gimmick has her joining Lamm in a piano duet on "Brazil" and then she whams across "Black Magic." An offbeat finale on "Blue Suede Shoes" in rock 'n' roll has the crowd with her.

She has a bad habit of playing to one table (at show caught it was a local radio exec). The consequence in this instance was that it took her two or three numbers to regain the rest of the aud.

Trunz.

Ambassador Hotel, L. A.

Los Angeles, July 11.

Gordon MacRae, Prullie & Tallow, Freddy Martin Orch (15); *cover*, $2, $2.50.

In the 30 months since he last essayed a date at the Cocoanut Grove, Gordon MacRae has gained tremendously in stature as a performer. Two big pictures and a television show obviously make him an even hotter prospect for ringside business; they have also given him an added assurance and ease on a nitery floor.

For the local stand, MacRae is using the same format he used last time out—a "This is Your Life" gimmick which enables him to trace highlights in his career. Unfortunately, it's a little overdone this time and the context is spoiled by what seems to be a last-minute decision to throw a couple of current pop tunes from "My Fair Lady" into the melange, but sadly out of chronological order. Overall impact is somewhat weakened by this, but there's no denying his powerful appeal.

He showcases his excellent voice to good advantage in reprising some of his film roles and works with savvy and humor, including in his repertoire some sly takeoffs of Brando, Cooper, Bogart and Godfrey and a Crosby miming (pre-recorded) to give the illusion of a Crosby-MacRae duet. Throughout, he gets excellent backing from the Freddy Martin orchestra, skillfully batoned by Van Alexander who deftly keyboards the piano-only backing for the smash "Soliloquy" from "Carousel" which provides a rousing climax to 45 minutes of top material. Act includes some good-humored gags by Bob Wells.

Martin crew gets the show off to a walloping start with a socko four-minute version of "St. Louis Blues" that features some fine twin-piano work and the overture is followed by Prullie & Tallow, a new dance team imported from Denmark that is a ready click. They have some good routines and whirl through them with ease and grace, evoking constant ringside attention with fancy whirls and an occasional flying split. It's a team that should become well established on the domestic nitery circuit.

As always, the Martin orchestra leaves nothing to be desired in its handling of the dance beat throughout the evening. *Kap.*

Fontainebleau, M. B'ch

Miami Beach, July 14.

Sarah Vaughan, Gali-Gali, Manor & Mignon, Sacasas Orch, Al Navarro Orch; $2.50-$5 *minimum.*

This is a return engagement for Sarah Vaughan, and it is paying off heavily patronage-wise, the La Ronde room of this plushery is seeing its biggest week of the blooming summer season. She is a definite bet for a wintertime booking.

Her handling of a tune, slow or upbeat, standard or pop, is a lesson many a thrush could absorb as she applies her effortless style to the selling, which eschews overdone facial and hand delivery—at times she simply stand at the mike and works out her glissandos that rang from deep throated vocalistics to falsetto.

The trio she brings on with her (bass, drums and piano) provide the drive to spark the Sacasas orch into ace interps of her arrangements. Her record clicks are included in the 40 minutes she's on, plussed by the better standards worked into an intelligent pattern that sustains receptivity throughout, winding her into encore segments.

Gali-Gali hasn't been seen in these parts for a long time, and comes back with his birdful-bag of sleight-of-hand to score soundly. Fast patter, the baby-chick popups from his voluminous garb and mirthful mixup with two tablers on the disappearing coins-bill tricks are spelled out in showmanly fashion to make for a solid turn.

Manor & Mignon are also regular in this room, their smooth ballroomology made to order for this suavery. The straight lifts and spins set them with the crowd, to be topped by a song-dance delineation in the torching be vein to add a different touch to their stint.

Sacasas and his crew showback in top manner. *Lary.*

Bon Soir, N. Y.

Jimmie Daniels, Patricia Bright, Felicia Sanders, Tony & Eddie, Flames (3), *Len Berge;* $3 *minimum.*

New show at the Bon Soir is standard for the Greenwich Village nitery. That, in itself, is virtually payoff insurance. The club's entertainment formula of staggered acts has been a consistent customer-puller and for good reason. The talent is polished, the room is comfortable and the price is reasonable, providing one doesn't lush it up.

It takes over two-and-a-half hours for the current show to run its full course. That includes the in-between-act breaks. The performing contingent takes in Patricia Bright and Tony & Eddie in the comedy department and Felicia Sanders and Jimmie Daniels on the vocaling end.

Miss Bright tosses off several special material items with ease. Not all of her stuff is funny, but the overall mixture of patter and song is okay. Tony & Eddie, probably one of the noisiest acts around, break up the audience with their slapstick mouthing of various platters. Their use of outlandiish props also goes over big, but the routine is strictly on a low comedy level.

Miss Sanders, accompanied by her own 88er, has an offbeat song-alog that covers bounce and dramatic numbers. It's an interesting sesh, with chirp giving a savvy delivery for neat effect. Daniels, the room's regular host, continues to dish out a flavorsome collection of tunes in suave fashion.

The Three Flames are in usual fine form, providing slick showbacking and a snappy solo turn. Group, incidentally, is doubling between the Broadway show, "New Faces." Len Berge's keyboard workover is another plus factor. *Jess.*

500 Club, Atlantic City

Atlantic City, July 14.

Patti Page, Joan Kayne, Jay Lawrence, Ray Iceland, McKenna Girls (8), *Jack Curtis, Joe Frasetto Orch* (14); $5 *minimum Saturdays,* $4 *weekdays.*

Patti Page, following the Martin & Lewis appearance at this spot, is drawing capacity biz in her first appearance here.

Her most effective number is a medley of five hits, each well produced. Nostalgic offerings like "I'll Get By," "When Your Lover has Gone," "Can't Get Him Off of My Mind" scored heavily. Miss Page, in another well received number, offers "Moonglow" with three of her voices waxed for excellent results. "Down in the Depths of the 90th Floor" is sung dramatically. Miss Page also changes pace with such numbers as "Heartbreak Hotel" and "Doggie in the Window." She also does her current "Allegheny Moon," among her other disk hits.

Miss Page did more than an hour night show was caught.

Boots McKenna girls are in two production numbers with Ray Ireland doing neat bit of dancing in one of them.

Jay Lawrence has nice assortment of carbons, including Gable, Cary Grant, Gary Cooper, plus version of tv news reel announcer, channel swimmer and tv fight announcer which bring him back for bows.

Joan Kayne starts things off with a nice tap routine. *Walk.*

Eddys', K. C.

Kansas City, July 13.

Topnotchers (3), *Margaret Sisters & Bruno, Tony DiPardo Orch* (8); $1, $1.50 *cover.*

Both the musical Topnotchers trio and the terpical Margaret Sisters with Bruno have played Eddys' fancy restaurant before, and both are known here as entertainment values. In this combo that runs 45 minutes they hold up to expectations. This is one where the marquee value is light, but the customer is pleased once he is inside the hall, and there was a goodly crowd to greet them at opening.

Opening the proceedings, Bruno Vas and his partners, blonde Bianca and brunette Alicia, work in strictly adagio fashion, with staunch Bruno tossing both about in a series of lifts and spins. In all there are some fourteen different lifts, each surpassing the previous one. For good measure there is a Paris apache sequence in which Bruno alternates tossing the two girls and winds up with both aloft again.

The Topnotchers lose little time in getting into their antics, broadly kidding series of tunes and mugging and clowning through 35 minutes. With Al Pepi on the accordion and doing the m.c. bit, brother Frank on string bass and brother-in-law Eddie Nigro on guitar join in as they tear into various tunes, from "12th Street Rag" through "Irish Eyes Are Smiling," "Loch Lomond" and others. There's a highly comical sequence in which they rib hillbillies versus western singers, and a song or two done straight and sweet. Close on a boogie and jam session is a fitting finale and has the house on their side. *Quin.*

Harrah's, Lake Tahoe

Lake Tahoe, July 8.

Margaret Whiting, Wilder Bros., Louis Prima with Keely Smith, The Sabres (3), *Ray Herbeck's Orch* (7); *no cover or minimum.*

This is Harrahs Club's second click season at the Lake with its lounge policy.

Actually there are two different shows. Margaret Whiting and the Wilder Bros. do three shows before one a.m., and Louis Prima then takes over for continuous fare spelled by the Sabres. The dining room seats about 200 and is jammed most of the time. The casino is one of the most crowded in Nevada.

Miss Whiting has a nice rapport with the close-in crowd, mixing pops with standards (mostly her father's, Richard Whiting). In fact, there may be too much chumming with the payees. After the very first number the stories begin—all about Miss Whiting. It doesn't seem reasonable that every song she sings has so much significance. The singing, of course, is Miss Whiting at her best. It's too bad there isn't more of it.

The Wilder Bros. still provide enough entertainment to make a show of their own. They do vocals on "No Not Much" and "Graduation Day" with warmness. They use their white saxes. "Birth of the Blues" is always a smash finale.

The act also includes a collection of clever material with a "round" that gets mixed-up and an old record takeoff of the Rhythm Boys that never runs at true speed, others.

The second phase of this all-night show is headed up by Louis Prima who has been in the Sahara in Las Vegas for three years.

All top musicians, they blow hot most the time, building the room to such a pitch it almost takes off. There's no break, on let down, except for an occasional breather offered by the fine voice of Keely Smith.

She is the delightful contrast in the group. As the sober and bored chanter, she never gets with the action, and once in awhile mimics Prima in his crazy habits. It takes awhile for anyone to realize this is part of the show. She and Prima duet on some bluesy things and she quietly breaks up the lyrics of "Autumn Leaves" and "Tenderly."

To fill in between Prima sessions, the young trio, The Sabres, keeps people around. Young and playing around with humor they're not quite up to, they do soft-styled songs. Some dish pantomimes are thrown in and prove their biggest clicks.

Harrahs Club has set the pace at Tahoe and others are trying to follow suit. It has combined the continuous show idea with a star or two to build a big trade. *Mark.*

Thunderbird, Las Vegas

Las Vegas, July 12.

Dorothy Collins, Arthur Ellen, Landre & Verna (2), *Barney Rawlings, Thunderbird Dancers* (8), *Al Jahns Orch* (13); $2 *minimum.*

Dorothy Collins swings into the Navajo Room for five weeks to tune up a solid song sesh atop a good bill that includes Arthur Ellen and Landre & Verna. No doubt about it. Producer Marty Hicks has scored a real jackpot that should keep the biz barometer on a par with the summer desert clime. It's a perfectly blended package.

Miss Collins is in splendid form vocally; her repertoire has been realigned to give her wider scope and she has acquired the confident assurance of a polished cafe performer. Star has also learned to lend histrionics to a tune. In that respect, she can beam wide-eyed teenage innocence during a number like "Flattop," apply a sensuous tremor to "I'm Bidin' My Time," or delicately embrace a lyric as in "Mountain High, Valley Low." Her songology is well framed, also, to alter the mood from rock 'n' roll to ballads. A natural is a tall medley of songs she bleated during last season's "Hit Parade" tver. Additionaly, she has located a new forte with the rhythm tunes, unveiling a "Heartbreak Hotel" and "Blue Suede Shoes," evoking long salvos.

A hypnotist, Ellen is in complete command — over subjects and audience alike—all the way. He never leans to mystic mumbo-jumbo for support, yet he is thoroughly compelling, and convincing, as he intones his messages to foils plucked from the audience at random. During what he describes as "communication with the sub-conscious," Ellen talks his subjects into releasing inhibitions. While the displays onstage of the entranced are hilarious, Ellen keeps it all tempered with good taste. Blackboard sequence is good warmup. Low key lighting adds to suspense as he puts his subjects to sleep, and whether the people out front believe all this or not, they nontheless remain entranced during Ellen's 25 minutes of spellbinding.

Landre & Verna score their sock terpsichorics. Adagio team glides through a lilting opener and then take a turn at the paso doble, building the pace with precision lifts and tricks.

Thunderbird Dancers, vocally led by Barney Rawlings, launch the show appropriately with "That's Entertainment!" and then return at the center to supply a continental motif during "Midnight In Paris." Rawlings socks across lyrics of both production numbers and is competent in role of emcee. Al Jahns Orch deftly tempos the show throughout. *Alan.*

Club Crescendo, Houston

Houston, July 10.

Rene & his Continental Artists; Eddie Barnes; Jose Ortiz Orch (6); *private bottle club, no cover or minimum.*

Puppeteer Rene does a clever and entertaining opening 13 minutes with mannikins that tap dance, play piano and rhumba. Cleverest business is the duet in which a piano playing puppet and bandleader Ortiz engage in some effective pantomime in which each hurls derisive comments on the other's musical skills.

Eddie Barnes brings his chatter, piano and piping work to a fine blend of entertainment that runs for 40 minutes, the entire show being well received. He mixes dialect jokes with Jolson-type singing and a heavy reliance on nostalgic tunes. Barnes plays an old time piano style that almost puts handlebar mustaches and white aprons on the waiters. Opening night audience couldn't seem to get enough of him. He medleys Irish Ballads, Jolson material, blues, and some Dixie.

Jose Ortiz leads his unit in his usual fine fashion. *Forst.*

Chaudiere, Ottawa

Ottawa, July 10.

Rusty Draper, Renowns (3), *Arleigh Peterson Dancers* (5), *Harry Pozy Orch* (8); $1 *admission.*

Plagued by laryngitis that delayed his opening in the Chaudiere Club's Rose Room, Rusty Draper keeps his items few and cuts his stint to less than 20 minutes. Fortunately, Draper is a clicko guitarist and keeps the stanza's balance nicely with plenty of strumming, using voice chiefly for disclicks like his hit, "Are You Satisfied?" Neat bits of gag gabbing and stage business keep the turn lively.

Renowns, two males and a femme, work a frantic bit of gag adagio with plenty of thrill acro to okay mitting. Opening straight, trio gradually works in slapstick getting a few guffaws but response is mostly to nicely-timed acro work.

On twice, Arleigh Peterson Dancers (four femmes and male) exhibit socko terp ability, the act enhanced by clicko stacking of distaffers who quite evidently know what to do with what they've got. Standout is their Oriental number. Male works in some chant which could best be eliminated.

Gap left by Draper's temporary absence under physician's orders first week of the booking was capably filled by Eddie Askland, drummer with the Harry Pozy house band, who handled an emergency chant with ability. *Gorm.*

Smaller Miami Beach Spots Pitch For Biz With Names, New Faces, Revues

By LARY SOLLOWAY

Miami Beach, July 17.

Although the Fontainebleau, Eden Roc and the Vagabonds Club are offering strong competition, smaller hotel-cafes along the ocean-front are also pitching for guided-tour and regular cafe patronage during this summer season.

THE NAUTILUS

Pattern, of recent weeks, has seen good results, although in the case of the Nautilus, a lack of advertising in local newspapers has negated much pickup in patronage. Current attraction in the Driftwood Room of this downtowner is Rudy Vallee, playing a return date.

From the act he is presenting, matters won't be helped too much. The almost too relaxed style in which he purveys his potpourri of oldies and present day tunes and an assortment of Irish-Yiddish stories, many of them blue, isn't going over as strongly as the same basic idea did last summer when he worked to healthy biz. His act needs tightening to stir steadier tabler reaction.

Offish biz can result from bad reports by tour-operators, who of late, are a strong factor in directing what can be profit-turning trade to the hotel bistros. On night caught there was a sparse representation from this now all-important facet of the area's nitery scene. The short-sighted promotion policy of the management don't help any either.

SANS SOUCI

In contrast, the Blue Sails Room of the Sans Souci is showing profits for the first time in mid-year. Adhering to a low budget on bookings, management of this spot has been coming up with vets like Jerry Bergen, to buttress a new face, such as Barbara Velasco. With another vet comic, Sammy Walsh, in the host-emcee slot, the tourists are quickly warmed into receptive mood.

Bergen's panto-act with the batoneering and byplay with a buxom femme aide is sight stuff the vacationers go for. Miss Velasco is a mamborhythmed tunestress who gets them with the dynamics of her delivery, albeit wanting in the vocal department.

This week's teaming has Bobby Breen and a young comic-impressionist, Rip Taylor. Breen conveys a maturity in his work that adds to overall values of his high-piping. The handling of straight tunes is intelligent adhering to the original lyric-line to extract plus-plaudits. Breen injects the light touch with a fast series of takeoffs on the past decades singing styles. It's a smart peg on which to change pace and wins heavy tabler reaction. Taylor is a lad with plenty of possibilities, once he gets himself some material to replace the wheezy familiars he works over in the early part of his canto. When he hits the satiric impression route, with Louella Parsons as fulcrum for his zany carbonings of the better knowns, he hits paydirt.

LUCERNE HOTEL

The Club Chalet in this hotel, after a rocky winter, switched to one-night policy for a while. The hotel changed hands recently and the new operators are attempting an off-trail idea for the low-ceilinged layout with installation of a miniature revue-type production. The experiment was tried briefly two years ago by the Saxony, with okay results.

The Lucerne presentation is a breezy one, the leggy gals attractive, colorfully costumed and boasting three zingy routines, based on a Parisienne theme. Mel Green works as emcee and duets with lithe Elaine Deming for her lead-ins to solo acro-dances that keep the gasps coming. On his own he sets up a trio of pops nicely.

In the featured spot, Ruth Wallis comes up with a slew of original material, all in the double-entendre vein, most of it clever. A comely performer, she applies a good pair of pipes to her plaints on the troubles of femmes-vs.-men. Her disarming approach takes the edge off some of the broader lines to wind her a winner. Future booking plans call for imports of Cubano acts, as well as other talent to buttress the two-week changes in production.

SEVILLE HOTEL

The Seville hotel has been experimenting with a weekend policy for its Castanet Lounge with Mlle. Nicole a clever chanteuse current, following a list which had Gracie Barrie, Marion Colby among others. Idea here is to save up a weekly payoff for a higher-caliber act on the three-day deal. The rest of the oceanfronts and many luxury-motels make up a big one-nighter circuit for acts in the area.

A performer could spend several weeks here without repeating a date on this run. Payoffs fluctuate, depending on the spot played, with the higher-budget biggeries getting them first, then what amounts to a second run route setup by local bookers.

VARIETY BILLS

WEEK OF JULY 18

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 20
Rockettes
William Weslow
Martha Rich
George Sawtelle
Will Mahoney
Richard Hayman
Istevan Marta

Palace (P) 20
Sylvia Froos
Tine Tsin Trio
Val Setz
Skatinge Berrys
Torrini & Phyllis
Donna Grescoe
George Kirby
Roger Ray

AUSTRALIA

MELBOURNE
Tivoli (T) 16
K Dunham & Co.

SYDNEY
Tivoli (T) 16
Rayes & Faye
Jack Powell
B Banks & Part
Barbour Bros. & Jean
Rih-Aruso
Bill Finch
Lawman & Joy
Romano & Maureen
Barry Rugless
Robert O'Donnell
Alwyn Leckie
Adele Inge
Lamb & Rahlen
Barbara Howe

Reg Park
Joe Whitehouse
Wim de Jong
Geoff Thorne
Dorothy Hickey

NEW ZEALAND
St. James (T) 16
Hite & Stanley
Howell & Radcliffe
Ross & La Pierre
Trio Gipsys
Neal & Newton
Salici Puppets
Laycock & Maureen
Stuffy Bryant
Jenny Howard
Alain Diagora
Leon Cortez
Frank Ward
J McCormack
Daniel Davey

BRITAIN

ASTON
Hippodrome (16)
Tommy Godfrey
Ragoldi Bros.
Dee
Billy Livingstone
Rose & Ramaya
Coral Gaye
The Lyndons
Terry James
Jan Hardin
Rietro & Giovanni

BIRMINGHAM
Hippodrome (M) 16
Hilltoppers
David Berglas
Joe Church
Wright & Marion
Billy Baxter
Cassandras
Will Carr

BLACKPOOL
Opera House (M) 16
G & B Bernard
Eve Boswell
Freddie Frinton
Patricia Dahl
Lane Bros
Norman & Ladd
Ghezzi Bros

Palace (M) 16
Albert Modley
Edna Savage
M & B Winters
Francis Langford
4 Najjareos
Hollander & Hart
Paulette & Renee
Pip Hinton
Matt Lesmore
Arthur Sumner

Winter Gardens (M) 16
Dave King
Shani Wallis
Mrs. Shufflewick
Jones & Arnold
Devine & Sparks
Sonny Roy
Margaret West
4 King Pins

BRADFORD
Alhambra (M) 16
Dennis Heale
George Martin
Flack & Lucas
Bobbie Kimber
A & B Black
Felixlo
Joan Mann
Pat Rosa

BRIGHTON
Hippodrome (M) 16
Ruby Murray
Reg Dixon
Tommy Fields
Audrey Jeans
D & D Reny
Skylons
Kateryn Orly 3
Belles & Beaux
Jack Simpson
Una Stubbs
George Mitchell Co.

BRIXTON
Empress (M) 16
Dick Montague
Penny Lee
Marie Ault
Rickie Johnson
L & J Angelina
Margarita
Larry Gordon

CARDIFF
New (M) 16
Ink Spots
Joe Rankin
Scott Sanders
Mickey Ung
2 Serences
Leslie Adams
McAndrews & Mills

CHELSEA
Palace 16
Syd Chesire
Maxwell & Manning
Val Cave
Georgie Hobbs
Y Prendergest
Grahame Rose
Ghisette
Jack Mara
Royalty Girls

COVENTRY
Hippodrome 16
Jimmy Young
Stan Stennett
Jon Pertwee

Gail Robbins
Bob Travis
Dorothy Malone
Douglas Clarke
Michael Durso Orc
Frank Marti Orc

Duplex
McCormick & Huff
Bob Dorough
Ada Moore

No. Fifth Ave
Cedrone & Mitchell
Bob Downey
Harold Fonville

Hot'l H'nry Hudson
Jan Arden
Naomi Stevens
Angie Bond 3
Nocturnes
Joan Bishop

Hotel Roosevelt
Eddie Lane Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Mill Shaw Orc
Ray Bari Orc

Latin Quarter
Olsen & Johnson
Betty George
Harold & Lola
Harmonica Rascals
Szony & Patti
Trio Bassi
Princess Yasmina
Jo Lombardi Orc
B Harlowe Orc

Living Room
Patricia Mathews
Nancy Steele
Stephanie Stewart

Park Sheraton
Alan Logan
Eddie Layton

Town & Country
Chucklers
Gary Morton
Vick Spaddy
Adair Dancers
Damiron Orc
Johnny Morris Orc

Versailles
Fashions in Rhythm
Jerome Courtland
Lou Nelson
Susan Brooks
Buzz Halliday
Sue Ann Langdon
Barbara Holmes
Paula Hayden
Bill Heyer
Tony Rella
Bob Miller
Dale Monroe

Viennese Lantern
Helene Darcel
Rosaria Mericles
Ernest Scheen Orc
Harold Sandler
Paul Mann

Village Barn
Frank Matthews
Johnny Gilbert
Vivian Swanson
Larry McMahon
Plute Pete
Harry Ferdel Orc
Irving Harris

Waldorf-Astoria
Ted Lewis
Mischa Borr Orc

Village Vanguard
C Williams Trio
Maxine Sullivan

Joan Turner
Schaller Bro
Devine & King
Dawnora Co
Valerie Tandy
George Mitchell Co

EDINBURGH
Empire (M) 16
Dorothy Squires
3 Toledos
Sally Barnes
Walthon & Dorrainc
Earle & Vaughan
Joan Rhodes
Peter Quinton

GLASGOW
Empire (M) 16
Syd Seymour Co.
Revel & Fields
Treble Tones
Constance Evans
De Yong & Delysia

HANLEY
Royal (M) 16
Fred Emney
Betty Driver
Diana Rhodes
Mon. DeFoe
Vic Sanderson
Bert Edgar
3 Balmorals
Leslie Lester
Madrigal

NEWCASTLE
Empire (M) 16
Jimmy Gay
Iris Poliakova
Prince Sis
Ron Dillon
LeWhite & Simone
E & J Romano
Eve Williams
Honey Duprez
Edna Tinsley
Kordas

NORTHAMPTON
New 16
Roy Rolland
Gunby & Dawn
Joan Kay
Ellis Ashton
Jackie Ramsey

NOTTINGHAM
Empire (M) 16
Jane
Charlie Ellis
4 Ramblers
Duo Russmar
Syd England
Delmonico Dancers
2 Pirates

NORWICH
Hippodrome 16
Eddie Reindeer
Ravel
Desiree et Pierre
Glyn Thomas
Duncan Sis
Noble & Denester

PORTSMOUTH
Royal (M) 16
David Nixon
Johnny Stewart
Reg Varney
4 Jones Boys
Aileen Cochrane
Paula Marshall
Francois & Zandra
Bertha Ricardo
Godfrey James

SHEFFIELD
Empire (M) 16
Bobby Thompson
Michael Hibbert
Gene Patton
Edna Dean
Terry Moore
June Balmer
Michael Hill
Ted Alec
Coleen Peacock
Johnny Daw

SOUTHAMPTON
Grand 16
Davis & Lee
Joy Baldwin
Marjorie Castle
James Davie
John Castle
Joy Marlow

SUNDERLAND
Empire (M) 16
Billy Daniels
Shane & Lamare
Alan Clive
Cynthia & Gladys
Winters & Fielding
Elizabeth & Collins
Bashful Boys.

Cabaret Bills

NEW YORK CITY

Blue Angel
Lorey Powell
Dick Gautier
Joey Carter
Bart Howard
Jimmy Lyons

Bon Soir
Pat Bright
Tiger Haynes
Felicia Sanders
Tony & Eddie
Hazel Webster
Jimmie Daniels

Cameo
Morgana King
Buddy Greco

Chateau Madrid
Helen Aimee
Nacional Ders.
Carlos Valadez Orc
Candi Cortez
Ralph Font

Copacabana
Martin & Lewis
John & Mann
Introducers

Wally Brown
Micki Marlo

Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Pepe Biondi
Tito Hernandez
Armanda Roblan
Carlos Faxa
Lago Sisters
Rafi Munoz

Montmartre
Castno Playa Orq
Fajardo Orq

Sans Souci
Ginny Simms
Sonia Calero
Victor Alverez
R Ortega Orc

Nacional
DeCastro Sis
Raye & Naldi
Ray Carson
Martica Rams
Chinia de Triana
W. Reyes Orc

RENO

Mardi Gras Lounge
Art Engler
Dick Morgan
Penthouse 4

Mapes Skyroom
Lili St. Cyr
Goofers
Lolo & Lita
Skyleis

Kay Martin
Eddie Fitzpatrick
Body Guards
Four Knights

riverside
Joe E Lewis
Marion Colby
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Biltmore
Continentals
Jigg Adams (6)

Cal Neva
Janis Paige
Dick Shawn
Don Dellair
Wonder & Banks
Eve Marley
Cal-Nevettes

Matty Malneck Orc

Harrahs Club
Sportsmen
Ricky Lane
Wilder Bros.
Louis Prima
Keely Smith
Don, Dick & Jimmy

20-29 Age Group

Continued from page 1

said that they had seen at least one film during the week preceding the interviewing and of this number 7,500,000 were in the 20 to 29 age bracket.

Complete breakdown of number and age groups attending at least one picture during the week preceding the interviewing shows that 4,950,000 were in the 15 to 19 age group; 4,900,000, 10 to 14; 3,750,000, 30 to 39; 3,300,000 40 to 54, and 1,850,000, 55 and over.

The 22,250,000 figure, according to the survey, represents 20.8% of all people 10 years of age or older living in private households in the U.S.

In the suburbs and small cities, 10,550,000 individuals 10 or older said they had attended a motion picture during the past week, while 8,550,000 living in central cities, and 7,150,000 living in rural areas said they had been to a film theatre during the same priod.

Look points out that the study, conducted from Feb. 1 through Feb. 29, 1956, indicates national film attendance during the period preceding the interviewing. Noting that there may be numerical fluctuations in film attendance during the year, the mag says the survey is offered to the film industry as a barometer for gauging the best market potential among various segments of the population rather than at an indication of the total year-round audience potential.

CHICAGO

Black Orchid
Christine Jorgensen
Jimmy Ames
Johnny Hartman

Blue Angel
"Calypso Stars"
Luis Torrens
Calypso Eddie
Calypso Nassau
Princess Kalura
Lady Sheba
Al D'Lacy Orc

Blue Note
Woody Herman

Cher Paree
Frank Parker
Patsy Shaw
Chez Paree Ad'bls
Brian Farnon Orc

Cloister Inn
Donna Brooks
Pat Moran 4
Dick Marx
Johnny Frigo

Conrad Hilton
"Wonderful Time"
Shirley Linde
Michael Meehan
Neff & Voss
Jan Tors
The Torianis
D Arnold & Marji
Virginia Sellers
John Keston
Boulevar-Dears & Boulevar-Dons
F. Masters Orc

London House
Billy Taylor 3

Palmer House
Muggsy Spanier
Helen Forrest
The 3 Houcs
Kodell
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Gordon MacRae
Prullie & Tallow
F. Martin Orc

Bar of Music
Phyllis Inez
Bennett & Watters'n
Carlos Noble
Ruben Moreno Orc

Biltmore Hotel
Romo Vincent
Maria Neglia
Augie & Margo
Hal Derwin Orc

Ciro-ette Room
Abbey Lincoln
T & P Rodriguez
Mischa Novy Orc
Geri Galiai Orc

Crescendo
Diosa Costello
Dick Hazard Orc

Mocambo
Joe E Lewis
Carl Carelli Trio
Paul Hcbert Orc

Moulin Rouge
Spike Jones Troupe
Ffolliott Charlton
Eddie O'Neal Orc

Statler Hotel
Paul Gilbert
The Cerbys (2)
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Bobby Sargent
Margie Lee
Donn Arden Dncrs
Carlton Hayes Orc

El Cortez
Dream Weavers
Don Corey
Donna Kaye
Sherman Hayes Orc

El Rancho Vegas
Joe E. Lewis
Gloria De Haven
Carter De Haven
Renee Molnar Dncrs
Ted Fio Rito Orc

Flamingo
Duke Ellington Orc
Hazel Scott
Archie Robbins
Ron Fletcher Dncrs
L. Basil Orc

Golden Nugget
Johnny Scat Davis
Tony Papa
Daryl Hayes
Sons o' Purple Sage

New Frontier
Janis Paige
Johnny Puleo
Harmonica Rascals
Darvas & Julia
Dorben Dncrs
Garwood Van Orc

Riviera
Dinah Shore
Skylarks
Harry Zimmerman
Dorben Dncrs
Ray Sinatra Orc

Sahara
Dennis Day Show
Saharem Dancers
Cee Davidson Orc

Sands
Danny Thomas
Roberta Linn
Copa Girls
A. Morelli Orc

Showboat
Billy Fallon
Dorian Deonis
Garr Nelson
Showboat Girls
Mike Werner Orc

Silver Slipper
Fawzia Amir
Appletons
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanaugh
Slipperettes
G. Devon Orc

Thunderbird
China Doll Rev
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc

Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson

Beachcomber
Martha Raye
Paul Gray
Kirby Stone Four
Condos & Brandow
Len Dawson Orc

Ciro's
June Valli
Gogia Pasha
Dan Gould
Fletcher Peck Trio

Eden Roc
Dick Haymes
Estelita
Bobby Brandt
Mal Malkin Orc
Chucy Reyes Orc

Fontainebleau
Tony Bennett
Jack Durant
Elissa Jayne
Sacasas Orc

Isle de Capri
Herkie Styles
Holly Warren
Buddy Lewis Orc

Leon & Eddie's
Can-Can Girls
Flash O'Farrell
Marian, Wilkens
Denise
Atoma

Lucerne Hotel
Ruth Wallis
Lucerne Lovelies 6
Elaine Deming
Mel Green
Jacques Donnet Orc

Nautilus
Peggy Lloyd
Antone & Ina
Syd Stanley Orc

Murray Franklin's
Don Rickles
Bobby Sherwood
Peter Brady
Murray Franklin
Van Smith

Paper Doll
Sally Rand
Rock 'n' Roll Girls
San San
Vampire Lady

San Souci Hotel
Gene Alley
Jimmy Byrne & Co.
Sammy Walsh
Freddy Calo Orc

Seville
Johnny Morgan
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc

Vanity Fair
Barbara de Costa
Rodriguez Orc
Frank Mann

5 O'Clock
Brandy Martin
Al Golden
Tommy Raft
Parisian Rev

Vagabond Club
The Vagabonds

Sepia Yanks

Continued from page 1

Bess" but remained for concerts in Italy and has since been considerably lionized by the Roman press and cognoscenti.

Still another colored American, Camilla Williams who scored in Vienna's "Saint of Bleecker Street" production, has become a greater singer of German lieder to the delight, Miss Dispeker reports, of Mitteleuropa which finds this situation droll.

Difference in courtesy shown McFerrin at Teatro San Carlo, where he was accorded 10 days' rehearsal for his appearance over past weekend, and his debut at the Met (Jan. 27, 1955) is apropos "breaks" for colored operatic talent in Europe. At the Met McFerrin sang without a stage or orchestral rehearsal in a costume last worn by George London, and unaltered. Nor had he ever viewed the sets in advance.

Alabama Film Co.

Continued from page 3

be filmed on location in Louisiana in August. Fessler and Ripps are now casting.

Following "Bayou," the new company has a modern story about today's youth in an Alabama city.

Information respecting budget of the proposed features and business arrangements for their distribution is not available. It's stated they'll be shot in widescreen and in color, but neither system is pinned down.

Circus Victim of TV Era

Continued from page 49

small towns would have to travel to the big cities to see what used to be the favorite form of children's entertainment.

It was a bad season for circuses generally. Last week the King Bros. circus pulled down its tent. Earlier, the Clyde Beatty Circus wound up in a blaze of bad grosses.

The Ringling debacle followed a season when dcbate was at its height as to whether the circus should develop into a Hollywood and Broadway type of presentation, or stay with the oldfashioned thrill formula. This year, the show was a chi-chi presentation with decor by the famed French artist Marcel Vertes. There were still the thrill acts, but the circus took on more frou-frou then ever before in its history.

Labor Difficulties

The labor difficulties cut a tremendous crimp in the circus bankroll. Grosses were down considerably at Madison Square Garden, N. Y. This date in the past years provided a comfortable surplus for the road. The pickets cut down some take, inasmuch as the deliveries for concessions became difficult, and it was hard to hold onto roustabouts. "The Greatest Show on Earth" turned in "The Latest Show on Earth" as it became increasingly difficult to move from town to town. Further harassments included a union circus venture in Boston which day-and-dated with Ringling.

The move into indoor arenas will end only one problem for the circus, the weather, and that only partially so. At AGVA, administrator Jackie Bright declared that the move indoors simplifies picketing. It's easier to surround a building than a tent, he said. Prior to the folderoo, Bright had made an appointment with an Immigration Dept. official for yesterday (Tues.). Theme of Bright's discussions with the exec was clearing talent to be imported by Ringling through the union. Bright pointed out that acts cannot be imported unless the turn is vastly different from anything currently in America. He said that acts bought from abroad by George A. Hamid, Barnes & Carruthers and Lew & Leslie Grade and others had been cleared with the union as to its unique status. How come, Bright asked, nothing of this kind was done with the Ringling acts?

Arena Route

A route of arenas might start in the fall. For example, it's known that contracts for the Esther Williams aqua spec haven't been signed yet by Miss Williams. Should arena managers get jittery because dates in the U. S. start in October, then it's possible they may inquire about the circus as a quick sub. However, in many arenas and auditoriums, there's a protection situation. Many have understandings with the Shrine, which in many cities, has its own circus with proceeds going to charity. Some auds may have to protect that organization, unless the Shrine could take over sponsorship of the Ringling show.

Another factor to be considered, at this time, is the plight of the performers. Under ordinary circumstances, the circus folded at a time when the fair season is starting. Lotsa work is around, and even at this late date many bookings could be made. However, the AGVA national board recently voted a resolution to the effect that all performers with Ringling, who didn't heed the union's call to leave the show, would be fined $2,000 and suspended for six months. With organizatinoal strides having been made in the outdoor field by AGVA, this makes for a serious situation for bulk of the circus acts. Fortunately, circus topper North is providing fares to eliminate strandings.

Garden Interested

Another factor, not overlooked by insiders, is reportedly very much in the favor of indoor operations. It's reported that Madison Square Garden is very much financially interested in the circus, even if only on the score that it provides a six-week rental at a fancy fee. Through interlocking directorships and agreements, as per example, Arthur M. Wirtz, who owns and leases several spots on his own and is a Garden director and major sstockholder, the circus can get a fairly good route in the hardtops, provided arrangements are made early enough.

There are many who feel that the circus was essentially a victim of obsolescence. The big top defied mechanization in many respects, and minimum wage laws made maintenance and operation increasingly more expensive. The show found it difficult to get a sufficiently large staff of laborers. Again, video made circuses more common, but latter facet is discounted, because of the continuing lure of a live circus for the kids.

Legalistic Tangle

There are other factors that will effect the operation of the circus, one of them is a legalistic tangle. The will of the last of the Ringling brothers, John, who died in 1936, provided for a continuity of operation if the circus wasn't to revert either to the City of Sarasota, or the Ringling Museum there, or a charitable foundation. Thus in 1938 when the strike was pulled at the circus and Ringling had to close, the Ringlings took one of its subsidiary outfits, the Al G. Barnes Circus, and trouped it under the Ringling name, thus fulfilling the terms of the testament. Whether this condition of continuity still applies, isn't known as yet. Normally, the circus closes around Christmas time in Havana.

As far as circus operation is concerned, Europe has been playing this kind of shows indoors for many years, and most of them in permanent quarters. Indoor operation should prove no handicap, according to showmen.

Paradoxically this year's sh.v enjoyed its first packed house on the final night of its existence under canvas. In Pittsburgh, 9,856 attended the finale, and instead of the usual circus medley, the band played "Auld Lang Syne."

Some Didn't Wait

There were many performers of long standing who weren't around for the finale. Emmet Kelly and Felix Adler left the show on the union's orders before the season started. Merle Evans, the bandleader with a 30-year service record resigned. Elephant trainer Baptiste Schreiber also walked out. Incidentally, Schreiber gave his orders to the bulls in German, and the southern lads that took over that chore from Schreiber didn't sprechen Deutch. Many stampedes and many injuries occurred that season.

Now the circus under canvas has gone the way of the circus parade, in many cities a victim of the burgeoning automobile tieups. Whether it will be missed in the future is still hard to tell, but the new modus operandi releases the circus from looking for the rapidly disappearing lots in big cities, gives it a freedom from the elements and a chance to make more money with less expenses. Some think, that if North can settle labor difficulties, he'll have a better time.

Historic 'Tommers'

Continued from page 2

cluding two Markses (father and son)!

Author dips into Universal film publicity files to offer list of famous players who once acted in Tom-shows; among them Fay Templeton, Hobart Bosworth, Eva Tanguay, Mary Pickford, David Belasco, Pearl White, Laurette Taylor, Theodore Roberts, Effie Shannon, Fred Stone (did Topsy), Lotta Crabtree and Mabel Taliaferro. It might also be noted that America's greatest Shakespearean player, Edwin Booth, in his youth in the California mining camps, blacked up and did a banjo routine. Furnas observes, wistfully, that not one of the Tom-shows ever made hinterlanders question race segregation.

As Bert Williams is quoted, in one of the chapter headings of "Goodbye to Uncle Tom": "It's no disgrace to be a Negro, but sometimes it's very inconvenient."

A footnote that will confound future historians is the erroneous reference, both in text and index, to one of the greatest of early American Negro actors, Ira Aldridge, as "Eldridge." Down.

VARIED SHOWS UNDER CANVAS

J. J. Shubert Loses in N.Y. Appeals Court; Must Account Lee's Estate

A ruling by the N.Y. State Court of Appeals last Wednesday (11) marks the initial step in what may lead to an eventual breakdown of J. J. Shubert's control of the Shubert empire. J. J. moved into power following the death of his brother, Lee, in December, 1953.

In a unanimous decision, the Court of Appeals affirmed a lower court order requiring an accounting of Lee's estate, the principal asset being half interest in the theatrical firm in which he was partnered with J. J. Lee's 50% share is estimated at $25,000,000-$30,000,000.

The suit for the accounting was brought by Milton I. Shubert and Sylvia Wolf Golde, respectively, nephew and niece of the deceased, who are also two of the four executors of his estate. Defendants in the action are J. J., his nephew, Lawrence Shubert Lawrence, and his attorney William Klein. Lawrence and Klein are the other two executors of Lee's estate.

When originally filed, the suit asked J. J. to pay the plaintiffs and the other two executors an amount equal to the value of Lee's interest in the partnership or at their option, the profits attributed to the estate. However, the ruling, upheld by the Court of Appeals, stipulates that the manner of satisfying that aspect of the suit be either agreed upon by the parties involved or by the court.

The action was primarily targeted at J. J. as surviving partner. Lawrence and Klein refused to be party to the action with Milton Shubert and Mrs. Golde, so they were named co-defendants. The accounting will cover the value of the estate at the time of Lee's death and the profits subsequently earned.

Once the audit is completed — expected to take about six months —the question of coin forthcoming to the executors will be taken up. The accounting will be refereed by attorney Edwin L. Weisl, who was appointed by the court.

Boon(e) Town

In Boone, N. C., it's Boone all the way. The annual outdoor pageant, "Horn in the West," is currently in its fifth summer at the Daniel Boone Amphitheatre, while a nearby camping area, being developed for the tourist trade, will be tagged Boone Fort.

The play, just to keep things straight, is about Daniel Boone.

House Committee Cuts Int'l Exchange Budget; Raps Ticket Giveaways

Washington, July 17.

If the U.S. Information Agency has to purchase tickets and give them away free to get people to attend the shows we send abroad under the cultural exchange program, we shouldn't send such entertainment in the first place. The House Appropriations Committee takes that position in its report, issued last week, in connection with the first Supplemental Appropriation Bill of fiscal 1957.

The committee objected to USIA royalty payments on "Teahouse of the August Moon" which was sent to Latin America as a feature of the President's international cultural program. No protest was made over salaries paid to actors in the company.

The Committee cut the President's request for $9,000,000 for the program, to $4,687,400. It further specified that none of the money may go to USIA for promotional activities in connection with the overseas entertainment units. It contends that the agency "should be able to carry on this work within its regular annual appropriation, which is in the amount of $113,000,000 for the fiscal year 1957."

Committee report says, "Large amounts of the USIA funds were used for purchase of tickets which were given away to people to attend the performances. If the performers or companies sent abroad were of such consequence that free tickets had to be given away at Government expense for them to have an audience, they should not have been sent in the first place. For example, the agency expended $3,000 of the taxpayers' money to purchase tickets to present to people free of charge to listen to the Los Angeles Symphony Orchestra in Tokyo."

Copies of the committee's secret

(Continued on page 58)

Harlem's Amphi Follows One On Lower East Side

New York is breaking out in a rash of amphitheatre projects. Last month, a Shakespearean Festival was inaugurated at the 2,000-seat East River Park Amphitheatre on the lower east side and this month the Colonial Park Amphitheatre in Harlem is being taken over by the Afro Arts Theatre for a "concert-lecture-drama" series.

In both cases, the presentations are being offered on a cuffo admission basis, with no payment to those participating in the ventures. The Colonial Park project, which gets under way July 26, will utilize Afro-American talent. Another performance will be given July 27 and then each Friday and Saturday throughout August, except for a Thursday-Friday sked the windup week of the month.

Permission for the use of the amphitheatres has been granted by the Dept. of Parks. Although the downtown locale has bench accommodations, the uptown spot is virtually without seats. The theatre group, there, however, is inserting a bring-your-own-chairs pitch in its advertisements. The lineup of offerings at the Colonial park includes an intimate four-performer revue, tagged "Four at Eight."

The Afro Arts unit has been putting on shows at various YMCA auditoriums. The production group is affiliated with that organization. Charles McRae, who appeared on Broadway last season in "Mr. Johnson," directs the Afro presentations, while Gertrude Harrington, who's business manager and financial secretary, is associate stager.

The East River Park operation is being produced by Joseph Papp for the Shakespearean Theatre Workshop, which has been functioning for two years on a cuffo contribution basis at an indoor N. Y. location. The cast is comprised mostly of Equity members. Productions there are given on a Thursday-Friday basis and are scheduled to run through Aug. 25. "Julius Caesar" is the first offering, with "Taming of the Shrew" set to follow July 27.

There's still another, more elaborate, outdoor theatre project in operation, although not in the Manhattan area. That's the Jones Beach (L. I.) Marine Amphitheatre, which has been functioning on a commercial basis in recent summers. Guy Lombardo's "Show Boat" production is current at that spot.

Wayne's Projects

London, July 17.

Jerry Wayne, who came to London originally to play the Sky Masterson role in the Coliseum production of "Guys and Dolls," and has stayed here ever since, planed for New York last Friday (13) to negotiate financial backing for a series of projects in which he is associated with Mark Marvin.

The joint ventures include a musical production, a straight drama and a tv series. Wayne expects to return to London within a month.

EYE ICE REVUES AND CONCERTS

Musical tents, already booking straight plays, are expected to go in for more mixed fare in future seasons. The dearth of new song-and-dance shows, as compared to the seasonal straight play flow, is figured a prime factor in spurring managements to put on productions other than the available tuners.

It's understood the tent operators are kicking around new ideas, with a touring iceshow a possibility for next year. An increase in the production of new musicals is also anticipated, as is the booking of concert attractions. The tryout angle has already been employed by St. John Terrell at his Lambertville (N. J.) Music Circus.

In addition, tent operators are investigating the use of airconditioning and heating, plus winterization of the canvastops for longer periods of operation. There's also been talk about the possibility of some tents traveling a la the circus. Incidentally, a number of the operations have booked in a kiddie show, "Robin Hood," this semester.

Straight plays getting musical tent showcasing this year include a "Teahouse of the August Moon" package, "Mr. Roberts" and the tryout, "A Sudden Spring," starring Celeste Holm. The latter has been booked into the South Shore Music Circus, Cohasset, Mass., as part of a strawhat tour. Although "Teahouse" is getting extensive tent play, it's understood the canvastop operators aren't particularly bullish on package bookings.

In line with the tent product branchout, the North Shore Music Theatre, Beverly, Mass., is offering a jazz festival on scattered Sunday nights throughout the season.

Stratford's First B.O. Dip in 4 Yrs.

Stratford, Ont., July 17.

For the first time in four seasons, the Shakespeare Festival here is having a b.o. recession. Third week hit only 71% capacity —3,000 less than last year. First three weeks drew 36,945 against last year's 40,400. Its eight weeks close Aug. 18, when "Henry V" and reconstituted "Oedipus Rex" fly the Edinburgh Festival.

Sole Broadway-known name this year is Christopher Plummer, playing Henry V. "Merry Wives of Windsor" has Douglas Campbell, star of Canadian Players, as Falstaff.

Stratford, Conn., OK

Stratford, Conn., July 17.

The combined gross of "Measure for Measure" and "King John" at the American Shakespeare Festival last week was $21,500, a substantial increase over the take for the first two stanzas. Top coingetter was "Measure," which took in over $15,000. The comedy sold out Saturday (14) night.

"Taming of the Shrew" opens Aug. 5 to round out the season's repertory.

REVAMPING 'LUNATICS' PRIOR TO STOCK RIGHTS

Stock release of "Lunatics and Lovers," which ended a click 42-week Broadway last October, is being help up by the play's author Sidney Kingsley. The playwright wants to make some script revisions which he feels are necessary for the stock market. He's also working on establishing some sort of casting supervision once the farce is released.

Meanwhile, Kingsley is preparing an adaptation of his play, "Men in White" for CBS-TV production, and is also negotiating for a London production of his drama, "Darkness at Noon."

Nederlander Showmanship Pays Off; Students' Big Hypo to Detroit Legit

Detroit, July 17.

Theatre parties for university students in the Detroit area proved to be successful in the past legit season and will be continued and expanded next year, according to James and Joseph Nederlander, manager and treasurer, respectively, of the Shubert.

The brothers Nederlander said $112,000 worth of student tickets were sold the past season. That helped some shows as much as $13,000 extra in weekly grosses. For example, 950 Michigan State U. undergraduates in 24 buses made opening night of "Teahouse of the August Moon" a sellout, students contributing $3,250 to the gross.

"By discounting the ticket price to cover the cost of a roundtrip bus ticket from campus to theatre, we have enabled thousands of university students to become better acquainted with the legitimate theatre," the brothers said. "This not only promises long-term benefits by building playgoing habits insuring larger audiences in the future, but it has the immediate effect of helping fill opening night or weeknight seats."

The Nederlanders did considerable spadework in getting the university plan under way. They personally visited 16 colleges in a 125-mile radius of Detroit. The potential audience is 140,000 students and 8,000 faculty members, plus wives, other family members, etc.

The first problem to overcome was the almost universal 11:30 campus curfew. With the help of faculty members, particularly those in the English, drama, speech and history departments, college officials consented to lift the curfew

(Continued on page 57)

Type Casting

David Cole, who was last seen on Broadway in the 1950 production of "The Innocents," returns to New York today (Wed.) after several months in England, during which time he appeared on tv there. He's back for an assignment in Gilbert Miller's forthcoming Broadway version of the British click, "Reluctant Debutante."

The actor who was actually a member of the Grenadier Guards several years ago, will appear as a Guards officer in the play.

Hot 'Teahouse' Profit: $1,200,000 On $100,000 Nut

The New York production of "Teahouse of the August Moon," which closed July 7 in Washington after a three-month, post-Broadway tour, has thus far netted nearly $1,200,000.

Of that amount $1,100,000 has already been distributed on the $100,000 venture. On the basis of the regular 50-50 profit split between the management and the backers, that gives the latter a 550% return on their investment.

The net on the Maurice Evans-George Schaefer production, which made its Broadway bow Oct. 20, 1953, reflects operating profit, plus film income, foreign royalties and revenue from the two Howard Lindsay-Russel Crouse touring editions of the John Patrick-Vern Sneider play.

Coin is still coming in from foreign productions and the Lindsay & Crouse company, starring Larry Parks. The other L&C "Teahouse" presentation closed June 23 in Boston. The Broadway production's income from the touring facsimilies represents 5% of the gross and 25% of the net on both shows. That percentage deal still holds for the Parks-starrer.

The foreign payoff, although generally small on an individual basis, accounts for a healthy take because of extensive alien play. The comedy has been a hot overseas item, with current productions including two in England—one in London and the other touring the provinces.

The film rights went to Metro in a pre-production deal for $150,000, with 60% of that going to the authors and the balance to the Broadway company. The show's 40% share of the picture revenue, less 10% commissions, came to $54,000.

Another edition of "Teahouse" is scheduled to begin touring short-

(Continued on page 59)

'BEST OF STEINBECK' IN BIG 1-NITER BREAK-IN

"The Best of Steinbeck," scheduled for Broawday production early next year by Steven Rose, will have a lengthy one-niter warmup prior to moving into regular tryout territory. The platform-style production of Reginald Lawrence's adaptation of novels and short stories by John Steinbeck is set to open Oct. 8 at the American Theatre, St. Louis.

The show will put in a week there and then do the one-niter bit until Dec. 12. It'll resume on a routine break-in basis Jan. 2 at the Shubert, New Haven. After four days at that house, the production will probably move on to Philadelphia, Boston and Washington before hitting Broadway.

Constance Bennett, Frank McHugh, Tod Andrews and Robert Strauss will make up the entire cast. Elliot Silverstein will direct.

Mpls. Grossed $263,900 On 10 Shows in '55-'56; St. P. Got $32,800 on 5

Minneapolis, July 17.

Touring shows grossed $263,900 here during the 1955-56 season ending last May 26. That represented the take on an 80-performance total for 10 entries. The number of productions was considerably fewer than that of some recent years, but more than the previous season.

All tourers played the 1,850-seat Lyceum Theatre, with the Larry Parks edition of "Teahouse of the August Moon" the top coin-getter. The comedy wound up the season on a bullish note, pulling in $61,700 for 12 performances. Gloom, however, set in almost immediately afterwards when "Damn Yankees," the initial show of the new season, grossed a weak $43,000 for 11 performances.

Tuners comprised four of the bookings, with straight plays making up the balance. Of the 10 properties, half were on split stands between here and the 2,800-seat Auditorium, St. Paul. Those five shows, comprising the total number booked into the latter locale all season, grossed $32,800 on a combined 13 performances.

Minneapolis Summary

The Minneapolis breakdown, with the number of performances listed parenthetically, follows:

"Solid Gold "Cadillac" (9), $18,300.
"Don Juan in Hell" (5), $7,100.
"Bus Stop" (9), $23,600.
"Kismet" (8), $36,400.
"Plain & Fancy" (9), $33,400.
"Can-Can" (6), $29,800.
"Anniversary Waltz" (7), $10,200.
"Bad Seed" (7), $22,200.
"Boy Friend" (8), $21,200.
"Teahouse" (12), $61,700.

St. Paul Summary

The St. Paul breakdown, with the number of performances listed parenthetically, follows:

"Cadillac" (3), $6,900.
"Don Juan" (1), $1,800.
"Plain & Fancy" (3), $7,100.
"Waltz" (2), $1,800.
"Teahouse" (4), $15,200.

Stock Reviews

Sticks and Stones

Easthampton, N.Y., July 6.

Ron Rawson presentation of revue in two parts (26 numbers), with music by David Baker, lyrics by David Craig. Stars Hermione Gingold; features Marti Stevens, Jack Fletcher, Louise Hoff, Jim Hutchison, Charles Manna, Joe Milan, Erin Martin. Staged by John Fearnley; musical direction, George Bauer; choreography, John Heawood; settings and lighting, Peter Dohanos; costumes, Paul Morrison; advance director, Lawrence Baker Jr.; hats, Billy Nelson. At John Drew Theatre, Easthampton, N. Y., July 2-7, '56.

Company also includes Kelr Dullea, Mary Weixelbaum, Shirley Dulzill, Brad Rogers and percussionist Wayne Pasceuzi.

Producer Ron Rawson has conjoined several lively talents in his "Sticks & Stones" to create a pleasant intimate revue that should find favor with the strawhatters. Like most such ventures, the work will have to undergo considerable paring and polishing before it can meet the test of a Broadway run.

Hermione Gingold's peculiar bird-of-prey-like charm contributes the majority of the evening's memorable moments. The star is at her best in "Music Talk," a self-written take-off of a gawky but enraptured concert hall lecturer, and scores again with "Queen of Song," a musical account of an aging Australian soprano who is "under but not down."

As a continually ailing dowager in "Last Resorts," she convulses with her gum-chomping description of countless hospitalizations and operations. The artist is evident in this piece, for minus the comedy lines and blackout the skit could almost stand as a serious character study.

But Miss Gingold reserves her excursion from the comic for a poignant park bench encounter between a prim child governess and a street-walking floosy. La Gingold plays the governess in this simple, almost underwritten bit with amazing depth of understanding as she alters her original resentment of her benchmate under the realization that as women there is a common bond between them. Louise Hoff helps things along with her savvy interpretation of the less virtuous vis-a-vis.

When Miss Gingold is offstage the major portion of success goes to featured Marti Stevens and Charles Manna. Miss Stevens, the possessor of a smooth, velvet-soft voice and a custom made figure that seems to match, has three solo offerings. Every one is socko. If the lyrics sometimes lag, there are compensating kicks just looking at Miss Stevens — she's a sensation even without sound.

Manna, a refugee from the wine cellars, is a personable and mild-mannered comic who amuses as a single and holds his own in the skits. His in-one originals, a discourse on how the handkerchief can be used effectively by present-day singers and a rendition of "Figaro" with a running English translation, are top drawer laugh material.

On the terp side Joe Milan and Jim Hutchinson show style, grace and personality in a show that doesn't stress hoofing. Erin Martin, a pixie-like cutie, steals dance honors, however, in a single turn wherein she runs the gamut of terp styles in keeping with the succession of hats she wears. The idea is corny, but the gal has the ability to sell it.

"Sticks" is weakest when it leaves the solo turn. "Last Resorts," as noted, is a good skit; but "Hats" could have been written from a joke book, and "An Inspector Calls" is barely amusing. Jack Fletcher, who appears in all three of the above, is probably worthy of better material. The same can be said of Miss Hoff, who is haplessly assigned to comedy pieces too much in the Gingold vein.

Musically the show is so-so. Miss Gingold registers with "The People Were Nice," "Nobody Ever Asked Me" and the ballad, "Let Me Run To You," but "Sign of the Times," an offbeat number that puts her in a railroad station "waiting for Louie, while Louie waits for Godot" tends to be for those with Broadway savvy.

Miss Stevens' success with "I Want More" and "Man on My Mind" is pretty much of her own making, but "Black Widow," a novelty in the "Poor Jenny" tradition, may get somewhere. "Borgia Orgy" mixes strychnine, prussic acid, arsenic et al through a dozen rhymed choruses, employs four performers to but moderate effect. Miss Hoff's "Come By Sunday" has been heard before and gets but half-hearted treatment.

One cute number, "Bharat-A-Natium," is a church supper version of an East Indian dance. It casts Manna as an embarrassed, sheetwrapped singer whose "Moonlight on the Ganges" is accompanied by the Milan-Martin-Hutchison interpretation of a temple dance that owes much to the buck and wing. It's a cute idea and done well.

Give "Sticks" a few good sketches and one or two lively show tunes for a change of paee, and Broadway may be in the cards. In its present form, it is summer theatre that ranks well above average. *Hank.*

What's the Rush?

Hinsdale, Ill., July 7.

Hillard Elkins production of revue in two acts (20 scenes), by Charles Strouse and Lee Adams. Stars Robert Q. Lewis. Directed by David Alexander; musical numbers and dances staged by Felisa Conde; musical direction, Betty Walberg; sets and costumes, David Hays; lighting, G. E. Nasslius. At Hinsdale Summer Theatre, Hinsdale, Ill., July 7, '56.

Cast: Beatrice Arthur, Don Liberto, Norman Feld, Annette Warren, Mara Lynn, Eleanor Bruno, Richard Tone, Lee Becker, James Tarbutton, Dorothy Scott.

"What's the Rush?", a fluffy revue obviously jerrybuilt for the summer trade, should register satisfactorily along the strawhat circuit. While hardly a blockbuster, there are enough moments of hilarity along the two-act course to make it a good bet for most silo situations, especially for where the clientele likes its humor in broad doses.

Robert Q. Lewis provides the necessary name value, singing a little, dancing a little and clowning a lot in the genial manner of the radio-tv performer of the same name. He works with an "ain't we got fun" gusto that comes across effectively in the informal summer theatre context. Despite some spotty material, he enjoys himself and so does the audience.

Lewis' participation in the skits written by Charles Strouse and Lee Adams is strictly from slapstick, but that's the ingredient that keeps 'em alive. Best of an uneven lot, is a lampoon of a Max Liebman tv spectacular, tagged "The Peasant King." Entire cast is involved in this one and it's good for a lot of laughs. It needs pruning, however, as do most of the others.

Star's monologs, with their hometown tie-ins, are little more than timekillers, as most of the gags are greybeards.

Versatile supporting group is generally high calibre, nicely costumed and showcased by David Hayes' attractive sets. Beatrice Arthur and Lewis parlay a spoof of the Grace Kelly-Prince Rainier romance into bellylaughs and her solo takeoff of a femme martini lush is a natural for most of the suburban set, if a bit too rough for all tastes.

Norman Feld is another standout, imparting a plus with his deadpan comedics. He sparks a weak sketch built around tv's giveaway shows, although neither he nor the energetic Mara Lynn can do much with a Marilyn Monroe sequence.

Most of the Strouse-Adams tunes are just so-so, although Don Liberto and Lee Beeker get some life into a "Conversation" duet and Annette Warren, best voice in the company, sexes up the double-edged "Tame Me" lyrics. Terping is no more than serviceable, with the ballet done by Miss Becker, Richard Tone, Dorothy Scott and James Tarbutton more flash than substance. Eleanor Bruno rounds out the troupe with a capable assist here and there. *Dave.*

Lentil

Boston, July 8.

Lee Falk presentation of Linnell Jones production of drama in three acts, by Rose Caylor. Stars Fay Bainter, Glenda Farrell, Joan Tetzel; features Tom Poston, Frances Fuller, Jenny Hecht. Staged by Falk; sets, Stuart Whyte; production assistant, Alan Brock, at Boston Summer Theatre, New England Mutual Hall, Boston, July 2, '56; $3 top.

Nickie Ogden	Glenda Farrell
Ruby Lorimer	Florence Dunlap
Lillian Schermer	Frances Fuller
Virginia Soames	Joan Tetzel
Mrs. Zelda O'Kane	Fay Bainter
Telephone Repairman	Allan Tower
Remy Reynard	Bert Bertram
Albert Soames	Tom Poston
Grace	Georgia Harvey
Lentil	Jenny Hecht
Nurse	Vera Fuller Mellish
Second Nurse	Rubee Raymon

"Lentil" is in the soup in the first act. A more unfortunate choice for the opening of Lee Falk's summer season here could hardly have been made. Several nightmarishly neurotic characters who hate children or have wronged them are brought together to face their obligations through the manifestations of a ghostly waif. The latter role is nicely handled by little Jenny Hecht, and the matriarch great grandmother, whose partly senile meanderings about little children is portrayed in fine style by Fay Bainter.

Supposedly this is a comedy drama, but a more unsympathetic group of characters has hardly been assembled on any stage. The old lady's daughter, is played by Glenda Farrell, who is neurotic enough, but she in turn has a daughter, acted by Joan Tetzel, who is being ministered by a head shrinker, and has shipped off her two kids to England. Mix in the ghost of a youngster who was drowned and materializes from time to time seeking her mummy, and it's straight for the psycho ward. Tom Poster makes the most of a meaty role as an unorthodox biz tycoon, and provides about the only laughs of the dreary piece. Vera Fuller Mellish and Rubee Raymon score in a brief bit as the two hag nurses who come to take the old dame away. Miss Farrell gives a nicely brittle and shallow performance, and Miss Tetzel goes convincingly into frenzies at the drop of a hat.

Moppet actress Hecht is the daughter of the author and her husband, playwright Ben Hecht. The play, which Billy Rose has reportedly been considering for Broadway production next fall, closed Saturday (7), a week ahead of schedule. *Guy.*

No Rest for the Weary

Westport, Conn., July 16.

Lucile Lortel presents new play by Adrian Gordon. Star Clarence Derwent. Directed by Ilya Motyleff; scenery and costumes, T. Loftus O'Hara; lighting, William A. Warfel. At White Barn Theatre.

Lucrezia Borgia	Lois Nettleton
Elisabetta	Patricia Bosworth
Angelo	Morton L. Patterson
Gulio	Dalton Dearborn
Page	Frances Soriano
Cesare Borgia	Michael Kane
Alessandro VI	Clarence Derwent

The Borgias, we learn in "No Rest for the Weary," really had heart. For when Lucrezia's father had trouble in Rome and needed to dispose of certain human obstacles, his singular daughter reluctantly but firmly interrupted a rustic dalliance to journey 10 hours to Rome with her slugs of poison. Lucrezia had previously given notice that she would not leave her young suitor under any conditions but her father's plight weakened her resistance. Similarly her brother Cesare is persuaded by Westport's playwright, if not by history, to withstand the complete surrender of his sister's virginal lady-in-waiting.

Since the Borgias are pretty fascinating characters, stories about them are rarely without interest. Adrian Gordon, writing this new play, has not attempted to penetrate beyond the well-remembered pattern. Nor does he disclose any new exciting measures in writing.

Miss Lortel produces a two-nighter here as if it were set for a season at the Martin Beck. Her settings and her actors are first class and "No Rest for the Weary" is no exception. Clarence Derwent has the distinction of bearing as Alessandro and Lois Nettleton has a nice sting as Lucrezia. Patricia Bosworth is the fragile lady-in-waiting and Dalton Dearborn the interrupted lover. *Dont.*

Posket's Family Skeleton

Westport, Conn., July 5.

Philip Langner & Peter Turgeon presentation of comedy adapted by Turgeon from Arthur Wing Pinero's "The Magistrate." Staged by Turgeon; settings and lighting, Marvin Reiss. Stars Bramwell Fletcher; features Gordon Russell, Betty Sinclair, Alexander Clark, Ralph Sumpter, Lily Lodge. At Westport Country Playhouse, Westport, Conn., July 2-7, '56.

Beatrice Tomlinson	Ellen Christopher
Sandy Farrington	Gordon Russell
Wylie	Richard Lederer
Poobah	Lily Lodge
Agatha Posket	Betty Sinclair
Agnes Posket	Bramwell Fletcher
Bullamy	Alexander Clark
Charlotte	Frances Tannehill
Pinkham	Sanford Beckhart
Mrs. Hedges	Amy Douglass
Col. Lukyn	Ralph Sumpter
Capt. Horace Vale	Spencer Teakle
Insp. Messiter	Hal Gerson
Constable Harris	Lynn Willis
Sgt. Ludd	Charles Penman
Mr. Wormington	Charles Egleston

They bill this dated Arthur Wing Pinero piece a "romp," but it is not very funny and it is not very well performed. Springing from the epoch of "Charley's Aunt," it is neither lark nor interesting museum piece. Pinero had better been left lovingly interred.

Known, but not especially celebrated as "The Magistrate," this wheezy revival has been adapted, perhaps in extremis, by Peter Turgeon and redubbed "Posket's Family Skeleton." It's still a jape about how, in order to wed a gullible old judge, a widow palms herself off as a belle of 31, thereby requiring her 19-year-old son to don the kneepants of a boy of 14, play tag and shoot marbles. He also pinches the housemaids, downs quantities of port and proves himself surprisingly ardent to grown ladies.

Since some of the Equity worthies play this straight and others embrace the stylized movement of Boucicault times, there is no proper key effective comedy. Bramwell Fletcher, with putty and hairpieces and nose glasses, is bearable as the old judge, and Gordon Russell is disarming as the big boy.

Betty Sinclair is the gay deceiver and Frances Tannehill, stunning in the fashions of 1912, is her sister. Alexander Clark, always an expert farceur, has little to do but gasp, but even does this with style.

Ralph Sumpter acts throughout the enterprise as if about to sing a patter song. Spencer Teakle, as a disappointed suitor, is properly stuffy and Lily Lodge is amusing as a housemaid of dubious background.

Marvin Reiss' Bloomsbury drawing room and hotel sitting room are real horrors. *Doul.*

Paradise Gate

Sharon, Conn., July 4.

Judson Philips presentation of drama in three acts (seven scenes), by Daniel Schneider. Staged by Philips; sets, Leon Munier; special music composed and played by Albert Sly. At The Sharon Playhouse, Sharon, Conn., July 4, '56; $2.50 top.

Reid Wallace	Karl Swenson
Katherine Sayre Wallace	Norma Burton
Jane Sayre	Marie Andrews
Peggy Sayre	Marie Andrews
Kurt Wallace	Morton Lichter
Rhoda Wallace	Ann Pancer
Lewis White	Henry Crane
Dr. Tom Cornwall	Leonard Hicks
Jim Cornwall	William Haraham
Emma	Helen Kinstead

From the program to the performance, "Paradise Gate" is a mishmash. At the outset, typographical errors in the program create a confusion that lasts until the play ends. The work of a practising psychiatrist, Daniel Schneider, "Gate" is labored on plot and inadequate in acting and direction.

Play would make a proper vehicle for a psychiatrist's convention, but nowhere else. It leaves too much to be unraveled by the layman, who is unequipped to identify and desegregate the symbols thrust before him.

"Gate" deals with an inner battle by a prominent jurist who had bulldozed his way to the top. Dream flashbacks show him battling his conscience, in appearances before an imagined higher court, for having drowned a rival suitor years before.

As the jurist reaches the top of his profession, his war wounded son hits the bottom of failure. Then, as the father is tortured by conscience and fails to get a supreme court post, he commits suicide.

Whereupon the son achieves full manhood, and a high-minded daughter beeomes a gal who can be had. Although the program doesn't specify, at least two roles in the play appear to be doubled.

The acting is spotty, but the sets by Leon Munier are convincing.

Ain't It a Scream

Groton, Conn., July 5.

Charles Potkay Sr. and Albert Dickason (in association with Jack Zelkind) presentation of musical in two acts (13 scenes), Book and staging by Dickason; music and lyrics, Sam Anderson; choreography, Bob Audy; sets and lighting, Charles Billings; costumes, Marguerite Scott. At Groton Playhouse, Groton, Conn., July 3-8, '56.

Cast: Lucy Wisinski, Cicely Browne, Barbara Wilkin, Charles Kray, Allan Tibbetts, Sy Adler, Tom Peters, Stanley Luby, Bob Ruge, Margaretta Warwick, Melba West, Blake Reed, Kathy Ahern, Phyllis Caroll, Marsha Lewis, Betty Jo Sciascia, Bob Audy, Harry Bell, Greg Martin.

Every strawhat season has its quota of musical tryouts put on by energetic fledglings who bring forth something that glitters briefly in the summer moonlight but could never stand the gaze of Broadway. Such a piece is this bit of frivolity that has the distinction of ushering a new entry into the seaweed-and-sandyhollow circuit.

Located in this Connecticut hamlet which produced the history-making Nautilus submarine, the Groton Playhouse (400 seats) launched its career, not exactly in atomic proportions, but at least in an atmosphere of audience enthusiasm that points up an optimistic outlook.

Show is a hodge-podge that breaks some kind of record in the number of varied "chapters" it crowds into its "book." Script engages in a modestly entertaining hop-scotch contest as it skips from a New York soft drink manufactury to a Kentucky hillbilly set, to a Gotham beach scene and by various stages to a speakeasy, a killer's hideaway, Hollywood, Omaha, Broadway, and other assorted spots.

Despite its heterogeneous content, the production manages to generatc a lively pace and complement it with a number of listenable songs, better-than-average lyrics, and a presentable visual production (by the easy standards of strawhat). Piano duo of composer Sam Anderson and Thomas Whaley does justice to the promising score and an animated troupe of hoofers gives considerable briskness to some good choreography.

An eleventh-hour "show must go on" episode punctuated preparation when femme lead spot became suddenly vacated. Apprentice Lucy Wisinski stepped in, rehearsed alcontinuously for two days and came through without fluffing a line at the preem.

"Scream" will probably never hit the bigtime in its entirety, but there's a possibility that some aspects of it may reach revue or tv bits. Meanwhile, it's making the area ticket-buyers hereabouts sit up and take notice. *Bone.*

Henry V

Boston, July 6.

Cambridge Drama Festival presentation of William Morris Hunt, Miles Morgan, Bryant Halliday & Michael Wager revival of drama in three acts, by William Shakespeare. Staged by Douglas Seale; settings, Robert O'Hearn; costumes, Robert Fletcher; music, Caldwell Titcomb. Features Douglas Watson, Felicia Montealegre, Ian Keith, Robert Duke, Thayer David, Sylvia Gassel, Leo Penn, Paul Sparer, Stephen Joyce, Michael Wager, Earl Montgomery, John Harkins. At Sanders Theatre, Harvard U., Cambridge, Mass., July 5, '56; $3.30 top.

Cast: Michael Wager, Douglas Watson, Robert Drew, Louis D'Almeida, Chris Gampel, Jay Lanin, Philip Lawrence, Edward O'Callahan, Michael Lewis, Claude Jenkins, E. O. Callahan, Earl Montgomery, Whitney Haley, Robert Burr, John Harkins, Arthur Malet, Sorrel Booke, Ian Keith, Sylvia Gassel, Thayer David, Robert Duke, Leo Penn, Bill Shust, Paul Sparer, Charles Gregory, Felicia Montealegre, Hilton Carney, Stephen Joyce, Paul Schmidt, Patricia Ripley, Nancy Dersofi, Susan Howe, Ernst Charrier.

"King Henry V" is the first performance of the drama in the U. S. in some 30 years. As a preem for the Cambridge Drama Festival's first season in Sanders Theatre at Harvard, it is notable as a modern conception, directed at a snappy...

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Inside Stuff—Legit

Toronto's New Play Society's revue, "Spring Thaw," passed its 100th performance Wednesday (11) and continued till Saturday. This gives it the record for the longest continuous run of any Canadian production in English.

Gratien Gelinas' "Ti-Coq" holds the overall record, with 200 straight performanees in French, plus later ones in English and French grandtotalling 485. He wired congrats to NPS from Stratford, where he's playing in "Henry V" and "Merry Wives of Windsor."

Mavor Moore produced, directed and wrote some songs and sketches for "Spring Thaw," presented at the Avenue Theatre. He's talking over the converted cinema for the entire season, starting September, to house only Canadian-authored productions. They'll likely include the preem of Patricia Joudry's new drama "A Family of People."

"No Time for Sergeants," currently in its 40th sellout week on Broadway, has really arrived. A namesake tune is being published by Chappell and will be recorded for Capitol by Andy Griffith, who was accoladed for his male-lead performance in the comedy. Griffith has previously been represented on Cap wax with a couple of special material items.

Cecil Rutherford, who appears in the show, wrote the words and music for the number, in collaboration with Marcille McRae. The platter will be released in London in time for the Aug. 23 opening of the West End edition of the play.

There's a "popular miseonception" that the Stratford (Ont.) Shakespearean Festival is a tough ticket. That's the gist of a recent release sent out by the Festival. According to the dispatch, there are plenty of seats available, but most patrons augment their ducat purchases with an explanation on why they deserve the pasteboards.

This was highlighted, the release noted, when a woman showed up at the boxoffice with two letters of recommendation, one from her home theatre group and another from a Festival donor.

"Shakespeare and the Natural Condition" by Geoffrey Bush (Harvard; $3), is another of the scholarly tomes on the Bard growing out of lectures; this time from a series given by the author for the Lowell Institute in 1955 when Bush was a member of the Society of Fellowes at Harvard. Impressionistic nature of the work will make it diffieult for the average reader to follow, but the analysis may have its uses for academies and libraries.

Deplores 'Sadistic' Criticism

Writer Comments on Letter From 'Rocky Road' Author—Which Critic Do Ya Mean?

Amherst, Mass.

Editor, VARIETY:

The letter from Joseph Carole, author of "The Rocky Road" which had a tryout at the Hilltop Theatre in Baltimore, should, I feel, be commented upon. (The letter appeared in the June 27 issue.)

Carole makes the point that cruel unnecessary and sadistic reviews should not be applied to summer tryouts. Many of us feel that sadistic reviews should not be applied to any play. That many reviews are sadistic is obvious. The reason, also, is obvious.

Critics are writers. What they write must create an effect, as with any other writer. A mild review catches no one's attention. The so-called hard-hitting review is the critic's bread and butter—quite literally. It is quoted and talked about at cocktail parties, and the critic's reputation is thus enhanced.

But whereas another writer achieves success by artistic manipulation of his characters, often expressing his latent sadism in so doing, the critic manipulates living persons, and his sadism is the whip-lash on living flesh. I do not believe that critics realize this.

In the beginning, when they are new at their trade, they probably do, and their early reviews indicate this sensitivity. But as they continue they become hardened, because their associates are hardened, and unless they flail as mercilessly as their compatriots they soon are considered second-rate.

It seems to me that Carole's letter might well serve as an open-

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BOSTON U'S SHOW BIZ COURSE DATES FROM '53

Editor, VARIETY:

In any list of colleges offering education preparatory to a show biz career, the name of one you omitted should lead all the rest and it ain't Abou Ben Adhem.

Boston University established its Theatre Division in 1953, attracting 61 students. In September, 1956, enrollment topping 175 is anticipated.

The program includes guest directors from Broadway, who spend six weeks at the University and direct a play with student cast. Quintero and O'Shaugnessy and others well known to the big time have done such productions as "The Crucible," Galsworthy's "Escape," and Barrie's old museum piece, "Admirable Crichton."

Old pros like Raymond Sovey, David Pressman and David Ffolkes give the casual observer an idea of what a fine Drama School faculty should be.

Sarah Caldwell has done some outstanding work as director of the musical theatre. Most recent triumph was her production (premiere in this country) of "Mathis der Mahler".

It's a hep organization, with many semi-pros and budding talent just waiting to be discovered.

Theatre courses are given in, of all places, the old Copley Jewett Playhouse, scene of many great hits in the pre-TV days, purchased by Boston University in 1953. Come see us sometime.

Malcolm H. Oettinger

Garden Centre Goes Co-op in Mgt. Switch

Vineland, Ont., July 17.

The Garden Centre Theatre here switched to a co-op management setup last week. The strawhatter, which had been operated by Gordon Milligan, has been taken over by director Leon Major, stage manager Wally Russell and performers Irene Mlosewska, Rosemary Palin, Gertrude Tyas, Rodney Bunker, Les Lawrence, Anne Sass-Wilson, John Ruta and Peter Hale.

A winter season is planned in addition to the summer run.

Clarence Derwent flew west to Stanford University, Palo Alto, Calif., where he'll be artist-in-residence during August and appear in a new Dana Burnett play, "The Question," with Aline McMahon.

Denison U. Players On Far East Legit Tour

Columbus, O., July 17.

For the third successive summer, the Denison U. Players, headquartering in Granville, O., have been booked for an overseas tour of U. S. military installations. A Far Eastern hike has been lined up for the group, which spent the previous two seasons in Europe.

The non-Equity company left for Tokyo recently and will appear in Japan, Korea, Okinawa and Taiwan before returning to Ohio in mid-September. A cast of nine, comprised mostly of Denison graduates and students, is making the trek. They're being accompanied by their director, Prof. Edward A. Wright, chairman of theatre arts at the college.

Prof. Wright plans returning to Ohio later this month when Bertram Tanswell, the group's regular director joins the company. Tanswell was in the touring "Teahouse of the August Moon" production that closed July 7 in Washington.

Belafonte's Wow $145,000 in L.A.

Los Angeles, July 17.

Second consecutive attraction at the al fresco Greek Theatre has racked up a record for managing director James Doolittle.

Initialler was Victor Borge who set an all-time, one-week record tally with $86,400. He was followed by Harry Belafonte, who grabbed the two-week record with a sizzling $145,000 for 13 performances at the 4,470-seat ozoner.

Ballet Russe de Monte Carlo opened last night (Mon.) for a two week stand.

STAGE MOMMAS, AHOY! EVERYTHING'S OK IN N.J.

Minors are now eligible for strawhat employment in New Jersey. A bill signed last week by Gov. Robert B. Meyner makes it lawful for kids over eight years of age to appear in stock during their summer vacations. The moppets, however, must get working permits and must be accompanied by a parent or guardian. There's also a limit on the hours they can work.

The measure was sponsored by Senators Joseph W. Cogwill, Democrat of Camden, and Richard R. Stout, Republican of Monmouth. It vacates a ruling by Carl Holderman, State Labor Commissioner, that Jersey's child labor laws prohibited moppets from acting in legit.

Nederlander

Continued from page 55

for properly supervised bus trips to the theatre.

After a couple of only partially successful trials it was discovered that the bus ticket — sometimes only $1—was pricing the collegians out of the theatre. So, the Shubert discounted its prices to absorb transportation costs and the plan picked up steam the rest of the season. To further stimulate interest, and more cooperation of faculty members, an essay contest on the living theatre was organized. The essays became part of class work and were turned in for judging by Detroit legit critics. Awards are to be made to the college and to individual students for the best essays.

More elaborate plans are being made for the coming season, the Nederlander freres said. "We believe the future of legit lies in the younger people and we want to do everything reasonable to get them into the theatre. Once they are in, we know live theatre will continue to give them enjoyment and satisfaction the rest of their lives."

Charlotte Harmon Solo At Clinton Playhouse

Clinton, Conn., July 17.

Charlotte Harmon is doing a solo as producer at the Clinton Playhouse this year. Formerly operating in partnership with pressagent-husband Lewis Harmon, she is carrying on alone while his Broadway duties keep him busy this summer.

There's a new policy here this year, minus packages and stars. It's strictly stock, with a $2.75 top. Opening week biz for "Solid Gold Cadillac" was fair enough. By coincidence, the current week is offering "Anniversary Waltz" sans a name, against nearby Ivoryton's same show, starring Carol Bruce.

Blevins Davis' Gift to 4-H Club

Kansas City, July 17.

Blevins Davis is sparking a drive to erect a huge Heart of America 4-H Club Centre here. Last week he gave a 28-acre tract of his farm land in Jackson County, on the fringe of the metropolitan area, to the Jackson County 4-H Foundation as the site for the centre.

The Foundation hopes to raise $300,000 for a series of buildings including recreational, meeting and dining facilities. Davis also helped this kitty along with a $5,000 gift.

Davis currently is at his home at Glendale Farms here, between chores involved with his current motion picture productions and his legit interests, "Porgy and Bess" and Ballet Theatre.

Poor Linguistics Seen One Factor in Flop Of S. American 'Teahouse'

Explanations as to the recent flop of the New York-originated Spanish-speaking company of "Teahouse of the August Moon" continue to be heard along Broadway. That South American impresari (they've never showmen there) are not ones to bestir themselves publicity-wise when importuned by airmail seems clearly established.

One view of the ill-fated tour, which foundered after two months of a proposed four-months' tour, is that the actors cast in Manhattan spoke atrocious Spanish and the local audiences resented it. "Where's the cultural gesture when fat, rich Uncle Sam can't find players to do justice to the language?" is a question now heard.

Language itself is not the only difficulty, since the Yiddish star Maurice Schwartz has had something like 12 successful seasons in Buenos Aires. Failure to "sell" the legit play from the States is described as a major managerial misjudgment. This was in marked contrast with the astute advance tactics for Robert Breen's "Porgy and Bess."

It wasn't always laziness on the part of the Latin theatre operators, although some had publicity material in their wastebaskets at the very time they disclaimed having received it. In other instances, mimeograph and art stuff mailed from New York was held up until too late by the redtape of local Customs inspection.

New England Rains Tough Competition to Tenters

Warwick, Mass., July 17.

Unpredictable New England weather is playing havoc with the Warwick Musical Theatre. A lengthy cold spell necessitated the use of oversized heaters at a number of performances and last Friday (13) heavy rains interrupted the production of "King and I."

The tuner had to be stopped midway during the performance when the downpour drowned out the dialog and songs. The orchestra filled in with a community sing, but the show continued when the rain failed to let up. Patrons were told they could return for the Saturday matinee, with their ticket stubs entitling them to admission. The performance drew a large turnout

198G Stock Season Carried Legit In Milw.; 4 Tourers Grossed Only 62G

Milwaukee, July 17.

Professional stock practically carried legit in Milwaukee last season. There were only four touring shows, with playing time totaling three-and-a-half weeks. The combined b.o. take on the quartet was $62,400. Another $197,966, however, was grossed by the Fred Miller Theatre on its 30-week stock season.

The four touring shows, with their respective grosses listed parenthetically, were "Solid Gold Cadillac" ($13,200), "Bus Stop" ($21,500), "Anniversary Waltz" ($10,000) and "Bad Seed" ($17,700). "Waltz" was the only one of the four that didn't put in a full week. The productions all played the Pabst Theatre.

The Miller take represented 72,625 attendance and was approximately 10% short of a potential $230,850 capacity gross. It was the second season for the stock operation, which grossed $145,011 on its inaugural 20-week semester. That was about 92% of the potential capacity gross.

The stock policy at the Miller, which is operated on a non-profit basis by Drama, Inc., was launched in 1955 after an enthusiastic local response to a fund-raising campaign. According to a management rep, the theatre has been operating in the black thus far. Play profits go towards running the School of Professional Arts, operated in conjunction with the theatre.

Productions at the 342-seater run three weeks each. Last season's top coin-getters were "Little Foxes," starring Ruth Chatterton, "Corn Is Green," starring Eva LeGallienne; "Three Men on a Horse," starring Frank McHugh; "Nina," starring Edward Everett Horton and "Fifth Season," starring Tod Andrews.

An annual playwriting contest, with a $500 first prize, has also been inaugurated by Drama, Inc., which may present the winning entries at the Miller. The competition will be judged by playwright Robert Anderson, actress-authoress Ruth Chatterton and Broadway producer Robert Whitehead. This year's deadline for entries is Aug. 18.

The b.o. tab at the theatre is straight $3 at night and $2.25 at the Wednesday and Saturday matinees. The starting date for next season is Oct. 15.

'7 Year Itch' Co. Sued For Buff. Cancellation

Buffalo, July 17.

The Playhouse Inc., former operator of the Erlanger (legit), has brought an action in Supreme Court here against Courtney Burr, Elliott Nugent and The Seven Year Co. for $3,192.53 damages allegedly sustained when the road tour of the show was cancelled last November. According to the complaint, the defendants entered into a contract with the theatre in September 1955 to show "Seven Year Itch," featuring Eddie Bracken, the last week in November.

In mid-November the theatre was notified that the show was closing. Playhouse claims damages under a clause in the contract requiring payment of reasonable rental and out-of-pocket expenses incurred if the theatre is closed during the period under contract through any fault on the part of the producers.

On motion made by the plaintiff in court here this week, plaintiff was granted permission to add as a defendant The Seven Year Company, a limited partnership of which Burr and Nugent are general partners. Burr and Nugent had previously been sued individually

Curling Rinks Into Strawhats

Montreal, July 17.

Situated 90 miles from Montreal in the Eastern Townships, Quebec's newest strawhatter, the North Hatley Playhouse proves Canada's hundreds of curling rinks that sit like white elephants all summer can be converted into a workable and successful theatre.

The brainchild of Ray Hatrick, co-owner of the Brace Manor Hotel which owns the curling rink and Brigham Day, the NHP, currently in the midst of their third production, "The Moon Is Blue," shows every sign of becoming a regular attraction in this part of the province.

The barn-like structure used only during winter months for local curlers is a natural for a theatre. With a bar and lounge already installed at one end, Natrick built a stage with plenty of depth, leaving at least 30 feet backstage and then moved in 190 seats that are spacious and comfortable. Ceiling peak is 26 feet from stage floor and acousties above average. For a resident director, Hatrick picked Arthur Voronka of Montreal and he has assembled a versatile group headed by Lynne Gorman who will play major femme leads throughout the season.

Following the NHP innovation, a French-Canadian company will open July 19 for one month in the curling rink at the Chantecler in the Laurentinas with a group of plays in French.

3 REASONS WHY GUILD RILED SF'S RANDY HALE

San Francisco, July 17.

Randolph Hale, operator of the Alcazar and a Theatre Guild subscriber, opened a letter from the Guild last week and promptly blew his stack.

The letter contained Hale's tickets to "Witness for the Prosecution," which opens at his own house Aug. 6. Also enclosed was a form notice which, in part, read:

"'Witness for the Prosecution' will play at the Alcazar Theatre owing to previous bookings in the Curran and Geary Theatres."

Hale was irritated on three counts:

1) He'd booked "Witness" last February, before show became a Theatre Guild item;

2) Frisco's Geary had no August bookings at all when Hale signed "Witness";

3) "Anniversary Waltz," currently in its 36th profitable week at the Alcazar, might have run a year if it hadn't been for the commitment to "Witness."

FUTURE OF BUFFALO'S ERLANGER IN BALANCE

Buffalo, July 17.

Question as to whether the City will take over the Erlanger (legit) now appears to depend upon who her acquisition of the theatre by condemnation will be cheaper than to expand Kleinhans Music Hall for stage productions. Finance Committee of the Buffalo Common Council will make the decision shortly. In a plea to the Committee this week, Foundation for the Preservation of the Theatre represented that prior to 1939 Buffalo was a "red hot" show town; that it was then an outstanding tryout spot; and that the Erlanger was one of the largest grossing houses in the country.

Foundation proposes to enter into a lease for a city-owned Erlanger to be operated by it on a non-profit basis and to pay back to the city the cost of acquisition.

Ice Champ Dick Button's Strawhat Bit in 'Madam'

Boston, July 17.

Strawhat production has its imaginative moments. That's illustrated in the current Musical Comedy Theatre presentation of "Call Me Madam" at the John Hancock Hall. The musical, which bowed yesterday (Tues.) as the opening bill of this new Equity operation, has been turned into a vehicle for Olympic iceskating champ Dick Button.

A 20 x 20 icerink has been installed on stage for the fair scene, permitting Button to go through his skating routine. The tuner is in for two weeks, with "High Button Shoes" scheduled to follow July 30.

Legit Followups

A Hatful of Rain
(Lyceum, N. Y.)

From Adalaide in "Guys and Dolls" to the pregnant, troubled wife of a junkie in "A Hatful of Rain" seems like a tough switch, but Vivian Blaine, who has replaced Shelley Winters, is making the transition successfully. Essaying her first dramatic role, after practically making a career of chasing Nathan Detroit, Miss Blaine effectively displays her ability as a dramatic performer and, as a result, has opened new vistas for her career. On the basis of her performance as Celia Pope, Miss Blaine gives concrete evidence that she's not to be confined to song-and-dance roles.

Although Miss Blaine appears too attractive as the slum-dwelling wife of a dope addict, she is wholly believeable in the part. She contributes a sensitive and poignant performance and shows herself capable of fulfilling the demands of the highly emotional peaks.

Harry Guardino, who has succeeded Anthony Franciosa as the protecting brother of the dope addict, emerges as a new Broadway find. He creates a flawless characterization, excellently bridging the comedy and dramatic elements. His performance is a personal triumph.

Steven McQueen, making his Broadway debut in the role created by Ben Gazzara, gives an effective portrayal of the addict. It's a role that would be difficult for the most experienced actor. The fact that this young performer carries it off so well augurs well for his future. He is somewhat mannered, following the vogue of acting currently practiced by many young performers. His talent is big enough to forego these crutches.

Frank Silvera, from the original cast, continues standout. Steve Gravers handles his lesser role with noticeable class. The other "junkies" in the cast, at this point, appear to be "playing at" being characters.

The Michael V. Gazzo drama remains a powerful theatre piece, and director Frank Corsaro has smoothly integrated the new cast into the Jay Julien production.
Holl.

Cat on a Hot Tin Roof
(MOROSCO THEATRE, N. Y.)

Marjorie Steele, succeeding Barbara Bel Geddes as femme star of this Tennessee Williams prizewinner, has taken on a staggering assignment. Not only is the role of Maggie the Cat a long and complex one, with a marathon first act in which she has to project a range of feeling with virtually no response from the sphinxlike husband, but she is following an outstanding young actress in the part.

Perhaps toughest of all, at least in a tangible way, is the fact that Miss Steele, making her Broadway bow, has joined "Cat" at a time when the boxoffice drive is over, and the general business slump of summer has become extreme. Miss Steele, it appears is a courageous girl, and it's just possible that her daring will do her more good than harm.

Mainly, this gives her the chance to be seen on Broadway in a challenging role and an extended tour (the latter being a goal for a diminishing number of actors, what with television being the meal ticket it is). As for the angle of boxoffice draw, Miss Steele may get a portion of the blame for the slump during the summer, but there may be compensation when the show goes on the road and, in all likelihood, mops up.

As to performance, Miss Steele is already more than adequate, despite the difficulty of being a latecomer and having to create a synthetic characterization within the limits of an established overall company pattern, plus the fact that the key part of the husband is being played (quite acceptably, it's true) by understudy Elmore Torn, substituting for the vacationing Alex Nicol.

With continuing playing, there are indications that Miss Steele will improve considerably. She's an arresting actress, with a comely, interesting face and lithe, attractive figure, and she already reveals signs of becoming a stage personality. Her playing has style without manner, and appears to have the potential of dramatic stature and projection. A tendency to slur her words a trifle can probably be remedied easily.

As before, "Cat" is a stunning show.
Hobe.

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Legit Bits

Karen Shepard has erroneously been listed in VARIETY as co-starring in "Silk Stockings" in the role being handled by Jan Sherwood, which she takes over when the musical opens next Wednesday (25) in Chicago. Sole star in the production currently is Allan Jones.

The Ambassador, functioning as a DuMont Network television studio since 1950, reverting to legit with "Loud Red Patrick" booked for an Oct. 2 opening.

Columbia Pictures putting up the entire $75,000 backing for **Anthony Parella's** production of **Norman Vane's** "Harbor Lights," set for an Oct. 4 interim booking at the Belasco, N. Y., with **Linda Darnell** starring in her Broadway legit debut. The film company has also made a pre-production purchase of the property for $200,000. **Clifford Hayman** will be general manager.

Barnard Strauss back in New York from Europe to being work on "Double in Hearts," which he's co-producing with **Paul Vroom** and **Adna Karns** for Oct. 16 Broadway bow.

Clifford Hayman, g.m. for forthcoming Broadway production of "Harbor Lights," on two-week Bermuda vacation beginning tomorrow (Thurs.).

Legit pressagent **Dave Lipsky** off to Washington to handle publicity for the Canadian National Ballet, which opens Aug. 2 at the Carter Barron Amphitheatre.

Sol Friedman, president of Tate Transfer Co., planes to Europe next Monday (23) on his first vacation in 20 years. While abroad, he'll examine the Old Vic in London to determine the company's hauling needs when **Sol Hurok** brings the troupe to the U.S. in the fall.

Costume designer **Helene Pons,** due back July 27 from Europe, was in Italy recently for the birth of her second grandson.

Legit flack **Reginald Denenholz** takes off next Friday (20) for a California vacation, with stopovers in Santa Barbara, Los Angeles, Palo Alto and San Francisco; due back Aug. 6.

Shelly Secunda, son of Yiddish composer **Sholom Secunda,** apprenticing with Broadway pressagent **John L. Toohey.** His brother, **Gene Secunda,** working with drumbeater **Max Eisen** on the Neptune (N. J.) Music Circus.

Alan Jay Lerner and **Frederick Loewe,** who turned out "My Fair Lady," left for the Coast last Monday (16), to look into the possibility of setting up a road edition of the tuner.

Barry Nelson and his wife sailed last Wednesday (11) for London where the actor will appear in the lead male role in "No Time for Sergeants," opening Aug. 23 at Her Majesty's Theatre.

Howard Freeman back in cast of "No Time for Sergeants" after a two-and-a-half-month absence because of illness. **Rex Everhart** pinchhit during that period.

Joe Stein, who collaborated with **Will Glickman** on the librettos for "Plain and Fancy" and "Mr. Wonderful," left on a two-month European trip last Thursday (12) with his wife.

Harold Prince flew to Frisco to make arrangements for "Damn Yankees" opening.

Edith Adams set for role of Daisy Mae in "Li'l Abner," scheduled to preem on Broadway in October. **Dick Shawn** being mentioned for the title role.

Monty Shaff and **Arthur Lewis,** co-producers with Feuer & Martin of the touring "Silk Stockings," due in Chicago Sunday (22) for the musical arrival at the Shubert Wednesday (25).

Shows Abroad

Night of the Fourth
London, June 30.

James P. Sherwood presentation of drama in three acts, by Jack Roffey and Gordon Harbord, adapted from the play "Sprechstunde," by H. Bratt. Staged by Jevan Brandon-Thomas. At Westminster Theatre, London, June 29, '56; $2.20 top.

George Roberts ..... Hugh Sinclair
Det. Inspector Lewis.... Michael Shepley
Dr. Bartok ..... Walter Rilla
Mary Dallas ..... Isabel Dean
Antonio Villaresi..... Meier Tzelniker
Nurse ..... Elaine Wells
Det. Sgt. Gillman ..... Lawrence James
Constable O'Gorman..... David Benson
Brown ..... Donald Price
Hamish ..... Keith Shepherd
Jordan ..... Peter Vaughan
Dallas ..... Philip Morant

An interesting, if not gripping, play has been made out of this German original. It's not so much a whodunit as a whydunit, for the identity of the killer is apparent halfway through the first act.

As a study in psychiatry, it is good propaganda, being effortlessly demonstrated and in consequence more convincing. It is well served by director and cast, and makes a rewarding evening for the middlebrow trade. It's very lack of over-dramatization might limit its chances in the U. S., but in London it should cash in on the current popularity of thrillers.

Scenes alternate between Scotland Yard and a psychiatrist's office, and the interplay between the claims of the law and medicine becomes a dingdong battle. A senior detective is appalled that a man he has arrested has previously had two murder charges against him dismissed, on the testimony of an eminent psychiatrist.

The defendant submits to psychiatric treatment, and there are tense moments, while he is drugged and semi-hypnotized, revealing to the listening doctor and girl how he crashed in the RAF, was given a wrong identity, and was attacked by a jealous husband.

Walter Rilla dominates the story as the conscientious mind-healer intent on proving his theories. Hugh Sinclair gives a sound performance as his reluctant patient and Meier Tzelniker scores as a barber compelled to give a shave to prove his nerve is restored after an auto crash.
Clem.

The Trip to Bountiful
London, July 5.

London Arts Theatre Committee presentation of drama in three acts by Horton Foote. Stars Margaret Vines. Staged by Alan Schneider. At Arts Theatre Club, London, July 4, '56.

Mrs. Carrie Watts..... Margaret Vines
Ludie Watts ..... John Glen
Jessie Mae Watts..... Mavis Villiers
Thelma ..... Jane Jordan Rogers
Houston Ticket Man.... Peter Mannering
2d Ticket Man ..... Don Gilliland
Harrison Ticket Man..... Harold Ayer
Sheriff ..... Graham Bernle

After her notable performance in "Morning's at Seven," Margaret Vines has an even bigger chance in the Lillian Gish role in this simple American drama. Although given full value in this small club theatre, the play's subject matter is slight, and its prospects of moving to a commercial theatre doubtful. As a medium to augment Miss Vines' reputation, however, it succeeds admirably.

Story has an old age problem somewhat parallel to that in "The Wooden Dish." In this instance, however, the clash is the daughter-in-law and mother, and involves not the desire to get rid of her, but to prevent her running away.

Mavis Villiers gives a first-rate performance as the nagging wife and John Glen does well as the sorely tried husband. Jane Jordan Rogers stands out in the minor part of the sympathetic bus passenger (in which Eva Marie Saint first drew attention on Broadway) and Graham Bernie scores in his brief appearance as the warm hearted sheriff.

U. S. director Alan Schneider, has staged with a nice balance between realism and sentimentality.
Clem.

'Romance' Tour

"Romance in Rio," a Spanish-American musical sponsored by the Inter-American Theatre, a semi-official organization accredited to the United Nations, will be presented at the Carthay Circle Theatre, Los Angeles, following a Mexico City preem in the fall. The Coast date will launch a U. S. tour, with the cast performing one week in Spanish to every two weeks in English. Show's book is by Aimee Torriani and Bernice Vert and music by Paine Fenimore.

Luz Alba, a director of the National Theatre, Mexico City, is executive director of the Inter-American Theatre.

Stock Items

Steven Hill's "A Question of Marriage," will be tried out at the Bucks County Playhouse, New Hope, Pa., the week of Aug. 13, with **Farley Granger** heading the cast. Other dates are being lined up by **Edward Choate,** business manager for the production.

David Collyer, recently in "Silk Stockings" on Broadway, has the leading roles in "Naughty Marietta" this week and "Kismet" next week at the Finger Lakes Lyric Circus, Skaneateles, N. Y.

Paul Baron, radio, tv, advertising and publicity director for the personnel consultant firm of Plamer-De Meyer, Inc., has switched to acting this week in "Solid Gold Cadillac" at the Lake Whalom Playhouse, Fitchburg, Mass.

The Theatre Guild has no record of **John Marley,** resident director of the Myrtle Beach (S. C.) Playhouse, ever having been on its staff as reported in last week's VARIETY.

Halsted Welles' play, formerly titled "A Temporary Island," has been retagged "A Sudden Spring" for its strawhat tryout, with **Celeste Holm** as star.

Richard Seff, of MCA's legit department, takes off Friday (20) on a two-week vacation-tour of summer theatre and musical tents to line up talent for the agency's fall theatre season.

Joe Silver appearing in the **Charlton Heston** package of "Detective Story" at the Casino, Newport, R. I.

Deplores

Continued from page 57

ing gun in an attack upon the whole field of theatrical criticism. There should be no place in the honest review for the snide wisecrack or the sly knife-word. This restraint would, I am aware, take some of the color from the review. But could it not be supplanted by intelligent advice, truly knowledgeable commentary and suggestion?

Employing a critic on the basis of his ability to turn a smart phrase rather than upon his feeling for drama will, I am sure, do a disservice to the theatre and will eventually react against the critic himself, since he must take the responsibility for advancing good theatre as much as the playwright or producer. Destruction for its own sake has never yet resulted in an approved structure.

I would like to add one more note on Carole's communication. Carole says that VARIETY's critic was wrong in stating that his play was "an audience ordeal," since the audience obviously enjoyed "The Rocky Road" very much. The Editor's reply was that every professional knows how unreliable is the test of audience laughter, and that the VARIETY reviewer would be as foolish as an author to be misled by it.

That is not what Carole said at all, nor did he intend to say it. If the audience enjoyed the play it was not an audience ordeal, and VARIETY's critic was mistaken, and should have the grace to admit it.
Roger Garis.

There Are Critics—and Critics

(The writer generalizes about critics. But perhaps even more than most people, critics are a varied and even individualistic breed, probably including a few sadists, unfortunately. To mistake cruelty and wisecracks for critical talent, however, is to betray ignorance of most contemporary drama criticism, at least in New York and most theatrical centers.

(As anyone familiar with drama criticism knows, a reviewer receives more complaining letters for so-called soft notices than for tough ones. And folklore about the potency of cocktail party chitchat to the contrary, a critic's reputation and professional standing is generally determined by readability, perception and, yes, a consistent sense of fairness, rather than on exhibitionistic cleverness.

(What's more, experience tends to give a critic a greater sense of responsibility, not only to his readers and to his publication, but also to those whose work he reviews. That is so well established that it has become a truism.

(VARIETY editorial comment on Carole's letter did not say audience reaction is necessarily wrong—merely unreliable. The nonlaughing first-nighters are not audible, while a handful of pushovers or well-wishers can whip up a seeming tidal wave of merriment. A hoping-against-hope author may easily be misled, but a critic should not be.—*Ed.*)

House Comm.

Continued from page 55

hearings were made public with the report. They show that USIA also purchased $2,000 of free tickets to be distributed for Jose Limon's performances in three Latin American cities in 1954, etc. These items were part of "entertainment funds" set up for the various units.

For the Los Angeles Symphony, $9,000 was spent on "entertainment" abroad. Also, over $4,000 for the New York City Ballet, $4,000 for entertainment in connection with the Louis Armstrong band, almost $4,400 for the Philadelphia Orchestra and $7,400 for "Porgy and Bess" in three cities behind the Iron Curtain.

The entertainment figure for "Teahouse" was originally $8,000, but was cut to $6,000. Rep. John J. Rooney (D., N.Y.), chairman of the subcommittee which conducted the hearings, brought out that 10% royalty was paid to the author on "Teahouse of the August Moon." Commented the committee report, "It is inconceivable that a Government agency would even consider a payment of $23,000 in royalties in connection with a touring play, in addition to all other costs of an overseas tour. Nevertheless, such was the case."

The appropriations committee also rejected a USIA request for $2,000,000 to build a land-based broadcasting station in the Near East, to replace the vessel Courier as a medium-wave transmitter. The Courier was originally designed as a floating transmitter to move from place to place where it could be most effective in getting behind the Iron Curtain.

The plan fizzled, however, and the boat has been tied up for several years at the island of Rhodes, being used as a stationary transmitter. It costs the taxpayers $608,000 annually to operate, including its crow.

Stock Reviews

Continued from page 56

Henry V

pace by Douglas Seale, brought from England. For this show, the 1,100-seater has been transformed into an Elizabethan theatre, with an apron stage built outward and rear area extended up for three playing levels.

Douglas Watson's heroic Henry, played with compassion and humility, is standout, Ian Keith's Pistol, a demanding role, also comes through. Felicia Montealegre portrays captivating feminine guile and charm in the grand manner as Katherine.

The roaring, fighting scene spills out into the auditorium in furious abandon and the realism of many small scenes is artful. The action is clear and Michael Wager sets the choruses in slick fashion. Colorful costumes and extremely effective lighting point the production up.

Thayer David is authoritative as King Charles and the rest of the cast meets the Shakespeare demand in rousing fashion. Paul Sparer as Fluellen is sparkling with ebullient garrulity. "Henry," which runs through July 21, could still use cutting, however. *Guy.*

The Prisoner
Dallas, July 10.

Ramsey Burch production of drama in three acts (nine scenes), by Bridget Boland. Staged by Burch; technical direction, James Pringle. Features Edward Cullen, John Denney. At Margo Jones Theatre '56, Dallas, July 2, '56; $3 top.

The Prisoner ..... Edward Cullen
The Interrogator ..... John Denney
The Warden ..... Joe Nash
The Secretary ..... Bob Mullen
The Doctor ..... Arthur Nations

Theatre '56, in its fourth 10-week summer season, abbreviates due to poor b.o., but comes up with a big hit in Bridget Boland's supercharged drama, obviously based on the Cardinal Mindzenty case. Expertly staged here by Ramsey Burch, piece holds interest throughout. It's a verbal battle of wits between the cardinal and the interrogator that electrifies the threeacter.

Small, all-male cast has no lines for two members and the extremely verbose roles of "the prisoner" and the interrogator are expertly cared for by Edward Cullen and John Denney. Cullen, who preemed the Matthew Harrison Brady role here in January, 1955, in "Inherit the Wind," tops that performance as the cardinal. Lengthy sparring between Cullen and Denney dominates all nine scenes. It winds with a win for the prisoner. *Bark.*

L.A. Jumpin'; 'Yankees' Big $65,100, 'Prosecution' $24,200, 'Dollar' 3G

Los Angeles, July 17.

Business bounced last week and the hefty pace continues this frame with two hot-ticket newcomers expected to swell the town's total to the best in a considerable period. Arrivals are "Desk Set," starring Shirley Booth, at the Carthay Circle last night (Mon.) and "Inherit the Wind" (Melvyn Douglas) which bows tonight at the Huntington Hartford Theatre.

Estimates for Last Week

Anastasia, Huntington Hartford (D) (7th wk) ($4.95; 1,032; $28,500) (Viveca Lindfors, Eugenie Leontovich). Up to $14,100 on the finale from previous week's $10,200. Closed here with the local stand's $110,950 representing a satisfactory operating profit.

Damn Yankees, Philharmonic Aud (MC) (2d wk) ($4.95; 2,670; $65,000) (Bobby Clark). Great $65,-100. Previous week, $62,900. Closes Aug. 18.

Flowering Peach, Carthay Circle (D) (3d wk) ($3.85; 1,518; $35,000) (Jacob Ben-Ami). Skidded to $10,-000 on the finale. Previous week, $12,000. A loser with $36,500 on the run.

Happy Dollar, Las Palmas (MC) (1st wk) ($3.85; 400; $8,000). Despite good notices, only $3,000 for initial frame.

Witness for Prosecution, Biltmore (2d wk) ($4.95; 1,636; $41,000) (Francis L. Sullivan, Patricia Jessel). Okay $24,200 but below hopes for first full week. Previous week (four performances) $10,500.

'PLAIN & FANCY' FANCY 28G IN L'VILLE AMPHI

Louisville, July 17.

Excellent weather for outdoor performance helped "Plain and Fancy," second show at Iroquois Amphitheatre. Musical comedy closed out a seven-day stand Sunday (15) at $28,000, considered a good week. Management has a deal for kids at Monday openers, combo with adult purchase, which livens proceedings considerably.

Show had Evelyn Page, Mitchell Gregg, Doroth Coulter and David Daniels in the leads. Musical of the Amish sect in Pennsylvania went over very big, with Stefan Schnable a standout as "Papa Yoder," and a competent supporting cast including Jack Davis, Lu Leonard, Jack Dabdoub, Dran Seitz, Don Farnsworth, and others.

"Kismet" opened last night (Mon.) to good advance sale. Cast includes Ted Scott, Dorothy Coulter, Eleanor Lutton and Mitchell Gregg.

ORGANIST'S THESP BOW

Organist Ethel Smith is branching out as a legit actress. She's set to appear in "Chalk Garden" the week of July 31 at the Starlight Theatre, Pawling, N. Y.

Miss Smith will play the part created on Broadway by Gladys Cooper.

Off-B'way Spawns

Continued from page 1

Flaminia," in 1954, but that constituted a move-up of the show from its original Greenwich Village berth.

More Imports

Ross is skedded to present "The Quare Fellow," by Irish playwright Brendan Behan, on Broadway in the fall. He left last Saturday (14) for England to attend the Brighton preem of the British edition of that play, which he's coproducing over there with Scripts Plays Ltd. Besides that offering, he's also slated to present "The Sea Gull" at the 4th Street house as the next in the Chekov cycle.

Capalbo & Chase also left for England last Sunday (15) for London confabs with Emlyn Williams on getting his new, untitled play, for their Bijou Theatre, N. Y., season. The pair have leased the Broadway house for one year beginning Oct. 15. They also plan to hit Paris, with a bid for actor-mime Jean-Louis Barrault to play the Bijou with his composer.

Their Broadway sked, incidentally, also includes an O'Neill play, "Moon for the Misbegotten," while Robert Whitehead is reportedly interested in putting on still another of the playright's properties, "A Touch of the Poet."

RICHARD ARLEN'S 'ANNI WALTZ' OK 11G, PHILLY

Philadelphia, July 17.

"Anniversary Waltz," despite two previous engagements in midcity houses here in the last two seasons, grossed a very sound $11,-000 in its week's session at the Playhouse in the Park last week. Richard Arlen was the star.

Indications are for a big current week with "Anastasia" despite all the questionable publicity about Gale Sondergaard. A few of the Playhouse's more conservative patrons haxe expressed themselves as unwilling to attend this particular attraction but their number has been more than made up by a flood of strangers who have been buying seats. Signe Hasso is costarred with Miss Sondergaard, with Stiano Braggiotti featured.

SEATTLE'S FIRST AQUA LEGIT, 'MADAM,' OK 32G

Seattle, July 17.

The opening big gun in Seattle's annual Seafair celebration was "Call Me Madam," presented at the Aqua Theatre, with Frank Hixon the local impresario under Greater Seattle Inc. sponsorship.

Aqua Thcatre, just off the shores of Greenlakc, seats 5,345 and scaled to $3 top, grossed a neat $32,000, which is good but not sensational.

Next Aqua presentation opens tonight (Tues.); "The King and I" with Leonard Graves and Constance Carpenter co-starring for five-day run. Advance sale is topping "Madam."

'Game' Exits Hub; $19400 In Final of 5-Wk. Stay

Boston, July 17.

"Pajama Game" exited the Shubert Saturday night (14), ending the Hub's long extended legit season. The touring musical was in for five weeks, last two weeks of which had a reduced price scale, waiting for a Washington house to be available. Grosses for the final three weeks were way off.

Estimate for Last Week

Pajama Game, Shubert (MC) (5th wk) ($3.50; 1,717) (Larry Douglas, Betty O'Neil, Buster West). $19,400 for final week.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Caine Mutiny, Lon. Hipp. (6-13-56).
Chalk Garden, Haymarket (4-11-56).
Dry Rot, Whitehall (8-31-54).
Family Reunion, Phoenix (6-7-56).
For Amusement Only, Apollo (6-5-56).
Gigi, New (5-23-56).
Hotel Paradiso, Wyt. Gard. (5-2-56).
House by Lake, York's (5-9-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
Malice Domestic, New Lind. (6-20-56).
Man Alive, Aldwych (6-14-56).
Mousetrap, Ambassadors (11-25-52).
Night of 4th, Westminster (6-29-36).
Pajama Game, Coliseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Rainmaker, St. Mart. (5-31-56).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Rivals, Saville (2-23-56).
Romanoff & Juliet, Piccadilly (5-17-56).
Ruth Draper, St. James's (7-2-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such Is Life, Adelphi (12-14-55).
Teahouse Aug. Moon, Her Maj. (4-22-54)
Tea & Sympathy, Fortune (6-6-56).
Trip to Bountiful, Arts (7-4-56).
Waltz of Toreadors, Criterion (3-27-56).

SCHEDULED OPENINGS

Someone Talk To, Duchess (7-18-56).
Quare Fellow, Comedy (7-24-56).
Doctor in House, Vic. Pal. (7-30-56).

CLOSED LAST WEEK

Love Affair, Lyric Hamm. (6-1-56).
*3 Penny Opera, Comedy (6-19-56).
*Interrupted Run.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Loud Red Patrick, Ambassador (10-2).
Sixth Finger, Longacre (10-3).
Harbor Lights, Belasco (10-4).
Reluctant Debutante, Miller (10-10).
Too Late Phalarope, Broadhurst (10-11).
Happiest Millionaire (wk. 10-15).
Double in Hearts (10-16).
Apple Cart, Plymouth (10-18).
Li'l Abner, St. James (Wk. 10-22).
Separate Tables, Music Box (10-22).
Old Vic (10-23).
Separate Rooms (10-25).
Major Barbara (10-30).
Auntie Mame, Broadhurst (10-31).
Sleeping Prince, Coronet (Wk. 10-28).
Best House in Naples (11-8).
Very Special Baby, Belasco (11-14).
Girls of Summer, Longacre (11-19).
Candide, Beck (11-22).
Bells Are Ringing, Shubert (11-29).
Happy Hunting, Majestic (Wk. 12-2).

OFF-BROADWAY

Hotel Excelsior, Provincetown (8-1).

'Great Waltz' at $52,200 In 6th St. Loo Revival

St. Louis, July 17.

"Great Waltz," scaled to a $3 top, nabbed a slick $52,200 last week in the Municipal Theatre Assn. 10,000-seat alfresco theatre in Forest Park. It was the sixth revival here for the show, which ran seven nights. Lead roles were played by Peggy Bonini, Claramae Turner, Theodor Uppman, Oliver Cliff, Muriel O'Malley and Robert Cosden.

"Chocolate Soldier," presented here seven times since 1921, is back again for another seven-night frame. The cast is headed by Martyn Green, Gail Manners and George Gaynes.

'Desert Song' Tuneful $45,000 in K. C.; Giselle's 'Annie' Big Advance

Kansas City, July 17.

"Desert Song," fourth production of the season's fresco musicals in Swope Park, racked up a pleasant $45,000 at the Starlight Theatre last week. The Romberg musical opened behind an excellent advance sale and went on to sturdy business all week. Rain threats continued as they have in past weeks, but still the operetta hit a generous figure.

Musical cast included Janet Medlin, Jim Hawthorne, Donn Driver, Dorothy Keller, Robert Williams, Michael Kermoyan and Helen Wood. "Desert Song" was the presentation when the Starlight opened six seasons ago, and this was its second production by the theatre.

"Annie Get Your Gun" opencd Monday, also with a big advance, much of it on the strength of the name of Giselle Mackenzie, making her first appearance here. Also in the cast are Edward Roecker, Ned Wertimer, Jack Rutherford, Joseph Macaulay and Lulu Belle Clarke. Weather permitting, it will be one of the season's biggest.

'CHARLEY', $5,000, SETS CORNING'S PEAK GROSS

Corning, N. Y., July 17.

"Where's Charley?" starring Carleton Carpenter, grossed over $5,000 at the Corning Summer Theatre last week, giving the house its biggest take in the four years under the Dorothy Chernuck-Omar K. Lerman banner. The figure, representing 75% capacity, beat out the previous high of $4,800 set by "Mr. Roberts."

Carpenter is taking a brief hiatus from the "Charley" package to appear at Corning next week with folksinger Richard Dyer-Bennet and the Eva Jessye Choir in an original production, "Here's Music." Carpenter, who replaces Johnny Eaton, will do 40 minutes of song and dance routines. He resumes in "Charley" Aug. 6 at the John Drew Theatre, East Hampton, L. I.

'Teahouse'

Continued from page 55

ly. It's a package presentation, limited to summer tent bookings. Robert Rapport, general manager on the Broadway production and company manager of the subsequent tour, is sending out the offering.

'Fourposter' OK Too

"The Fourposter," which closed on Broadway and the road in May, 1953, after earning a hefty two-company profit, piled up another $4,635 for the year ending last June 30. That hiked the net on the Playwrights Co. production to $311,098 as of that date.

Of the total take, $310,822 has been distributed. On the basis of the regular 50-50 profit split between the backers and the management that gives the former a $155,-411 return on their $40,000 investment. The income from July 1, 1955, represented $2,700 in tv royalties, $1,898 in stock and amateur royalties and $425 on rent and sale of costumes and props.

Costume cleaning costs, accounting fees and various taxes reduced the take $388.

Paul Shyre's adaptation of Sean O'Casey's "Pictures in the Hallway," presented today (Wed.) at the new Kresge Auditorium on the campus of Mass. Institute of Technology.

B'way Breaks Slide; 'Yanks' $48,700, 'Wonderful' $46,200, 'Diary' $26,300, 'Faces' 30½G, 'Cat' $21,600, 'Rain' 10G

EVA GABOR UN-'BLITHE' $9,500, 'ANNIE' NSG, DET.

Detroit, July 17.

The two area tent theatres experienced another poor week with "Blithe Spirit," starring Eva Gabor, grossing only $9,500 at Northland Playhouse, and "Annie Get Your Gun" bagging a slow $15,500 at Melody Circus. Both shows had seven performances.

Northland's breakeven point was $11,500 and the potential capacity $25,678 at $3.60 top, less 25% to Kroger Supermarket customers. Tent seats 1,400.

Melody Circus had a breakeven of $12,000 and a potential capacity of $41,982 at $4 top, less 25% discounts to employees of various firms, including the auto Big Three. The 1,500-seat tent has instituted Chrysler Night, Ford Night, GM Night, etc., on a regular weekly basis at cut prices. Also, a family price plan of half off for children is in effect for Saturday twilight performances.

Current at Northland is Ethel Waters in "Member of the Wedding," and a second week of "Annie Get Your Gun" at Melody.

'INHERIT' BIG $28,500 ON FINAL S.F. WEEK

San Francisco, July 17.

Sixth and final week of "Inherit the Wind" was very strong at the Geary, while "Anniversary Waltz" also picked up at the Alcazar. "Boy Friend" opened last night (16) at the Curran.

Estimates for Last Week

Inherit the Wind, Geary (6th-final wk) ($4.40; 1,550; $37,000) (Melvyn Douglas). Big $28,500; previous week, $25,000.

Anniversary Waltz, Alcazar (35th wk) ($3.85; 1,147; $27,341) (Richard Eastham, Marjorie Lord). Ok $11,-700; previous week, $11,200.

'Stockings' So-So $27,500 In First Five Dallas

Dallas, July 17.

National company of "Silk Stockings," with Allan Jones, Jan Sherwood and Gretchen Wyler, grossed a fair $27,500 for the first seven performances through Sunday (15) matinee at State Fair Auditorium. Touring tuner moved in from Denver, with Jones assuming lead role from Don Ameche. Good weather greeted "Stockings" opening week here.

Charles R. Meeker Jr., State Fair Musicals' managing director-producer, now has "Can-Can" in rehearsal for a two-week run, July 23-Aug. 5. Returning from the locally-produced shows are musical director Franz Allers; stage director George Schaefer; assistant musical director Gino Smart and set designer Peter Wolf. Hildegarde will star in the Cole Porter tuner here.

Touring Shows

(July 16-29)

Anniversary Waltz (Richard Eastham, Marjorie Lord—Alcazar, S. F. (16-28).
Boy Friend—Curran, S. F. (16-28).
Damn Yankees (2d Co.) (Bobby Clark) —Philharmonic Aud., L. A. (16-28).
Inherit the Wind (2d Co.) (Melvyn Douglas)—Huntington Hartford, L. A. (16-28).
Pajama Game (2d Co.) (Larry Douglas, Buster West, Betty O'Neil)—National, Wash. (16-28).
Silk Stockings (Allan Jones)—State Fair, Dallas (16-21); Shubert, Chi (25-28).
Teahouse of the August Moon (Larry Parks)—Capitol, Salt Lake City (16-18); Geary, S. F. (20-28).
Witness for the Prosecution—Biltmore, L. A. (16-28).

Stock Tryouts

(July 16-29)

Beasop's Fables, revue (Beatric Lillie) —New England Mutual Hall, Boston, Mass. (16-21); Ivorytown (Conn.) Playhouse 23-28) (Reviewed in VARIETY, July 4, '56).
Eleventh Hour, by Kermit Hunter—Gypsy Hill Theatre, Staunton, Va. (16-21).
Gimme a Key, by Joseph Julien—Westport (Conn.) Country Playhouse (23-28).
Great Gesture, by Rodolfo Usigli—Tufts Arena Theatre, Medford, Mass. (17-21).
Susan and the Stranger, by Robert Nathan — Westchester Playhouse, Mt. Kisko, N. Y. (24-29).
Welcome Darlings, revue (Tallulah Bankhead)—Westport (Conn.) Country Playhouse (16-21); Grist Mill Playhouse, Andover, N. J. (23-28).
What's the Rush, revue (Robert Q. Lewis)—Springfield (Ill.) Theatre Guild, (16-21); Capri Theatre, Atlantic Beach, L. I. (23-28) (Reviewed in VARIETY this week).

Broadway came out of its steady summer dive last week, with business climbing for practically all shows. Receipts, though, were still generally in the slump vein. "Most Happy Fella" was back in the capacity lineup along with "My Fair Lady" and "No Time for Sergeants."

The b.o. pickup, however, isn't expected to last, with a falloff anticipated for this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (69th wk; 548; $6.90; 946; $31,-000) (Thomas Gomez, Marjorie Steele). Previous week, $20,600; last week, almost $21,600.

Damn Yankees, 46th St. (MC) (63d wk; 500; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $46,100; last week nearly $48,700.

Diary of Anne Frank, Cort (D) (41st wk; 325; $5.75; 1,036; $28,-854) (Joseph Schildkraut, Susan Strasberg). Previous week, $25,100; last week, nearly $26,300.

Fallen Angels, Playhouse (C) (26th wk; 207; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips). Mary McCarty succeeds Miss Walker, July 30. Previous week, $13,200 on twofers; last week, almost $15,200 on twofers.

Fanny, Majestic (MD) (89th wk; 708; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, $24,000 on twofers; last week over $29,800 on twofers.

Hatful of Rain, Lyceum (D) (36th wk; 285; $5.75-$4.60; 995; $23,339) (Vivian Blaine). Previous week, $10,300; last week, over $10,000.

Matchmaker, Royale (C) (32d wk; 256; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $13,700; last week, over $14,000.

Mr. Wonderful, Broadway (MC) (17th wk; 132; $7.50-$6.90; 1,900; $71,000). Previous week, $41,300; last week, over $46,200.

Most Happy Fella, Imperial (MD) (11th wk; 84; $7.50; 1,427; $57,875). Previous week, $57,600; last week, almost $58,500.

My Fair Lady, Hellinger (MC) (18th wk; 140; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, almost $65,200; last week, same.

New Faces of 1956, Barrymore (R) (5th wk; 36; $7.50-$6.90; 999; $38,577). Previous week, $30,000; last week, almost $30,500.

No Time for Sergeants, Alvin (C) (39th wk; 308; $5.75-$4.60; 1,331; $38,500). Previous week, $39,000; last week over $39,000.

Pajama Game, St. James (MC) (114th wk; 908; $6.90; 1,615; $52,-118) (John Raitt, Eddie Foy, Jr., Julie Wilson). Previous week, $28,-700; last week, almost $29,800.

Will Success Spoil Rock Hunter, Shubert (C) (40th wk; 316; $5.75; 1,453; $41,668). Previous week, $11,200 at the Belaseo; last week, over $15,200.

OFF-BROADWAY

By Hex, Tempo (6-18-56); closes next Sunday (22).

Call of Duty, Provincetown (6-19-56); closes July 29.

Comrades, Actors Playhouse (6-5-56); closes next Sunday (22).

Iceman Cometh, Circle in Square (5-8-56).

Maids, Tempo (5-18-56).

Men of Destiny, Downtown (5-21-56).

Man With Golden Arm, Cherry Lane (5-1-56).

Threepenny Opera, de Lys (9-20-55).

Uncle Vanya, 4th St. (1-31-56).

'Tea' $6,200, Saratoga

Saratoga, N. Y., July 17.

"Tea and Sympathy," starring Mary Fickett and featuring Richard Franchot, grossed a profitable $6,200 at the 587-seat Spa Summer Theatre last week at a $3.30 top. Miss Fickett was repeating the assignment she had on Broadway when she took over the role from Joan Fontaine, who had succeeded Deborah Kerr.

Billie Burke is current in "Solid Gold Cadillac."

Opera's Comeback in Germany, Italy; It's 7-Night Week, 11-Month Season, But There's Always Some 'Subsidy'

By ROBERT J. LANDRY

With the noteworthy exception of Munich, where the opera house's restoration has been conspicuously delayed, Germany has been rebuilding its municipal shrines to lyric drama on the double-quick, under priorities. Typically the new German opera houses average 1,500 seats, operate seven days a week and eleven months a year. Many but not all belong to the "Volksbuehne" membership system whereby poor folk may occupy the top six-mark ($1,50 locations for payment of 37 cents, the differential being made up by the subsidy.

The American musical entrepreneur, Thea Dispeker, who is also general manager of Manhattan's Little Orchestra, returned last week from a seven-week business junket to the Italian and German opera houses. She glowingly describes the new "hanging boxes" whereby milady's male escorts, traditionally shut off from a view of the stage in the back seats of old-style opera boxes, now are enjoying an unobstructed gander.

Opera has "come back" (if it was ever away) strong in both Italy and Germany. There are innovations architecturally in Germany because revolving platforms, electronic pit and backstage gear make the new houses technically very advanced. Larger and older Italian opera houses, however, are able to afford better fees for singers.

"The thing to bear in mind about opera fees in Europe is not that they are under American contract prices but that there are so many performances, such constant activity and long seasons," declares Miss Dispeker, who took her doctorate in musicology as a girl in Munich. "Opera commands the same kind of popular enthusiasm in Germany and Italy as does baseball in America."

Europe can provide carefully selected American singers with special advantages of training and varied repertory, and matter-of-fact lingual fluency. When European audiences "accept" Yankee talent they do so generously, on an art-knows-no-frontier psychology. Today, it is distinctly an advantage for an American singer to retain his American name; strictly old hat is yesteryear's Joe Doakes who billed himself as Josef Doaques.

Miss Dispeker notes as an important recognition for American talent the engagement of her client, Claire Watson, for leading soprano roles this fall at the Frankfurt Opera. She also points out that established European operatic singers could barely afford to accept U. S. dates under the high taxation and career expenses typical in America. Some may do so for prestige sake, or for special reasons, but a great many European singers are still unbeguiled by U. S. "offers."

"It is an exciting thing for me every year to see the importance Europeans accord their opera. Governments defray the expenses for travel so there is a constant exchange of companies between France, Germany, Britain, Italy, Switzerland and other countries. When Florence, Italy, was recently strapped for lack of summer subsidy the Germans saved the occasion by shipping in a full Wagnerian cycle."

The returned traveller spoke of her astonishment at discovering a new opera house in the Rhineland town of Krefeld (pop. 100,000) where "The Magic Flute" was performed matinee and evening on a Sunday, both performances absolutely sellout and respectively the 53rd and 54th showings that season of the same opera.

Another European oddment: John Christie's famed 600-seat opera on his estate in Sussex, England (Glyndebourne) is being extended this summer to eight weeks and may be twelve weeks in 1957. Although now the beneficiary of British Arts Council subsidy this summer opera enterprise is remarkable for selling out at $10 a seat for mandatory evening dress at the 5:30 curtain (many of the patrons come down from London's Victoria Station) and for the private bathrooms, gardens and tennis facilities of the singers.

Language Barrier

Vet network and Firestone program conductor Howard Barlow sounded off last week to this effect: *"Opera may be doomed in United States unless good English translations can be secured."*

Statement was part of the publicity hoopla for the July 23 Met Auditions broadcast. "It's unrealistic to use a language not understood by the audience," Barlow declared.

AUTHENTIC RUSSIAN CUISINE
Russian Tea Room
NEXT TO CARNEGIE HALL
150 W. 57TH ST.
CO 5-0947

Philly's Acad of Music Tax Free As Non-Profit Group Buys Ancient Bldg.

Philadelphia, July 17.

A new non-profit corporation has been formed to take over Philadelphia's 100-year-old Academy of Music. The building, located at Broad and Locust streets in the heart of the city, will be sold to the Academy of Music of Philadelphia for $787,000. The building is now owned by the American Academy of Music.

Approval of the stockholders is necessary but since the Philadelphia Orchestra owns nearly 55% of the outstanding stock no difficulties are anticipated.

Under the non-profit setup the Academy can go to the public for funds to renovate and modernize the world-renowned structure. Estimates for the restoration of the building are placed at $1,500,000.

Under the new status, the Academy will be tax free and this will result in saving of some $23,000 in real estate taxes, enough to take care of the annual maintenance. Academy will also be eligible for subsidies from the city.

Donald L. Engle, manager of the Philadelphia Orchestra and president of the new corporation, said a first mortgage would be taken on property to pay off stockholders.

Internationalize Bregenz

Salzburg, July 17.

Bregenz Festival, one of Europe's youngest music fests, is concentrating on international flavor, using talent from all Europe. Scandinavian singers Peer Grunden and Arne Hendrickson, both of Royal Stockholm Opera, will play leading roles in the operettas on the lake.

Festival director is Adolf Rott, of Vienna's Burgtheater.

Mangy With Honor

Salzburg, July 17.

Two important recent appointments bring to a total of six the top posts occupied by Austrian-born conductor Herbert von Karajan. He is:

Lifetime chief conductor of the Berlin Philharmonic

Director of the Philharmonia Orchestra (London)

Chief of the German season at the Scala (Milan)

Concert Director of the Viennese Friends of Music Society

Artistic Director of the Vienna State Opera

Artistic Director of the Salzburg Festival.

Reviews

Homage to a Princess

London, July 17.

London's Festival Ballet, newly returned from a strenuous tour of the Continent and Israel, opened its summer season at the Festival Hall last Wednesday (11) with a lukewarm firsttime presentation in London of "Homage to a Princess."

Commissioned for the Rainier-Kelly nuptials, the music of Stan Kenton proved a gay gambol of native jazz rhythms and insistent drummings, but as a whole the work was too abstract, aimless and unspecial. Best thing about it was some unconventionally ingenious choreography by Michael Charnley and a charming duet between John Gilpin and Belinda Wright, who set a standard for the evening.

Evans.

'LYRIC' NAME SALVAGE

Who's That Sweeping Up Debris? —It's Carol Fox!

Chicago, July 17.

With Carol Fox formally installed as general manager, the board of directors of the Opera Theatre Assn. voted to change its name to the Lyric Opera of Chicago. A few weeks back the OTA inherited via liquidation proceedings the assets and liabilities of the Lyric Theatre, which enterprise had been blown to bits by a lengthy feud between its prexy Miss Fox and her co-founders, secretary-treasurer Lawrence V. Kelly and artistic director Nicola Risciqno.

At the same session, the board elected as its president barrister Thomas L. Underwood who played a key role in salvaging the company from the debris left by the Fox-Kelly wrangle. Leonard Spacek was named president of the new company with Pericles B. Stathas and William Allison, veepees. Secretary is Bernard E. Williams and Charles F. Glore Jr., treasurer.

Meanwhile, Miss Fox has been moving ahead rapidly rounding out the fall season which starts Oct. 10 at the Civic Opera House. Emerson Buckley has obtained a leave from his post with the New York City Opera to serve as musical administrator and conductor. Georg Solti has been signed to conduct Wagner's "Die Walkuere," Verdi's "La Forza del Destino" and Mozart's "Don Giovanni." Earlier Oimitri Mitropoulos had been inked to baton the opener, Puccini's "Girl of the Golden West."

Concert Footnotes

John Krueger, conductor of the Youngstown Philharmonic Orchestra since 1952, has renewed.

International Opera Company Inc. has been authorized to conduct an entertainment business in New York, with capital stock of $20,000, $100 par value. **Irving Berkelhammer** is filing attorney.

Carlo Maestrini, Italian stage director, in San Francisco to prepare "Manon Lescaut," "Il Trovatore," "Simon Boccanegra," "Elixir of Love" and three Puccini operas.

Gregory Millar, a tenor (who is also conductor of San Francisco's Little Symphony Orchestra), signed to sing with the New York City Opera.

Christine Krooskos, San Diego contralto, grabbed top honors in the Frisco Opera Debut Auditions.

Allen Jensen who's managing the 15-week U.S. tour of the Japanese Fujiwara Opera, has hired **Irving Deakin,** currently with the Cincy Zoo Opera, to stir a tumult in the press come fall.

The San Francisco Ballet plays the Corning (N.Y.) Summer Theatre this week, and then goes to the Jacob's Pillow Festival. **Nancy Johnson, Sally Bailey, Christianne Bering, Conrad Ludlow** and **Gordon Paxman** head company of 24.

Sam Antex will be on the stick July 15 when the Papermill Playhouse presents No. 2 in its New Jersey Summer Musical Festival concerts. Piano team of **Leonid Hambro** and **Jascha Zayde** (the WQXR fellow) will be added talent.

Constance Hope left N. Y. last week for Beyreuth, Monaco and Paris. Will confer with **Lily Pons** and other clients.

Chancey Kelley re-ticketed as conductor of Savannah.

After a three-week breather in States, pianist **Eugene Istomin** just back from Japan, Hong Kong; etc. double-backs to Australia.

Inside Stuff—Concerts

Leon Sadacca is providing the bankroll and the impetus to revival of Wagner Opera Company, touring troupe which was founded by late Charles L. Wagner. Assisting Sadacco will be Felix Salmaggi, son of Alfredo Salmaggi, who has promoted pop price opera at Brooklyn Academy of Music and other spots.

Salmaggi is a vet press agent and will act in capacity of advisor and general manager for the Saddaca project. He is the only Salmaggi in the new combine, which bought the scenery, the right to the Wagner name and the booking records etc. Transaction was handled by Edward Snowdon, long associate of the late impresario and the executor of the estate, in conjunction with Curz & Curz, attorneys for the Wagner estate.

Snowdon now is with Young & Rubicam. Sadacco, Salmaggi and associates will have nothing to do with old Wagner concert agency biz, having taken over only the opera project. "Carmen," "La Traviata" and "Rigoletto" are mulled for the 1957-58 season.

Desire Defrere, vet stage director and Fred Cuneo, company manager for Wagner, have organized their own opera troupe, which will be booked by David Libidins.

For the first time in its seven years of existence the Pablo Casals music festival, held annually at Prades in the Pyrenees-Orientales department of France, has been officially recognized in Span. Heretofore the Spanish government had forbidden any mention to be made of 80-year-old Catalan who is acknowledged as world's most foremost cello virtuoso or his festivals. The curtain was dropped because of the voluntary self-exile into which Casals went in 1938 to show his intense anti-Franco feeling.

This year not only was the ban lifted in the press but three Spanish ticket agencies in Barcelona were selling ducats (July 3-18) and arranging for hotel accommodations.

Caribinieri Band Set For 42 American Dates; Rose's Gross: $150,000

An extensive one-niter sked has been lined up for the initial U. S. showcasing of the Caribinieri Band of Rome. The 102-piece military aggregation, accompanied by three Italian generals, is being brought over by American producer Stephen Rose. On the basis of guarantees and percentage deals, he expects to gross around $150,000 as his share of the b. o. take on a seven-week trek.

The band, led by maestro Domenico Fantini, is scheduled to arrive in New York Oct. 3 aboard the S.S. Saturnia. The tour will start the following day at the Arena, New Haven, and will continue through late November, with a possible windup Nov. 22 at Madison Square Garden, N. Y.

The unit is already booked for an Oct. 16 stand at the Garden, which follows a prior Oct. 13 stand at Carnegie Hall, N. Y. The Carnegie date will be on a symphonic level, while the program at the Garden will include marching formations and play up the color and pageantry associated with the band.

The tour will cover 42 dates, with the company traveling in three busses. A truck will be utilized for the equipment and baggage. Most of the small auditoriums are being booked on a guarantee, averaging $4,000, while most of the larger arenas are getting the offering on percentage deals varying from 60-40 to 65-35.

Rose figures the weekly expense on the venture will run $16,000-$17,000. Room and board for the traveling group is being handled by CIT Travel Service, Inc. The William Morris Office, incidentally, set the tour. The Italian government is sharing in the cost of overseas transportation.

NBC OPERA AS OPENER OF COLLEGE ART CENTRE

South Bend, Ind., July 17.

Two premieres will coincide at St. Mary's College here on Oct. 11 when NBC's new opera company will debut and the new Moreau Hall which with O'Laughlin Auditorium comprises a new $2,500,000 fine arts centre will formally open.

NBC Opera will do two performances each of "Figaro" and "Madame Butterfly" and then go on to tour 45 cities until Dec. 8.

Opera In the Round

Pasadena, July 17.

To the Rose Bowl and the Pasadena Playhouse add the Pasadena Opera Ring. That designates a project at Town Hall to produce opera in the round. Impresario is aged 22, Charles Ross Perlee.

For starter there's a cycle of the works of Menotti, to be given on successive Fridays and Saturdays during August and September.

Tooters' Proviso Puts 'If' in Path Of Rochester Orch

Rochester, N. Y., July 17.

Rochester's on again—off again '56-'57 concert season finally became a reality today after more than a month of claims, counterclaims and discouraging negotiations between the Rochester Musicians Union and the Civic Music Assn. A slightly iffy two-year contract was signed.

The controversial "if" clause states that "if the CMA finds itself no longer able to financially maintain the orchestras, they may cancel the contract but would continue to present attractions already contracted for."

Yesterday, the union refused to accept the original wording of this clause and an annoyed CMA president, Arthur L. Stern Jr., accused the union of reneging on a verbal agreement. Stern added he was going to cancel the Philharmonic and Civic Orchestra seasons immediately.

The union claimed that the original wording of the clause gave the CMA the right to cancel out the orchestras any time it wished and on any pretext. As the clause was reworded, the CMA in order to cancel, must be "unable to financially maintain." The original wording used a vaguer phrase, "for financial reasons." State Mediator Milton Goldberg was responsible for arranging today's meeting.

On the wage issue, the musicians who had requested a $600 per man across the board increase for the season, will settle for $200 this year and another $100 next year for present members. In addition, they will share in the profits of a benefit show next Fall at the War Memorial.

PARIS TOURISTS' BILL

Summer Ballet Score: 2 Down, 3 Still Running

Paris, July 17.

The Soviet Ballet Stanislavski, just ended a successful run and Ballets Jean Babilee, is finishing a fair engagement at Chatelet and Theatre Des Champs Elysees respectively.

Now comes the Ballets Modernes De Paris headed by Francois and Dominique. Youth is main attribute of the company with some telling folklore and modernistic choreography by Francois. Determination and inventiveness turn some of the items into catching fare; but company is still somewhat too stylized for smash results. Hardly matured to venture to America yet. Current at small Theatre Daunou.

The Ballets of Latin America, of Joaquin Perez Fernandez, unloads colorful folklore at the Theatre Marigny. And at the Theatre De L'Etoile, Spanish dance outfit of Raza Aragonesa, practically all one family, display good group folklore work.

Literati

Joe E. Brown's Autobiog

"Laughter Is a Wonderful Thing," comedian Joe E. Brown's memoirs, as told to Ralph Hancock, will be published in October by A. S. Barnes Co. which has another biography, "That Kelly Family," slated for September. John McCallum dwells on Walter C. Kelly, the famed "Virginia Judge" of yesteryear vaudeville; playwright and two-time Pulitzer Prizewinner George Kelly; Olympic champion sculler Jack Kelly; and his famed actress-daughter Grace Kelly, recent bride of Monaco's Prince Rainier III.

Barnes, which specializes in sports books, also has "A Treasury of True," the best from 20 years of that mag, edited by Charles N. Barnard, m.e. of True, due in November; and "The Outdoor Encyclopedia," edited by Ted Kesting, editor of Sports Afield. Tom Meany and others also have a book on "The Boston Red Sox" due via Barnes next month; it's in the same series as his "Magnificent Yankees," "The Artful Dodgers," "Milwaukee's Miracle Braves" and "Incredible Giants."

Marian Anderson's Memoirs

Marian Anderson's autobiog, "My Lord, What a Morning," will be serialized (in part) in Woman's Home Companion before book publication. Viking is bringing it out in October at $5.

Same pub also issuing Life staffer Henriette Roosenburg's "The Walls Came Tumbling Down," personal memoir as a Dutch resistance worker in her native Holland after the Nazi invasion.

LHJ Anthology

"The Ladies' Home Journal Treasury," edited and with an introduction by John Mason Brown and the editors of that magazine, have culled the bests since the publication's founding in 1883 in a kingsize anthology of 400,000 words for Simon & Schuster publication in November. It's earmarked at $7.50 a copy (pre-pub., $6.50).

Along with the fiction, articles and poems the anthology will reprise nostalgic old ads which will delineate the changing fashions in dress, etc.

Anthologies of another sort, both chiefly from The New Yorker, also for S&S publication this fall, are James Thurber's "Further Fables of Our Times" and Alan Dunn's cartoon portfolio 1946-56 titled "Should It Gurgle?", preface by Wolcott Gibbs. A sports item is "The Fireside Book of Baseball," edited by Charles Einstein, some 300,000 words of text including pieces by Hemingway, Lardner, Runyon, Gallico, Grantland Rice, Stanley Frank and others.

'Autoconditioning'

Prof. Hornell Hart, who has successfully tested his philosophy of "Autoconditioning" — physical and mental replenishment, for workers (and also his students) under tension—is publishing a book of the same name which Prentice Hall will bring out this fall. The pub thinks so much of its potential that it is going on the nut for a first print order of 85,000 copies.

PH's 150,000 first printing of Dr. Norman Vincent Peale's "The Coming of the King" isn't as hazardous in light of the cleric's already widely accepted book sales, but the publisher is equally confident on "Autoconditioning." It is described as a "new breakthrough in the psychology field, enabling people to overcome personal difficulties and emotional problems by 'conditioning themselves' to the realities of the situation." Dr. Hart, the author, plans touring the U. S. when his book is published this fall.

Montreal's Mag Crackdown

The Police Gazette fell prey to the Montreal police department's half-hearted war on magazines and papers of an "indecent" nature and banned this mag indefinitely from all newsstands. Police were also given orders to clear all copies of "The Low Down" and "This Was Show Business" from the stands.

Officials refused to say why the magazines had been banned but added that the objection to the Police Gazette was not in its editorial content but because of a photo in the July issue. This issue contained a full-color shot of Miss Sandu Scott (former Miss New York '52) in a brief bathing suit. Layout in particular is a regular Gazette feature and run each issue as their girl of the month. Photo was no more revealing than a host of other cheesecake offerings in mags openly displayed and sold by the thousand on most Montreal newsstands. An official of the censors' board said the order would not be rescinded until the case was reviewed.

These sporadic drives against the "Girlie" books, etc. take place about once a month with two or three books getting the axe.

Diana's Literati Caution

Diana Barrymore's autobiography is to be published about Jan. 1 by Henry Holt & Co. The actress said, in an interview with Leon Pearson over NBC, that it has been in preparation for some time; tentative title is "13th Month." Miss Barrymore's collaborator is Gerold Frank, who teamed with Lillian Roth on "I'll Cry Tomorrow."

"Some people may have to get out of town when the book is published, but that will not be until after Jan. 1," remarked Miss Barrymore with a laugh.

Modjeska Biog

"Modjeska: Her Life and Loves" by Antoni Gronowicz (Yoseloff; $5), is an excursion, conducted largely in purple prose, into the emotional life of the great Polish actress who died in California in 1909.

Author is a countryman of Helena Modjeska's, who has profiled Chopin, Tschaikowsky and Rachmaninoff in earlier works. In his present study, writer relies considerably on Modjeska's own "Memories and Impressions," published by Macmillan in 1910. Book is illustrated with photos.

Garbo is alleged to be considering an American stage debut in Gronowicz' dramatization of this book. In films, the Swedish star has portrayed another glamorous Pole, Mme. Walewska, Napoleon's mistress, in "Conquest," opposite Charles Boyer (1937). *Down.*

Roger Price's 'Me First'

Droodler Roger Price, who between television appearances and droodling, seems to have found time to write, has turned out his fifth book, an excursion into political satire called "I'm for Me First" (Ballantine, $2; paperback, 35c). It's subtitled "The Secret Handbook for the Me First Party," and as might be suspected, is series of gross exaggerations of what Price doesn't like about politicos rolled up into a bundle of 15 chapters.

Trouble with the book is that it's 14 chapters too long. The Me First Party is a cute twist that opens up a lot of doors for ridicule and satire. But it's only a twist, not a tome, and Price has succumbed to the temptation of overdoing a good thing. As a result, while he gets some neatly razored barbs across, most of the book is plodding. Such essays as the "soak the poor," tax plan, the section on public opinion polls, and the bit on how to fix a voting machine have some verve and sparkle, but as for the rest, it was a matter of overwriting. Price should have written "Me First" as a magazine piece instead of a book. *Chan.*

Triplicated Nostalgia

Three year-end Putnam publication items are strongly accented in nostalgia.

One is H. V. Kaltenborn's "It Seems Like Yesterday," a reprise, in text-and-pictures, of top events since the turn of the 20th century to date. Another is Marjorie Farnsworth's "The Ziegfeld Follies," also profusely illustrated, with an introduction by Billie Burke Ziegfeld. The third is by Bernard Sobel, longtime Boswell to the late Florenz Ziegfeld Jr., whose "A Pictorial History of Burlesque" is also slated for the fall.

Sobel, for all his erudition as (1) a Purdue Univ. professor of English, (2), onetime drama critic of the N. Y. Daily Mirror, and (3) expert on legit, has a predilection for burlesque. His "Burleycue" of the mid-1920s (Farrar & Rinehart) has long been the only work of its kind on the market.

Rinehart's Entries

Ted Amussen, trade book veepee of Rinehart & Co., has American Airlines' Rex Smith lined up for a book on bullfighting, and Lucius Beebe and Charles Clegg for another railroad book, "The Age of Steam." Latter may be the choo-choo aficionados' last book on the subject — they've written several, from every viewpoint.

Amussen plans printing this one in gravure, in Holland, which country specializes in this sort of fancy offset publication, and it will probably be priced at $12 to $15.

Smith, who is p.r. veepee for AA, is an expert on toreadors, matadors and affiliated subjects, and his book for Rinehart will likewise be fancily illustrated and produced as an above-average retail item.

CHATTER

Hamilton Advertiser, Scot weekly, celebrated 100th anni.

Meyer Lovin has taken the Loeb-Leopold case as the basis for his new novel, "Compulsion" which Simon & Schuster will publish in October.

New Yorker staffer Robert Rice's pieces have been put together and expanded for book publication by Farrar, Straus & Cudahy under the title, "The Business of Crime," for September issuance.

Bill Barker, amusements editor of the Oak Cliff Tribune, Dalias, and VARIETY correspondent there, awarded fifth place ribbon for 1956 by Texas Press Assn. for semi-weekly column writing.

Dick Johnson, Dallas Morning News reporter, sold film rights to his recently published "The Hope of Refuge," written under the name of Sikes Johnson, to indie film producer David Haft. Novel was issued in May by Little, Brown & Co.

"Nellie Bly," born Elizabeth Cochrane, who in 1889 went around the world in 72 days, topping Jules Verne's fictional 80 days, being bioged by Mignon Rittenhouse for Dutton publication next fall. Book titled "The Amazing Nellie Bly."

London literateur and critic Richard Church having his autobiog, "Over the Bridge," published by Dutton in August.

The late Helen E. Hokinson's New Yorker cartoons being anthologied as "The Hokinson Festival" by Dutton. Another cartoon collection is Ted Key's "Fasten Your Seat Belts!", "non-Hazel" sketches from the Satevepost. Still another anthology, "The Pick of 'Punch'," edited by Nicolas Bentley, also via the same pub.

Margery Wilson, who used to be in the D. W. Griffith silent film acting stable, and who has done "charm" broadcasts over Hollywood radio stations, publishing a personal memoir, "I Found My Way," via Lippincott in October. Same pub bringing out "Man of High Fidelity: Edwin Howard Armstrong" (inventor of FM), by Lawrence Lessing. Lippincott also publishing "The Art of Success" by the editors of Fortune, excerpts of success stories in American industry from that Luce publication.

Oxford publishing three newly-translated plays of Sophocles: "Antigone," "Oedipus the King," and "Oedipus at Colonus." Translator is Theodore Howard Banks, English prof at Wesleyan U.

BOSTON POST'S PLAN TO RAISE $4,000,000

Boston, July 17.

The Shubert feuding Boston Post continues publishing on a "day to day" basis with all kinds of legal and financial hassles going on. Latest development was an announcement by controversial Post publisher, John Fox, last Saturday (14) of intention of raising $4,000,000 on secured notes of the Boston Post Publishing Co.

The announcement followed a stipulation in which Fox and two litigants agreed to delay further negotiations pending a court trial in Superior Court. The Post, in an advertisement inserted by the State Street brokerage firm of Lamont & Co., Inc., announced a "notice of intent" to offer $4,000,000 face value three-year secured notes on the Post Publishing Co. The ad said: "One of the purposes, if not the primary purpose of this announcement, is to make clear to the public that the Boston Post, under whatever circumstances, will continue to be published."

The date "before July 31, 1956" was given as the proposed issuance date. John S. Bottomly, Boston lawyer, holds an option to buy the Post which he can exercise on or before July 31.

Bottomly, who heads a group seeking to buy the Post, notified local advertising agencies that he is now the "sole owner" of the Post, despite the hassles which found counsel for the Grozier estate seeking a bill in equity to restrain Fox from encumbering the stock of the newspaper.

In the meantime, a jittery staff reports to work each day at the paper. Drama critic Elliot Norton, central figure in a storm involving the Shuberts and the Post, went on vacation last Monday (9). Advertising lineage in the Post took a deep drop during the hassle and skimpy editions are being published.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, July 17.

Tom Harmon, Coast CBS sportscaster, has been airing the paid amateur scandal for some time now and, being not many years removed from either his old Michigan U. or pro football days, hasn't concealed his sympathy for the underdog in the mess. Why doesn't some Hollywood producer run in behind his interference with a picture on the hot subject?

It seems that instead of harping on crooked fights, fixed horse races and such, which is pretty boresome stuff by now, Hollywood might do a much better job exposing the guys who make a fat, pious living out of amateur athletes and amateur athletics.

Indeed the word "amateur" has lost all meaning in the world of today. Whenever an admission charge is made, amateurism has already flown the coop.

On one of Tom Harmon's recent programs he had a tape-recording of J. Miller Leavy, a deputy D. A. in L. A., who decided to kiss and tell on the USC Trojans, after the UCLA Bruins, his own alma mater, had got slapped with a $95,000 fine, put on probation for three years and just about yanked from its high post as the Pacific Coast champions to something the cat wouldn't drag in.

Without name-dropping, Leavy revealed S. C. alumni (they turned out to be L. A. judges and other high class people) had paid 60 athletes $71,235 over the last two years, and hinted that the alumni of the rest of the colleges on the Pacific Coast were not far behind in their largesse. The stipend allowed these "amateurs" for room and board had been fixed at $75 a month some years ago and everybody knows the cost of living has gone up since. So most of them were taking an additional $40 under the table.

Leavy said the college prezes knew all the facts since 1953 and had been ducking the issue since then. Of course the fact that nobody wants to face is only the sons of exceedingly rich parents can remain amateurs and that means papa has subsidized them. (He pointed out that at Stanford the dining table ran on a seven day week but at UCLA it was on a five day week, so the UCLA kids had to scrounge around and either mooch meals over the weekend or pay out like other students.)

In the old days, to distinguish between those who rode for a living and those rode for fun, riders had different billings. The pros were called "jockeys" and the others were called "gentleman-riders." Golfers, too, know who's who even when they mix amateurs and pros together in an open tournament.

The whole idea of amateurism stems from England where a leisure class could afford to be amateurs and pay their own expenses. But the moment admissions were charged that old picture changed. From then on somebody was making money out of amateur sports.

Everybody has become familiar with the story of Jack Kelly, the Princess of Monaco's father, who was barred from a Henley regatta because he worked for a living. No such prohibition was placed on his son because by that time Jack Kelly was many times a millionaire and his son didn't have to work for a living.

Our amateur athletes have always been paid expense money and the men who ran the Amateur Athletic Union either got paid for their work or were so well heeled personally they could take the pay to their vanity in the form of press notices.

Thorpe and the Borderline

Our first scandal in this pro-am field still burns oldtimers. That was the fate which befell Jim Thorpe. Jim moved around in that borderland between pro and amateur known as semi-pro. College ball players used to "wait" on tables in high class resorts and then play ball for the resort.

This was "the indirect take," but Thorpe played one season in the south for $15 a week for a direct take, and so when this was discovered, after he had won the decathalon and penthalon titles at the Olympic games, he had his prizes, medal and statues yanked from him and was made the patsy of his period. Now dead, he was the greatest natural athlete in recorded history but after he was "exposed" he became a very bitter and heavy-drinking Indian for the rest of his life.

His trophies were offered to Scandanavian athletes who finished second to him but they refused to take them, arguing that Thorpe was the champ and the medals were his as far as they were concerned. This rebuff didn't seem to take the starch out of the stuffed shirts running the AAU, and to this day nobody seems to know who has the trophies. They were last traced to Switzerland.

I wrote and asked Dan Ferris about these trophies sometime ago and since he's been on the payroll of the amateurs for a long time I thought surely he would know. But apparently he doesn't make enough to hire a secretary, because he never answered. Certainly he nor anyone else has a clear title to these trinkets. It's quite possible they were melted down for scrap to be turned into munitions but even that ought to be on the record.

As one who has made a few slow bucks out of reporting performances of amateur athletes in my time, I can see the shoddy in this cloth. It's that the amateurs are not being judged by their peers, there being none that simon-pure, and are asked to be the only ones not paid in the whole deal.

A more recent patsy has been made of Wes Santee, a lieutenant in the Marines, who has been barred from track competition for life (an empty phrase since the life of track athletes is about ten years) because he demanded and got expenses commensurate with his station in life.

So far, in the courts, Santee has not succeeded in overriding the AAU's banishment, though obviously theirs is a monopoly operation and hence subject to the Sherman Anti-Trust Act just as much as the picture biz. That it might be considered a benevolent monopoly or even a good monopoly is irrelevant. Private monopolies mean no competition is present and hence they are against the public interest whether in sports, amusements or big biz.

Only the Rich are Amateurs

Among those who rushed to the support of the AAU for barring Santee was T. Nelson Metcalfe, U. S. Olympic official since 1932 and for the last 23 years athletic director of Chicago U. I've known Nellie Metcalfe for 40 years, ever since he came from Oberlin, and he had been on a payroll exploiting amateurs, to use a harsh phrase, ever since. He's a nice fellow and he knows on which side his bread is buttered. But if he ever looked realistically at his life he would realize he made whatever he had out of young men between the ages of 17 and 25. In brief, a flesh peddler with the bartered bodies getting none of the take, as un-American an activity as I can think of.

There are of course out-and-out amateurs in the world but you will find them in monasteries. They do what they are doing for love and even here the essentials of food, housing and clothing are provided for, St. Francis of Assisi, the son of a rich man, was denounced by his father for giving all he had away and when reminded that even the clothes on his back were given to him took them off and walked out of his father's house naked. He had to beg to get adequate covering and while most people look on his life as out of this world the fact remains that he had to either live off others or off his own.

Athletes are not quite in his class. In the first place they are scarcely out of their teens when exploited. They give up a lot to entertain their public and according to the American way of life should be worthy of their hire wherever an admission price is charged. The officials get paid. Why not the performers?

Somewhere in here lies the "heavy" of this plot and if Hollywood wants to make some dough out of exposing the Pharisee in our midst they have my blessings to do so.

Broadway

The late Borrah Minevitch's nephew, Edgar David Aronson, engaged to marry Nancy Carol Pforzheimer next December.

Roberta Peters and hotelman-hubby Bert Field in from Rome where the Met soprano completed two albums for RCA Victor.

Bill Herz, of Mackey Ticket Agency, sailed for Bermuda Saturday (14) to recuperate from recent surgery at Mount Sinai Hospital.

Harold Kohon fiddles July 24 at the East River al fresco concert, one of the Tuesday nights conducted by Julius Grossman this summer.

Mila Raymon to Europe this week to open at London's Savoy Hotel before a Berlin bilingual pic stint in Paul Gordon's production of "Strange Women."

Suzanne Lee Lubetkin, ex-ABC network, whose father is senior partner in the N. Y. Stock Exchange firm of Seligman, Lubetkin & Co., engaged to Jerome Freedman.

Al Kingston has returned to the agenting fold (with Theatrical Enterprises Inc.) since exiting Morton Minsky's commercial tieup business.

Harry C. Wilder, former owner of WTRY, Troy, N. Y., sails with his wife Aug. 1 on the new Bergensfjord for a Scandinavian tour. Due to return Sept. 22.

Dan Merrin becomes aide to president Al Parvin at Flamingo Hotel, Las Vegas, Aug.13. Merrin has been picture ed of the 50-odd Martin Goodman magazines.

Assn. of Stamp Exhibitions Inc. bestowing bronze medals on two local publiiscts who helped the April to-do at the Coliseum. They are: Henry E. Littlehales and George Lewis.

Cal Tinney, lately doing a versatile real estate-politics-radio-tv kick in Oklahoma City is in Manhattan currently negotiating for a television stint. He was a radio humorist and news commentator here years back.

Judy Holliday arrived in New York from the Coast yesterday (Tues.) to embark on bally activities prior to release of Col's film version of "The Solid Gold Cadillac." Following that, she goes into rehearsal for her Broadway starring musical, "The Bells Are Ringing," scheduled for November opening.

With the Starlight Roof booking problem resolved by holding over Ted Lewis until Aug. 11, the Waldorf's veepee Claude C. Philippe has offed to Paris and Biarritz where his wife, Mony Dalmes, of the Comedie Francaise, has taken a house for the summer. Tony Bennett follows Lewis. Latter, incidentally, makes another personal on Ed Sullivan's teeveer next Sunday (22).

Cleveland

By Glenn C. Pullen

Jimmy Savo in for one week at Alpine Village opening July 16, his first nitery date here.

Hatton Taylor, former branch manager of RKO Radio Pictures in Boston, promoted to post of chain's Eastern Central district sales manager here.

Dizzy Gillespie, at Cotton Club recently, said his 18-piece orch would fly to South America on plane chartered by U. S. State Department later this month.

Bill Boehm plugging his first extended-play recordings, made at Mercury's Chicago studio under his own label, at Musicarnival strawhatter where he's its singing director.

Eddy Ryan, settled down to domestic life and the grand piano at Merle Punch and Judy Club, giving up road tours. Pianist was formerly with Ray Anthony and Tommy Dorsey bands.

Pittsburgh

By Hal V. Cohen

Norman Mervis named to international board of Variety Clubs.

Morey Amsterdam topper at Dore's; Henny Youngman comes in Aug. 6.

William Steinberg, conductor of Pittsburgh Symphony, vacationing in Zurich.

Jo Lee succeeded Pat Schuger as public relations gal at Buhl Planetarium.

Variety Club taking over Twin Coaches for Pearl Bailey's closing night July 29.

Former Playhouse actor George Peppard signed for film version of "End as a Man."

Lloyd Burlingame succeeding Chandler Potter as Playhouse designer next season.

Copa headwaiter Biff House back on job again after being on sick list for two months.

Jack Durant flew to Miami Beach and Hotel Fontainebleu from Ankara engagement.

Paddy Beach visiting her parents in Butler before taking off in few weeks for Orient with all-girl USO unit.

Martha Scott coming here July 28 on "Ten Commandments" promotion at Eagles national convention.

Chorine Lu Maracini convalescing at home after serious injuries in a Las Vegas auto accident last October.

Webb Tilton, who was in "Annie Get Your Gun" at Stadium last week, coming back next month for "South Pacific."

Fayne Blackburn finished up four weeks at White Barn Theatre and goes to Corning, N. Y., for "Tea and Sympathy."

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 4944)

Harvard Glee Club through with the 80-man choir on a sing trek around Europe.

Martin Feinstein, Sol Hurok's N. Y. rep, in to gander summer longhair entries here.

Singer Henri Salvador slated for an October stint in U. S. (his first on the Ed Sullivan tv show.

Hildegarde Neff here and studying French for her next screen role in a Gallic pic, "Haute Tention."

Anton Walbrook into the cast of the Franco-German pic, "Arsene Lupin," starring Robert Lamoureux.

G. B. Shaw's Centennial being marked here by a drama fest of reps of many of his plays at St. Malo.

Yul Brynner and Akim Tamiroff spending weekends here during shooting of "Anastasia" (20th) in London.

Marcel Carne will direct the fourth French-Yugoslav coproduction, "Les Hommes De La Nuit" (Men of the Night).

A new firstrun called the Pathe Wepler, ready to open on the site of the old Cafe Wepler. The 1,800-seat house is situated in Place Clichy.

Charles Boyer will come back to legit here in a play Marcel Pagnol wrote for him 20 years ago but which was never done. It is "Priere Aux Etoiles" (Prayer to the Stars).

Rock Hudson here and being feted by both Universal and Metro before he goes to Africa to begin his first loanout assignment on latter's "Something of Value." He is accompanied by his wife.

Claude Dauphin in to do a film stint in Georges Lacomb's "Nous Ne Sommes Plus Des Enfants" (We Are No Longer Children); then heads for Hollywood for a featured role in "The Quiet American" (UA).

Atlantic City

By Joe W. Walker

Jean Carroll plus June Valli in Steel Pier Music Hall July 22-28.

Buddy Morrow orchestra in Marine hall July 20-26; then Stan Kenton comes in.

Julie Gibson as Tondelayo in "White Cargo" drawing well at new Wedge Room on Boardwalk near Ritz.

Arthur Prysock into Club Harlem with Larry Steele's "Smart Affairs" show. Will remain until Aug. 2 when Arthur Lee Simpkins takes over.

"Hazel Flagg," starring Jessie Elliott, into Music-Go-Round Playhouse in suburban Somers Point tonight (17) after John Tyers in "Kismet."

U. S. Steel Chorus from Pittsburgh Friday night (13) at Garden Pier. W. H. Wilkenson directed and Everett McClain, director of relations for U. S. Steel in Pittsburgh district, introduced group.

Scotland

By Gordon Irving

(*Glasgow: Kelvin* 1590)

Lex McLean skedded for fall stint at Pavilion, Glasgow.

New legit repertory group opening at Palace, Kilmarnock, Sept. 3.

Eartha Kitt star guest at Cinema Club of Scotland's last-of-season luncheon.

"Puss in Boots" to be pantomime choice at Pavilion, Glasgow, with Jack Milroy starring.

Exhibitors planning national summer conference for Gleneagles, Perthshire, next May.

Sonnie Allen replacing William Cummings as producer of Metropole, Glasgow, summer show.

Jack Radcliffe and Jimmy Logan to Blackpool for "Sunday Night at Blackpool" commercial tv shows.

John Townsend, editor of Manchester (Eng.) Guardian Weekly, to U.S. for two months' university course.

Rikki Fulton pacted for Howard & Wyndham's "Babes in the Woods" at Alhambra, Glasgow, starring Jimmy Logan.

"Kismet" is likely as Christmas show at King's Theatre, Glasgow.

Yana, English thrush at Glasgow Empire, will do her weekly tv series in October.

London

(*Temple Bar* 5041/9952)

Michael Forlong joined Ealing as a director.

Edmund Gwenn holidaying in England after 22 years in America.

John Davis re-elected president of British Film Producers Assn. for a second term.

Dawn Lake takes over from Janie Marden as vocalist in the BBC Show Band.

Sol. C. Siegel in town looking for an English beauty for his Metro production of "Les Girls."

Billy Daniels and Dany Dauberson guesting in Henry Hall's tv show, "Here's To the Next Time."

Billy Wilder due in London to film footage for his production of Agatha Christie's "Witness for the Prosecution."

Eric Maschwitz acquired rights to Nevil Shute's "Beyond the Black Stump," which he is to adapt as a musical play.

Sheilah Graham, who has been on a European swing, now doing her column from London; returns to Hollywood next week.

Peggy Ashcroft went to the Buckingham Palace investiture last week to receive her Birthday Honor award which made her a Dame of the British Empire.

Rita Hayworth back from her Trinidad location for Warwick's "Fire Down Below," which is now being completed at the Metro-British studios, Elstree.

Eric Spear, composer of "Meet Mr. Callaghan," has penned background music for Associated-Rediffusion tv serial, "The Gay Cavalier," due for networking in September.

Esther Williams hired a couple of London buses, complete with orchestra and waiters, to take press to a party at her home when she announced details of her upcoming aqua show.

Kenneth Tynan, Observer drama critic, and Harold Lang scripted "The Quest for Corbett" which was aired on the BBC Third Program last Sunday (15), with novelist Naomi Jacob in the lead.

Big show biz contingent arrived last week via the Queen Mary, including David Miller, Sir Arthur Jarratt, Daniel O. Hastings and Herbert Wilcox. Otto Koegel sailed on the liner for New York.

Berlin

By Hans Hoehn

(760264)

Gisela Trowe took over lead in DEFA's "Genevieve."

Metro reissued Greta Garbo starrer, "Camille," at the Astor.

Arthur Brauner's CCC prepping a film version of Goethe's "Faust."

Nine out of 14 W-Berlin firstrun houses are showing American pix at present.

The Theatre am Kurfuerstendamm preemed Schnitzler's "Liebelei" with fair results.

Columbia's "The Harder They Fall" declared "valuable" by W-German film classification board.

For third time, a Berlin girl became "Miss Germany." Latter is Marina Orschel, an 18-year-old dancer.

Starting Aug. 3, the newly-established UFA will come out with its own newsreel. Herzog is acting as distributor.

Pallas bought the Finnish film, "The Unknown Soldier," which was screened here during the recent film fest.

Paramount's "Rose Tattoo" chalked up three-month run at Filmtheater Berlin, an all-time record at this cinema.

A fulllength documentary film from Russia, "In Realm of White Bear," currently is at the Kurbel. Urban is releasing it.

"No Place for Wild Animals," German full length documentary and winner of Golden Bear at recent Berlin Fest, preemed at Kiki.

Caterina Valente and Paul Hubschmid off to Spain for leading role in German pic, "You Are Music," under Paul Martin's direction.

"I Often Think of Piroschka" (Schorcht) became biggest moneymaker in West Germany's eight most important key cities last month.

"Iron Petticoat," whose distribution rights are controlled by Lion International Films Ltd. (London), shown to G.I.'s here at special screening.

Ralph Bromhead, managing director of Lion International Films, approached by reps from Herzog-Film who want to buy Lion's "Iron Petticoat."

Kurt Heuser currently working on a script called "Durch die Wueste" (Through the Desert), adapted from the same-titled best-seller by Karl May.

Paul Gordon returned from the U.S. where he had been discussing tele. Paul Gordon is production chief of European Television Gesellschaft (ETG) here.

The Elizabethan Players," amateur theatre group consisting of Englishmen working in Berlin, presented Shakespeare's "Love's Labour Lost" at the British Centre.

Many U.S. pix preemed here recently—"Autumn Leaves (Col), "Hit Deck" (M-G), "Revolt Mamie Stover" (20th), "Hilda Crane" (20th) and "20,000 Leagues Beneath Sea" (BV).

Liselotte Pulver will play lead in CCC's forthcoming "Countess of Monte Cristo." Ivan Desny costars. Miss Pulver off to Paris for the French remake of "Arsene Lupin" directed by Jacques Becker.

Jack Diamond, publicity director of Universal Studios in Hollywood, came to Berlin to talk about the film, "Interlude," currently being made by U in Munich with June Allyson and Rossano Brazzi starred.

Alfu-Corona-Hansa shot today an outdoor scene of its "Anastasia" pic at Berlin's Landwehrkanal (canal), the same spot at which Feb. 17, 1920, an unknown woman (who later claimed to be Anastasia) had been saved from committing suicide by drowning herself. Lilli Palmer has the title role.

Minneapolis

By Les Rees

Dos Evans Dixieland band into Riverlyn club.

Edyth Bush Little Theatre offering "Stage Door."

Comedy singer Eileen Gallagher heads Gay 90's floorshow.

Arlie Duff of tv's "Ozark Jubilee" topping Flame nitery.

Irving Robbins Trio and exotic dancer Charmette at Augie's.

Championship rodeo drew 23,000 patrons into new baseball stadium for four performances.

For coming season, the legit Lyceum here already has been promised "The Lark," "Fanny," "Janus," "Hat Full of Rain" and "Chalk Garden."

Locally-owned "Holiday on Ice," playing here for first time at new 22,000-seat baseball stadium, opened six-night run to 11,283 payees. On five-day Minot, N. D., break-in, it grossed $36,000.

Argentina

By Nid Ember

(32-2936)

Warbler Elder Barber doing personal appearance in Lima, Peru.

Paul Klecki from Europe to baton Colon Symphony concerts.

Comedian Pepe Iglesas to tour Pacific Coast and then Spain for second time.

Canzonetist Nicola Paone expected from N. Y. for Radio Belgrano broadcasts this month.

Rosy Baron, formerly of Paris Folies Bergere, signed by impresario Pitrelli for new Buenos Aires revue.

Hugo del Carril tango-warbling at Panami nitery, prior to leaving for Czechoslovakia to direct two C'Scope pix.

Ana Mariscal returned to Spain after completing six pictures for Argentine studios and working in Buenos Aires legit.

Fiddler Isaac Stern concertizing in Buenos Aires for first time since 1947; had refused all engagements while Peron in power.

Pieere Chenal to Paris to dub French version of "Bureau of Missing Persons," co-production which was done in Buenos Aires.

Emilio Villalba Welsh to represent Argentine ASCAP at Fourth Congress of International Film Writers at Madrid, then on to France, Italy and Germany.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 776751)

W. Somerset Maugham's comedy, "Lady Frederick," aired on the German Radio Net on July 9.

Berlin actress Violetta Rensing set to play in the Metro film, "The Power and the Prize," starring Robert Taylor and another German actress, Elisabeth Mueller.

Israeli author Ephraim Kishon, whose comedy, "The Great Protection," is due to open this summer in Braunschweig, is coming to Germany to see its production.

Leading dancer of the Belgrade State Opera, Yrica Sertic, who appeared during the annual May Festival in Wiesbaden, signed a two-year contract with the Frankfurt City Theatre.

German actress Liselotte Pulver, who recently filmed "I Think Often of Piroschka" and "The Last Summer," awarded the Prix Femina Belge du Cinema. Named as best actor was Fredric March.

German - American playwright Carl Zuckmayer back in Germany after two months in America. During his stay there, Dartmouth College awarded him an honorary degree of Doctor of Literature.

Hollywood

Pier Angeli planed in from Manhattan.

Harry M. Warner hospitalized for observation.

Bob Crosby returned from his Hawaiian vacation.

Lee Katz in from Paris for Allied Artists confabs.

Raymond Burr returned from a tour of military hospitals.

Fay Eckert recuperating in Santa Monica following major surgery.

Debbie Reynolds bedded for three days because of "sheer exhaustion."

William Goetz planed to Japan for a month of location hunting for "Sayonara."

Richard Thorpe leaving for Rome Aug. 15 to prepare Metro's "10,000 Bedrooms."

Metro's cartoon department workers will take their annual vacation starting Aug. 3.

Motion Picture Permanent Charities donated $637,250 to 17 health and welfare organizations, its largest semi-annual gift.

Harriet Parsons announced a July 30 date for the Screen Producers Guild's next producer-press roundtable luncheon.

Boston

By Guy Livingston

Larry K. Nixon current at Al Taxier's Bradford Roof.

Louis Cline booked a musical for the Colonial for next legit season.

Lillian Roth opened Sunday (15) for week at Salisbury Beach Frolics.

Dolores Del Rio in town for press interviews on her summer theatre dates in area.

Bea Lillie opened in "Beasop's Fables" at Lee Falk's Boston Summer Theatre Monday (16).

Shirley Jones in for rehearsals of "Beggar's Opera," opening Wednesday (25) at Cambridge Drama Festival's Sanders Theatre.

Winifred Heidt opened in "Call Me Madam" at Musical Comedy Theatre's John Hancock theatre with Dick Button, Olympic skating champ, Tuesday (17) for two weeker.

Ben Sack of the Beacon Hill Theatre building a new marquee for Shubert's Majestic which he acquired this week; will revamp into a firstrun cinema. House will be renamed the Saxon.

Philadelphia

By Jerry Gaghan

Max Leon, WDAS prexy, added to board of directors at Deborah Sanitorium.

Stanley Warner starts work soon on Ogontz Theatre. House was dark a couple of seasons.

Playhouse Inn joined the Diners Club to take care of many cross-country tourists that stop in at the Inn.

Sidney Grabosky named secretary-treasurer of Robinson, Adelman and Montgomery, Inc.; will supervise company's accounts in cigarette and cigar field.

Dr. Courtnay Pitt resigned as veepee of finance and as a director of Philco Corporation and is retiring after 15 years of service. Dr. Pitt plans to enter economic and investment advisory work.

Westport, Conn.

By Humphrey Doulens

June Havoc visiting here.

Mrs. Robert E. Sherwood with the Richard Rodgers.

Jule Styne and Adolph Green huddling with Lawrence Langner about upcoming "Bells Are Ringing."

Stan Joseloff has written "Yankee Dodd'll Do." campaign song for Thomas Jodd, Democratic Senatorial nominee.

Arlene Francis, Lotte Lenya, Victor Gilbert, Edna Ferber, Nina Foch, Theresa Helburn, John C. Wilson, Edith Meiser, James Lipton and Ward Morehouse at opening July 16 of Tallulah Bankhead in "Welcome Darlings" at Country Playhouse.

Chicago

Ben Blue in for a General Electric film assignment at Kling Studios.

Folksinger Big Bill Broonzy opens at Gate of Horn tonight (Wed.).

Sylvia Sims making the deejay rounds in behalf of her Decca click, "I Could Have Danced All Night."

Publicist Vic Wilmot doubling from his London House press-agentry chores as spacegrabber for upcoming Milk Fund VIP show.

Frank Darling, prexy of IBEW Local 1031, lining up talent for September conclave here of the International Assn. of Police Chiefs.

OBITUARIES

ALEXANDER C. HYDE

Alexander C. Hyde, 58, composer and musical director, died July 7 in Santa Monica, Cal., of a heart attack. Of late, he had been an assistant film editor at Republic Studios. He was a brother of the late Johnny Hyde, one of the stockholders and officers of the William Morris Agency.

Hyde was musical director of the Loew Circuit in New York around 1915 and later toured Europe with his own band until 1927 when he returned to the U.S. to work for the Paramount Publix Circuit. He became a member of the American Society of Composers Authors and Publishers in 1937.

A World War I bandleader in the Navy, Hyde received two commendations during World War II for his efforts as conductor and composer. He authored "The Key to Harmony" and "American Wings Band Book." His instrumental compositions include "Gypsy Rhapsody," "Cradle Song," "Romanza," "Barcarola," and "Sonata Russe." Also in his roster of songs are "Oh Say Can You Swing," "With Thee I Swing," "My Heart is a Violin," "Poor Robinson Crusoe," and "The Girl I Met on the Merry Go Round."

Hyde was born in Germany and brought to the U.S. as an infant. Wife, two sons and two sisters survive.

ELIZABETH W. ELLISON

Mrs. Elizabeth Wheeler Ellison, 37, ex-wife of writer William Ellison and daughter of John N. Wheeler, vice chairman of the North American Newspaper Alliance and president of the Bell Syndicate, was found dead of scalp wounds July 15 in her New York apartment.

The body was found by Mrs. Ruth Huffins, practical nurse and friend of Mrs. Ellison. Chief medical examiner Dr. Milton Helpern ascribed her death to one or more falls. Police who investigated said she was an epileptic.

Surviving are her parents. Her marriage ended in divorce four years ago. There were no children.

ROBERT L. CARLETON

Robert L. (Bob) Carleton, 59, songwriter and pianist, died of an internal hemorrhage July 12 in Burbank, Cal. Formerly of the vaude team of Bellew & Carleton, he was performing at The Angeleno in Hollywood at the time of his death.

A native of St. Louis, Carleton wrote musical shows for the Great Lakes Naval Training Station during World War I. He subsequently composed many songs including the standard, "Ja Da," published in 1918. Among his other songwriting credits are "Teasin'," "You," "Doo-Dee-Blues," "Doo-Wah-Ditty" and "I've Spent the Evening in Heaven."

A longtime member of the American Society of Authors, Composers & Publishers, he is survived by his wife and three children.

CHARLES WARBURTON
July 19, 1952
Goodnight, Sweet Prince

TOYOKICHI HATA

Toyokichi Hata, 64, managing director of the Toho Motion Picture Co. and president of Tokyo's Imperial Theatre, died July 5 in Tokyo. He created a postwar sensation when he introduced Japan's first strip tease artists at a Shinjuku theatre.

In addition to his Toho and Imperial Theatre duties, Hata was a director of the Korakuen Stadium and of the commercial tv company, Nippon Television Network. He was also active as a playwright and stage director and wrote romantic stories under the name of Sado Maruki.

HAROLD J. CLEARY

Harold J. Cleary, 69, v.p. and treasurer of Loew's Theatres, died July 14 in New York. He joined Loew's in 1920 as an accountant, later becoming general auditor. In 1943 he was named assistant secretary. In 1954, he was upped to v.p. and controller, and last year was named v.p. and treasurer. He also was a board member.

Surviving are his daughter, three sons, two brothers and three sisters.

DAVE LANE

Dave Lane, retired vaude performer, died of a heart attack recently in Miami, where he resided after leaving the stage. He was a member of the team of Lane & O'Donnel, noted comedy acrobatic act of yesteryear.

A native of Bridgeport, Conn., he is survived by his wife, Martha Whalen Lane, also an ex-vaude performer (Whalen Trio).

GERALD S. DOYLE

Gerald S. Doyle, 64, a medicine manufacturer who broadcast his own radio news bulletin twice daily for 25 years, died July 12 in St. Johns, Nfld. Rated as the island province's wealthiest man, he was an authority on Newfoundland folk music.

Doyle, who collected folk songs via cruises on his yacht, had the tunes recorded by Canadian and U.S. performers whom he paid and coached in singing them in traditional style. He also published a book of folk ditties, distributing it and the records free.

"May Your Soul
Rest in Peace"
Percy Williams
"The Guests"
PERCY WILLIAMS HOME
East Islip, Long Island

CHARLES B. CHILDS

Charles Bernard Childs, drama director and university lecturer, died recently in Edinburgh, Scotland. For years he was organizing director of the Scottish Summer School of Drama at St. Andrews, Scot.

Childs was an authority on stage lighting and management. His interest in legit went back to early days of the Birmingham (Eng.) Repertory Theatre.

HARRY LESTER

Harry Lester, 77, ventriloquist professionally known as The Great Lester and once a teacher of Edgar Bergen, died July 14 in Los Angeles. For the last decade he had operated a studio in Hollywood.

A daughter and sister survive.

JESSE SIDES

Jesse Sides, veteran vaudeville performer, died July 11 in Columbus, O. For the last 35 years, Sides performed a variety act, using trick bicycles and unicycles.

Son, two daughters, brother and two sisters survive.

JOSEPH M. PRIAULX

Joseph M. Priaulx, 93, who for more than 60 years was active in the music publishing field, died July 14 in Montclair, N. J. Before his retirement in 1940, he was manager of Carl Fischer Inc., in New York.

His son and two sisters survive.

JOSEPH FRANKEL

Joseph Frankel, 73, composer, bandmaster and onetime soloist with the ensembles of Victor Herbert and John Philip Sousa, died July 12 in Philadelphia. Composer of several marches, he made numerous recordings.

His wife and son survive.

JAMES D. CUNNINGHAM

James D. Cunningham, 21, a trumpet player at the Red Arrow in suburban Stickney, Ill., died July 12 when he lost control of his car while driving home on the Edens expressway near Chicago.

His father, mother and wife survive.

EDWARD B. BLAIR

Edward B. Blair, 84, advertising and sales veepee at the W. F. McLaughlin Co. (Manor House coffee) and father of John Blair, prexy of the station rep firm, and E. Blake Blair, firm's treasurer, died July 12 in Chicago.

Wife also survives.

BILL LATELL

Bill Latell, 76, who trouped for years with a hand balancing turn known as the Latell Bros., died recently of a heart attack in Philadelphia. The act was often billed as "The Apollos of Vaudeville."

Since retiring, Latell had been in the florist business.

Rev. Robert Pearson, 77, who retired in 1945 after 17 years as chief motion picture censor for the province of Alberta, died July 3 in Victoria, B.C. Surviving are his daughter, four sisters and two brothers.

Mother of Harry Knudsen, vet Chicago American amusement columnist under the name of Charlie Dawn, died July 8 in Racine, Wis. Three sisters, two brothers, two sons and a daughter survive.

George May, early vaudevillian and onetime music director of the old Hammerstein's Victoria, N.Y., died there July 9. He was the father of Kathy Brenman of the radio team of Kathy & Marty.

Father, 73, of Mrs. Jack P. Sadowsky, the former Shubert star, Trini, died in his native Seville July 11.

Father, 81, of Gene Kelly, film actor, and Fred Kelly, choreographer, died in Pittsburgh July 12 after a long illness.

Infant daughter of Eleanor Schano Dana, model and tv actress, and Warren Dana, KDKA-TV director, died July 11 in Pittsburgh.

Dora Audran, 70, designer of ballet and theatre costumes for nearly 50 years, died July 9 in New York.

Ben H. Mallam, 77, for years confidential assistant to J. J. Shubert, died July 11 in Forest Hills, N.Y.

Father, 88, of producer- director Maurice Kosloff, died July 8 in Hollywood. His wife and five other children survive.

Brother, 25, of actor Jimmy Yoham was killed July 7 when thrown from a roller coaster at Palisades Park, N. J.

Edward Brock, 58, manager of the Gaumont Theatre, Haymarket, died July 10 in London.

Will Fleet, 66, magician and vaude performer, died recently in Stockton-on-Tees, Eng.

Ernest Peter Fischer, 65, former opera singer and composer, died July 12 in New York.

Julie Fidler, two-year-old daughter of commentator Jimmie Fidler, died July 10 in Hollywood.

Franz Antel Boast

Continued from page 2

nightclub. It was at this cafe that Antel shouted his anti-Semitic remark, and when chided by a patron made prideful admission of having been a Nazi. This, however, must be seen in the proper perspective since, to a certain type of German or Austrian, a Nazi past today is nothing either shameful or distressing. In fact, Antel hit the nail on the head—they're proud of it.

What bothers some observers here is that Antel should go on doing work on films that have American—and conceivably Jewish—money in them. For instance, Antel did the remake of "The Congress Dances," which Republic Pictures bought for the U. S. and has dubbed. Hannelore Bollmann, Antel's wife, was brought to the Coast to dub her voice in the film.

(In Berlin, during the film fest, Miss Bollmann expressed shock and surprise at her husband's reported comments.)

The Antel incident is now closed, but it has roused most unpleasant memories and is proof of the extent to which the Nazis managed to poison the minds even of intelligent people. At the same time, there has been heartening opposition to Antel and his views among a broad layer of the German entertainment world and a good section of the press who vigorously oppose attempts to set the clock back.

How to Find a Socko Title

Continued from page 2

(Loretta Young) holding a teeny-weeny baby bunny in her hands.]

One other picture, which *happens* to come to my mind—possibly because I produced it—gives further proof, if further proof is needed, to support my rule of *never, never* using a title that doesn't tell the customer exactly what he is buying. The name of this picture is "Belles on Their Toes." There was never any question of using this title because it was made from a book which was a runaway bestseller. (Martindale's bookshop still has on its shelves the six books which it ordered.) But at the time that the literary agent had sold us this runaway bestseller it WAS a bestseller. Proof? The agent had told us that MGM, Warners and Paramount were bidding for it. Luckily, because we moved faster than the other studios AND because the agent owed us a long overdue favor, we were able to outbid the others and the rights to "Belles on Their Toes" was ours in perpetuity. So the problem of finding a title for this picture never confronted me nor my New York associates.

Also, we never had to face the problem of one of our New York associates suggesting that we change the title. What for? We had a runaway bestseller. The title conveyed the true meaning of the "values inherent in the piece" (I am quoting one of my New York associates)—"so why quarrel with a success?" *Lap Dissolve.* The picture went out and proved very profitable.

Don't Be Hasty

Now, you may have jumped to the conclusion that the reason for the success of this picture was due to the fact that the title suggested to the paying customers that this was a picture about a bunch of dames wearing nothing but bells on their toes. Well if you have—you are either a conclusion-jumper or a wiseguy. The picture was accepted by the public (particularly by those who could read) as being what the title said it was: a story about "Belles On Their Toes"—a simple account of the struggle of an American housewife—a poor widow—to put her small family of 12 children through college.

Without laboring the point, I shall give you a few other titles of pictures which I produced which were successful ONLY because I followed my own hard and fast rules with respect to selecting socko titles. Take "My Darling Clementine," for example. It was a western. The customers could practically smell the horses and saddles the moment they heard this old title of a song. "The Frogmen": The customers at once knew this would be a semi-documentary dealing with an underwater demolition team of the U. S. Navy. Naturally. "Sitting Pretty": What man, woman or child didn't know from this title that Clifton Webb would be playing the role of a babysitter. Especially, since Webb had distinguished himself as a suave and sophisticated man-about-town in "Laura."

Yes, I stand firmly convinced that to deviate an iota from my hard and fast rules is to brook disaster. Proof?

Violated the Rules

I produced a picture about the Canadian Royal Mounted Police. The place was western Canada. The date, about 1875. The subject: how the Mounted Police brought law and order to a tribe of 42,000 Indians. Yet, sad to relate, this film gave a rather poor account of itself in all English speaking countries. Why? Because I violated one of my very own rules (No. 3) when I used the word "Soldier." Had I called the picture "Pony Police" we'd have had a smash on our hands. Proof? This picture returned blockbuster grosses in Afghanistan, Pakistan and parts of Madagascar because in these countries the words police and soldier are interchangeable. Not being misled, the Afganistanis, Pakistanis and Madagascarstanis flocked to the boxoffice to see this distinguished film.

Admittedly, none of these aforementioned rules would be applicable to genuinely established best-sellers and plays. Only an egomaniac or complete idiot would change pre-sold titles of such proven calibre. But, again, if you will forgive my immodesty, what was the basic reason for these books and plays to have achieved such great and enduring success? Answer: they selected their titles in the identical way in which I select mine. Example: "A Streetcar Named Desire." It is under five words and conveys the precise meaning of the contents of the play, which, as you will recall, was the story about a motorman and a conductor who fell in love with a streetcar named Desire. But the very same author violated the rules and came up with a dismal failure called "A Cat On A Hot Tin Roof." (Note: seven words. Title totally misleading). It wasn't a dismal failure you say? Well, it hasn't been bought for pictures. And, a tip to the Producer who might one day buy it: change the title to "Marty, Margie and Pinky", and, Brother, you've got it made.

** Mr. Engel is a Producer at 20th Century-Fox and is president of the Screen Producers' Guild.*

Arena Tours

Continued from page 1

by the Ghosts, and an exhibition game. The King & His Court have been drawing some excellent grosses in the baseball parks in many parts of country. The St. Loo date will be their first try for the really tall coin, if successful, they'll probably get a route from the Arena Managers Assn.

The softball setup is seen as sub for the Harlem Globetrotters, which lost some of their top players, and some spots will be trying this substitute.

MARRIAGES

Joan Elizabeth French to Lawrence Gould, New York, June 23. Bride is a legit and tv actress; he's an actor.

Mrs. Esta Marlowe Dodd to Donald O. Newman, New Preston, Conn., July 15. Bride and groom are publicists.

Mary Ann Ritt to Pat Jeffries, Cleveland, June 30. Bride is KYW, KYW-TV program script expediter.

Alice N. Katz to Prof. Harry W. Jones, New York, July 11. Bride is a playwrights' rep with the William Morris Agency.

Helen Hoge to William Kissel, Las Vegas, July 13. Bride is production secretary for Roy Rogers; he's an assistant director at Warners.

Ellen Birk to Howard W. Phillips, Atlanta, July 15. He's son of Louis Phillips, v.p.-general counsel of Paramount Pictures.

BIRTHS

Mr. and Mrs. Paul Sperling, son, Beverly Hills, Cal., July 7. Father is associated with Clover Productions at Columbia. Child is the grandson of Sam Katzman.

Mr. and Mrs. Clay Campbell, son, Chicago, July 8. Father is a band booker with Orchestras Inc., there.

Mr. and Mrs. Jay Trompeter, daughter, Chicago, recently. Father is a deejay on WIND there.

Mr. and Mrs. Martin Field, son, Los Angeles, July 9. Mother is magazine writer Helen Colton; father is a screen writer.

Mr. and Mrs. Robert Israel, son, Pittsburgh, July 8. Mother was Nina Lewis, Artie Arnell band vocalist.

Mr. and Mrs. Ellis Moore, son, Mt. Vernon, N. Y., July 9. Father is director of the NBC Press Dept.

Mr. and Mrs. Charles "Scotty" Welbourne, daughter, Burbank, Cal., July 12. Mother is actress Tessa Prendergast; father is a cameraman.

Mr. and Mrs. Robert Perez, son, Hollywood, July 12. Father is an account executive at KNXT.

Mr. and Mrs. John Randolph, son, San Francisco, June 29. Father is an actor, currently touring with "Inherit the Wind"; mother is actress Sarah Cunningham.

Mr. and Mrs. Bob Jones, son, San Francisco, July 8. Father is a CBS Radio net salesman.

Mr. and Mrs. David Miller, son, New York, July 12. Father is an actor.

Mr. and Mrs. James Metcalf, son, San Antonio, July 10. Father is a WOAI and WOAI-TV announcer-newscaster in that city.

Mr. and Mrs. Robert Peterson, daughter, Dallas, July 9. Father is a KRLD-TV director there.

Mr. and Mrs. Sid Caesar, daughter, New York, July 13. Father is the television comedian.

Mr. and Mrs. Van Fox, son, New York, July 6. Father is a free-lance director of live commercials on NBC-TV's "Armstrong Circle Theatre".

THERE'S JUST ONE WORD FOR IT...

"SHOWMANSHIP!"

CREW-CUTS CHARM SWANK AUDIENCES at PALMER HOUSE EMPIRE ROOM!

VARIETY

"Offbeat booking . . . promises to do hefty biz for the Empire Room during its four week run . . . loaded with appeal for prom couples and yet has entertaining ingredients for the older generation.

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JUL 25 1956

VARIETY

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STARS ON 'LABOR-MGMT.' SEESAW

In Europe Exhibitors Tremble Lest U.S. Video's History Repeats There

The spectre of television, distinctly visible but in most instances not immediate, hangs over Europe and already is inducing quaking among film theatremen.

While generally poorly informed of conditions prevailing in the States, film operators on the Continent have had an earful about the havoc tv has raised in the American picture biz, and they dread like results if and when their own television services come of age.

The only European country where video really has begun to hurt the boxoffice is Britain, and here the film industry is fighting a rearguard action aimed at keeping the semi-commercial telecasters at bay for as long as possible.

It was this kind of thinking that prompted the British industry (including the producers who've sold hundreds of their own features to American tv) to appeal to Eric Johnston to keep Hollywood pix off the British airways. A British industry deputation discussed the matter with him during his recent visit to London.

As in other European countries, British industry execs feel they can "make a deal" with television by offering it a limited number of features. The number mentioned is 22 a year. They argue that it's virtually useless—from a money point of view—for the Americans

(Continued on page 126)

Marguerite Shaw Wows Hometown in 'Pajama'; Ex-Dean a Campus Fave

Washington, July 24.

A former educator, turned trouper, got star billing from her one-time students and fellow teachers when she appeared in the touring "Pajama Game" at the National Theatre here last week. Marguerite Shaw, who switched from her role as Dean of Students at American U., to that of Mabel, the buxom comedienne in road show version of the Broadway hit, was given show-stopping reception from the large collegiate contingent at the local preem. In addition, she has been the campus darling all week, and the favorite subject for local news columns.

Dean Shaw, a one-time amateur

(Continued on page 126)

M-G Borrows From TV, Brings in 14-Day Pic

Hollywood, July 24.

Metro is setting a postwar production record on "Capital Offense." Slated for 14 days shooting, it's now two days ahead of schedule after first five days of work. Pic stars Leslie Nielsen, television vet whom producer Morton Fine and director David Friedkin selected on theory he'd be up to fast pace of shooting.

Back in 1950, Metro startled industry with decision to make "Next Voice You Hear" on 21-day schedule, then extremely short for a major.

Water Show For Supermarket Lots

Boston, July 24.

Danny White, Hub booker, has turned producer and is putting together a water show, now in rehearsal at Commonwealth Country Club, to be billed "Danny White's Aquarama." Signed are Zoe Ann Olson, former Olympic diving champ; Jimmy Harris, New England amateur diving champ; Swanson Twins; Dick Mikszenas, comic; Jane Weatherbee, water ballet choreographer, and a six-girl ballet.

The water show will have 10 people and will serve as the nucleus of a bigger show with 40 perform-

(Continued on page 114)

'Nice' Boys Rob Bank; Mexico Blames 'Rififi'

Mexico City, July 24.

"Rififi, chez les Hommes" has belatedly been condemned by the Ministry of the Interior after longest run at one stand of any feature playing Mexico, 31 weeks at the Cine Prado, intimate local downtown cinema, a regular showcase for European films, mostly French. "Rififi" grossed $120,000 from 400,000 customers at 32c per. Pic also did well in Guadalajara, Mexico's second largest city, and

(Continued on page 126)

DUAL ROLE KEYS AGENCY TIZZY

By JOE COHEN

A new set of ethics and standards is being sought in talent agencies. The ever-changing structure of show biz has reached the state in which a talent office can no longer sit on one side of the table. With dextrous manipulation, a percenter must change hats, run around to the opposite end of the deal, to become the seller and buyer of properties while the performer becomes both an employee and employer in the same transaction.

The new situation is largely the result of the changing economic picture in the field. In former years, an act was an act, and had to get as much money as he could, and it was the agency's duty to sell for the highest price under circumstances most beneficial to the performer.

Today, the large earners in the industry and their representatives have forced a drastic change in this picture. Entry of video,

(Continued on page 125)

Palace Woos Judy As Her 71G Busts Vegas' Best B.O.

Hollywood, July 24.

Deal is in the works for Judy Garland to play a return engagement at the Palace Theatre, N. Y. Nothing definite yet, but it's reported that Miss Garland is willing to play the house again and RKO Theatres execs are quite anxious to set a date.

Meanwhile, Miss Garland, making another comeback, has broken every boxoffice record at the New Frontier, Las Vegas. She scored a whopping $71,643.11, an all-time high for the town, for the first 13 performances. The hotel's Venus room also broke another Las Vegas record by charging $7.50 minimum at dinner show. A couple of years ago some Vegas operators thought it bold to charge a $2 bottom. Minimum for late show was $3.

The Venus Room is also the largest in town. Reportedly around 2,600 were turned away during the first week.

Television Stepping Up Production Vitality On H'wood Assembly Line

By GEORGE ROSEN

Hollywood, July 24.

If Burbank doesn't exclusively translate itself these days into Warner Bros. Studios but instead reflects a greater vitality in the bustling activity at NBC Television Center, where an additional $6,000,000 studio construction project is in full swing, it's just a part of the peculiar though not unexpected transition that the world's film capital is now undergoing.

True, it's a transition that's been maturing for some time, as tv employment and excitement continues to stimulate the town.

What's happening at Burbank is more or less suggestive of the whole Hollywood pattern today. While a Dore Schary cautions that the Goliath of 'em all—Metro—finds it necessary to trim its sails and shave production costs; while a Warners engages in a sneak "casing" of the relatively tiny McGowan (indie) studios in order to find out how it's possible to cut corners on production costs as McGowan is doing on the shooting of the "Death Valley Days" vidpix, a strange spectacle is being witnessed here today. That's the spectacle of activity being generated by the erstwhile and relatively obscure indie lo's now converted to telefilm use.

This is not to suggest that WB, M-G, et al., are headed for economic skid row or are shifting to the

(Continued on page 30)

TV Actress Candidate For San Juan Mayor

San Juan, P. R., July 24.

A television actress is running for mayor of this capital city of Puerto Rico. She is Mona Marti, who will run in the November elections on the Independence Party ticket.

She'll be opposed by Felisa Rincon de Gautier (non-pro), the Popular Democratic candidate.

Seek Fresh Face To Play 'Joan'

Otto Preminger is reaching for a new star to play the title role in his upcoming production of George Bernard Shaw's "Saint Joan." Producer-director in Manhattan over the past week disclosed plans for an international search in which theatremen will be invited to participate. This is to be via presentation of a trailer in which Preminger is shown inviting applications from 16-to-22-year-old girls. They're to fill out blanks on hand at the theatres and mail them to the filmmaker in Hollywood along with a photograph. All branches of United Artists, distributor of the film, also will join in the program.

William J. Heineman, UA distribution v.p., said he's confident that at least 13,000 houses in the United States will take an active part. A "'Saint Joan' Week" is to be established also as part of the scheme; this to be in August and conducted by the first-run houses

(Continued on page 126)

Teenagers Retaliate In Rock 'n' Roll Ban

Minneapolis, July 24.

Irked because the station has banned all rock 'n' roll, some of its teenager devotees are believed by the police to be responsible for numerous annoyances to WMIN since it announcement that this type of jazz would be dropped in recogni-

(Continued on page 127)

'Life With Father' Pends As Rodgers & Hammerstein's Next Broadway Musical

The next Rodgers & Hammerstein show may be a musical version of "Life with Father." Howard Lindsay and Russel Crouse would supply the book, based on their straight-play adaptation of the original Clarence Day sketches of his family life in turn-of-the-century New York.

The project of a "Life with Father" musical is only in the early discussion stage as yet, and would presumably be a prospect for the fall of 1957. Lindsay and Crouse are currently working on the book of "Happy Hunting," a musical slated for production on Broadway this winter, and won't have a

(Continued on page 127)

11th ANNUAL
RADIO-TELEVISION-TV FILM REVIEW and PREVIEW
(1956-1957 SEASON)
(Starts on Page 31)

Japanese Juvenile Delinquency Pix, Very Rough & Frank, Draw Heavy Fire

Tokyo, July 24.

A storm of controversy has arisen in Japan over a series of Japanese films based on juvenile delinquency problems.

Furor began with the release of the screen version of a novel by 24-year-old Shintaro Ishihara, "Season in the Sun," winner of last year's Ukatagawa Prize for literature. Prize was awarded over protests of many Japanese writers who denounced the novel as obscene. Nikkatsu's filmed version was tremendously successful.

Film also created a new style of haircut for men called "Shintarocut," a sort of crewcut with bangs worn by young punks in the film and named after the author of the story.

Daiei Motion Picture Co. climbed on the bandwagon with "The Punishment Room," another novel by Ishihara, this one containing a stomach-turning rape-scene climax. Nikkatsu followed up with another film in the same vein, "Crazy Fruit." Finally Toho Motion Picture Co., another of the Big Five studios, is making "Summer Eclipse," another in the genre. All companies are planning similar productions depicting juve debauchery and violence.

Lead Attack

Leading the attack on the films are the Federation of Women's Organizations and some prefectural boards of education. In Miyagi Prefecture opponents to the films were able to get theatre owners to ban teeners from their houses during run of "The Punishment Room."

Eiren (Motion Picture Code of Ethics Control Committee) passed the films for production after warning the companies to tone down some sequences. The chief secretary of Eiren told the press that "as long as movies are a business enterprise, it is only natural that they should be planned with the object of attracting audiences and we cannot interfere to the extent of classifying films for certain age groups."

Eiren is composed of a chairman and a vice-chairman plus 11 mem-

(Continued on page 125)

Takarazuka Girls Opera Officials Incensed At James Michener Novel

Tokyo, July 24.

Producer William Goetz and Director Joshua Logan who are in Japan to shoot a feature film based on James Michener's novel "Sayonara" face a formidable task. They wish to convince the Takarazuka Girls Opera Co. of Western Japan to cooperate with them on the picture but the story itself so angered the officials of that institution that since the novel's appearance all newsmen have been barred from company's main theatre and training school.

In the Michener novel, to which violent exception was taken, a Taka girl has an affair with a U. S. Air Force officer.

Alec Finlay Starts On Brit. Troop Trek

Edinburgh, July 24.

Alec Finlay, Scot comedian, will plane to the Mau-Mau country of Kenya to entertain British troops this fall. His unit will include singer Alastair McHarg, soubrette Fay Lenore and accordionist Ronnie McCulloch.

Finlay, currently starred in "Five-Past Eight," Howard & Wyndham revue at King's Theatre, already has entertained troops in Korea, Singapore, Japan, Malaya and Cyprus.

Sarnoff Cited by Legion As He Cautions Against False Sense of Security

Philadelphia, July 24.

A warning that the free nations should not be fooled into a false sense of security by the Soviet "new look" was sounded here by Brig. General David Sarnoff, chairman of the board of RCA, in an address on Saturday (21) before the American Legion convention.

The warning was delivered as the Legion honored Gen. Sarnoff with a citation "for his leadership of the communications industry in the cold war with Russia; for his genius in developing new methods in military and civilian communications. . . ."

In his address, Gen. Sarnoff maintained that the free world does not have the shadow of an excuse for trusting the present rulers in the Kremlin, who, he termed, "the same old gang." He called upon the U.S. to continue the cold war, now that there is unrest and dissension in the Soviet world in the wake of the downgrading of Stalin. Not only must the cold war be waged, but it must be won, Gen. Sarnoff declared.

Urging vigilance in military preparedness, Gen. Sarnoff cautioned "as long as ruthless fanatics who disdain human life and regard themselves as the chosen instruments of history control modern weapons, we dare not rule out the risk of a surprise attack geared to confidence in quick victory."

He praised Secretary of State Dulles' release of the text of the Khrushchev's so-called "secret speech" lambasting Stalin and the role of the State Department's Voice of America and the privately supported Radio Free Europe and Radio Liberation in beaming the speech day and night behind the Iron Curtain.

"The results prove that we, too, can wield the weapons of political offensive to good effect when we choose to do so. In a showdown in that contest, we enjoy indubitable advantages: Truth is in our side; the hungers for justice and freedom in the hearts of all men are on our side; principle and morality are on our side," he stated.

7/25

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PHILLY VARIETY CLUB HONORING MANIE SACKS

RCA veepee Manie Sacks will be the honor guest at the annual "Johnny Nite" of the Variety International Philadelphia Tent, to be held Tuesday (31).

"Johnny Nite," named for a youngster who was helped by the Variety club, will be the scene of a baseball game between the Phillies and the Chicago Cubs. Proceeds of the night will go to the Variety Camp for Handicapped Children At Worcester, Conn.

Venice Festival's Mysterioso Plan

Venice, July 24.

Unprecedent secrecy shrouds all planning for the Venice Film Festival starting Aug. 28 but it's now thought likely three or four American films will be included. This is on top of the Motion Picture Producers Assn. having no official connection this year, leaving it to individual U. S. distributors to dicker with the festival, whose rules are vastly altered for 1956.

Festival authorities have privately screened some 40 features of assorted nationalities. Iron Curtain countries and Commie China are expected to be represented. A list of 'maybes' devised in May ran to 20 features including "Friendly Persuasion," "Giant," "Lust for Life" and "The Mountain." It's thought likely 20th-Fox's "Bus Stop" will be a Venice entry.

With everything on the hush, Yank film parties are as mum as the Italians themselves, not wishing to reveal possible sections for fear of Italian turnabout and resultant loss of face. Venice is known to have courted Spyros P. Skouras and Barney Balaban in particular.

Now Is the Time When Show Biz Names Go To Aid of the Dems & GOP

Washington, July 24.

Announcement that three top-drawer singers will headline show at Democratic National Convention accents show biz participation which has marked recent political confabs. Vaughn Monroe will raise the curtain on the Demmy show in Chicago Aug. 13 when he sings the "Star Spangled Banner," and Frank Sinatra and Howard Keel will entertain the delegates and spectators at International Amphitheatre during lulls in the politicking. All three will add up to a bonus for the 12,000,000 televiewers expected to watch the mammoth job of electronic reporting. Other big names are expected to be added to the entertainment lineup, plus the last-minute additions of Hollywoodites and Broadway figures who inevitably

(Continued on page 127)

FAMILY TOURS 'N' STARS

Millers Seeing Europe Through Their Child's Camera-Eye

Hollywood, July 24.

Series of documentary shorts on various countries in Europe is being lensed on the Continent by Marvin and Elizabeth Miller, for release to educational outlets. Titled "Europe Through a Little Girl's Eyes," it will feature four year old Melissa Miller and 16 year old Tony Miller, who are also abroad for the series.

Highpoint of the shorts will be the Mozart Festival, commemorating the composer's 200th anniversary, at Salzburg this week.

Miller is due back in mid-August to resume his role as star-host of the "Millionaire" telefilm series.

Global Fame

Glasgow, July 24.

Description, 1956-version, of New York, as gagged in vaude here by trumpeter-comedian Stan White:

"Where the first thing you see as you enter the harbor is—the Statue of *Liberace!*"

Once-Over Lightly In Prague

[CABARET AT $1.75 PER DRINK]

By GENE MOSKOWITZ

Prague, July 24.

Thoughts on a first visit to Prague, capital of Czechoslovakia, a country founded by Thomas Masaryk while exiled in Pittsburgh, U. S. A. and subsequently united in shotgun wedlock with the Union of Socialist Soviet Republics:

Practically no customs check at all on arrival of Air France plane from Paris. . . . Old houses of Prague have a brooding middle centuries look but thoroughfares and squares broad. . . . Conspicuously little motor traffic . . . tripled-up trolleys, a habit in Mitteleuropa . . . paving is artistically mosaic but tough on tootsies. . . . No feeling of being watched by secret police. . . . Only two hotels, Alcron and Palace, put up foreigners. . . . Good accommodations, $7 double but with dollar frozen at 7.17 crowns Prague is just as costly almost as Paris for Americans.

Looking for night life or cafes? Stay home. Prague may have five niteries for beer-drinking and dancing. Flashiest cafe is Dyanhusky which has a 50 cent cover charge and a $1.75 tab per drink. It has a few floor acts. . . . VARIETY can skip them for the record . . . a music hall, the Alhambra, had a patter emcee but the turns he introduced won't excite any envy in Ed Sullivan.

Prague has around 100 film houses, 12 theatres including the aforesaid music hall. Two operas and a temple to ballet comprise the rest of the observable fare. Features come from Czechoslovakia itself, with Russia second and then following, numerically, France, Italy and Germany. British pictures have some popularity, too.

Only American feature since 1948 came over last year, the labor union tale, "Salt of the Earth" . . . it probably got more playdates here than in the U.S. where the projectionists union boycotted it.

There are about 70,000 television sets in the Prague station area and 7,000 around the Ostrava grouping. When the Bratislava web is opened Nov. 5, 1956 about 90% of the country will be covered. Video runs 670 lines and gives out about 28 hours per week. Programs are 30% pix, 40% studio, mostly news talks and politico and educational bits, and 30% on the spot work.

Bookstores almost every hundred feet. . . . Books in various lingos including English. American authors in window were Jack London, Herman Melville, James Fenimore Cooper. . . . Bookstores seemed to have replaced cafes, of which there were few. Main seating and lingering places were expresso spots. . . . Coffee thick with chicory. Stores seemed well stocked and the appearance of the one evening paper led to queues. There are five morning papers also. All are tabloid size with eight to 10 pages.

People spoken to in French maintained that though prices were high the average worker could make ends meet. Others said it was a bit hard but all got by. Lack of cars was attributed to fact that orders could just not be filled. . . . Lines also were made up for tv sets, radios and records at times. . . . The massive Stalin memorial on the outskirts of the city has come in for kidding. No decision has been taken on it as yet. It is a towering affair with Stalin, smiling, standing before a group of people lined up behind him with stern faces. Czech gag has it that Stalin is smiling because he is first on line. Others say a building might be put over it, or perhaps only the head removed with another replacing it. But whose?

Lewis & Martin Chirp: 'Mostly We're Divorced'

Jerry Lewis and Dean Martin return to the Coast this week, having closed a 13-day stint at the Copacabana, N. Y. nitery, last night (Tues.). Lewis' first solo picture will be "The Delinquent," from an original by himself and Don McGuire which the latter will direct, from his own screenplay, for York Productions. This is the M&L picture setup which, on a rotation schedule, sees the comedy pair making one per annum for Hal Wallis, one for Paramount Pictures, and one under his own York trademark. All are via Par release.

Their "Pardners," opening today (Wed.) at the Mayfair, on Broadway, and nationally, is a Par item; they just completed "Hollywood or Bust" for Wallis, and "The Delinquent" marks the first for York on a solo basis. Whether Dean Martin makes one for York solo is indeterminate although unlikely since he has declared himself against working "so hard."

Both of the now well publicized "divorcing" pair have been prolifically on radio and tv "interview" programs in and around New York, and have reaffirmed their steadfast longtime friendship but for the desire to "try some things alone."

Each has publicly acknowledged not only dual performer obligations to Paramount and Wallis, their original contractor, but also to the National Broadcasting Co. which has them tied to television commitments. Which means they'll still work plenty as a team.

London Times' Iceberg Treatment a Solo Act As Marilyn Slays Press

By HAROLD MYERS

London, July 24.

Probably not since Mary Pickford first came to London in 1921 has a Hollywood visitor created an impact on the British press as was achieved by Marilyn Monroe when she flew in to London last week.

To obtain the maximum results from her obvious news values, Miss Monroe's pressagents lined up a trio of news conferences on successive days. As a result, she hit the front pages three days running.

Her arrival at London Airport was covered by some 150 news photogs and a hefty turnout of newsmen repping the world's press. The airport interview made Page 1 news for London's three evening papers as well as for every Sunday sheet, other than the Observer. The latter paper, however, dignified the Hollywood visitor with a Page 3 profile, a distinction normally reserved for the greats in the world of politics and the arts.

To cater for the needs of the dailies Miss Monroe held a Sunday night press conference at the Savoy at which some 400 reporters were present, as well as batteries of photographers and tv newsreel cameramen. That conference differed substantially from the normal run of press receptions, where the artist mingles with the press. Miss Monroe sat on a platform with her husband, playwright Arthur Miller, and Sir Laurence Olivier. The pressmen put their questions to the platform, each was repeated in turn by Olivier and the answers were then given by the guest of honor.

Although she arrived some 90 minutes late for that rendezvous, because, she apologized, she was mobbed on leaving her country home, there was nothing but goodwill in the Monday morning press coverage. It remained a bigtime story for every paper, other than the London Times. That august sheet failed to record, in fact, that Miss Monroe had arrived for a British film assignment.

The third and final press confab was held the next day at the Savoy, mainly for the benefit of magazine scribes, but astute national columnists, sensing the possibility of a followup, turned up in strength for the third time. At this q. & a. meet she confirmed that on her return to the U. S. she'll start on her RCA Victor recording contract.

From their first-hand observations of Miss Monroe under the pressure of interrogation, British newsmen were overwhelmingly impressed with her charm, poise and her ability to deal with controversial issues. Here are some typical questions and answers emerging from the various press meets:

What advice would you give to a young beauty without dramatic training who wanted to break into pictures? Get some training.

What's your favorite film? "Richard III."

What inspired you to take your

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EGO-MASSAGE VS. BOXOFFICE

Tinted (or Not) Boxscore

A breakdown of the black and white and color schedules of the major companies follows:

	No. of Pix	Color	B&W
Metro	26	14	12
Columbia	27	12	15
Paramount	17	14	3
Universal	18	13	5
Allied Artists	22	8	14
United Artists	41	10	31
Warner Bros.	21	13	8
RKO	26	19	7
20th-Fox	13	12	1
Total	211	115	96

Black-and-White Films in 'Comeback'; Of 211 Upcomers, 96 Monochrome

Black & white films are making a strong comeback. Out of 211 pictures in various stages of production, slightly less than half, or 96 films, will be made in b&w. The monochrome treatment is not being confined to the so-called "small" pictures. Major productions of a number of film companies will be filmed in b&w.

A complete reversal of the trend to all-color, instituted with the introduction of CinemaScope and widescreen, appears to be taking place to the extent that at two companies—United Artists and Columbia—the number of b&w films on the schedules is larger than the number of tinted offerings. Only 10 out of 41 films on UA's slate and 12 out of 27 on Columbia's will be multi-hued. Metro, too, is joining the b&w bandwagon, with almost half of its product, 12 films out of 26 productions, being filmed in time-honored black and white.

M-G, in particular, is scheduling a large number of its "big" pictures for b&w. Among these are "The Power and the Prize," Robert Ruark's "Something of Value," "The Great American Pastime," Arwin Productions' Doris Day starrer "Julie," Gene Kelly's "Happy Journey," and "Man Is Ten Feet Tall." Completed Metro films in b&w include "The Catered Affair," "Fastest Gun Alive," "The Rack," and, of course, the Rocky Graziano biopic, "Somebody Up There Likes Me."

Even 20th-Fox, the staunchest advocate of color for CinemaScope pictures, is defecting from the all-

(Continued on page 125)

Both Sides of Street

Frankfurt, July 24.

With 20th-Fox shooting its "Anastasia," starring Ingrid Bergman, in London, and Alfu and Corona rushing to finish their coproduction in Berlin on the German "Anastasia," starring Lilli Palmer, one man is profitting from the competition in the two films.

German actor Ivan Desny is signed for roles in both, the lead in the German version and the role of Prince Paul in the 20th-Fox CinemaScoper.

Metro Earnings In 40-Week Drop

Net earnings of Loew's Inc., including theatre subsidiaries, dipped to $2,698,261, equivalent to 51c per share, for the 40-week period ended June 7. The profit for the corresponding period of the previous year was $4,514,242, equal to 88c per share. The profit per share for the current stanza is based on 5,303,447 shares compared with 5,142,615 shares in the previous period.

Prexy Arthur M. Loew attributed the decline in net profit "to a drop in domestic theatre grosses generally." In a letter to stockholders, he said active negotiations are taking place with networks and tv stations for the televising of the company's old films and the deals, when concluded, "should result in considerable income some of which may be realized during the current fiscal year."

Gross sales and operating revenue for the 40-week period of the current fiscal period amounted to $127,992,000 as compared with $131,272,000 for the same period of the previous year.

For the 12-week period ended June 7, the net profit was $808,418, equal to 15c per share, against $1,239,791, or 24c per share, for the corresponding stanza a year ago.

The 1956 40-week reserve for depreciation was $3,131,930 and the reserve for Federal taxes was $2,001,449 as compared with $3,425,360 and $3,142,579 respectively, the previous year.

EUGENE FRENKE'S FIRST

On His Initial Producer Chore-Shooting In Japan

Tokyo, July 24.

Japan office of 20th Century-Fox reveals that a CinemaScope production in its entirety will roll here beginning in August. Tentatively titled "The Townsend Harris Story," it will be based on the life of America's first diplomatic representative to Japan.

Producing chores are vested with Eugene Frenke. Film will be Frenke's first solo production effort for 20th-Fox. Anthony Mann will direct. Now casting.

Par Theatres Scuttle 22 Houses—For Economy And $907,000 Cap Gain

Continuing in its pursuit of a more effective operating position in exhibition, American Broadcasting - Paramount Theatres dropped 22 houses over the past six months. Following a policy adopted by many major chains, AB-PT's idea is to scuttle its less economic theatres and place the proceeds in other investments.

The 22 spots dropped brought $1,834,000, meaning a net capital gain of $907,000 for the six-month period.

In a report to stockholders, Leonard H. Goldenson, president, said the broadcasting division of AB-PT continues to show "favorable improvement" but theatre profits were lower in the second quarter. He anticipates a jump in the summer months, though, because of the number of "good quality" films which will be available. Specifically mentioned by the prez were United Artists' "Trapeze," Warners' "Moby Dick" and 20th-Fox's "King and I."

Net operating profit for AB-PT for the first six months of this year amounted to $4,202,000, or 97c a common share. This compares with $3,355,000, or 77c, thus there was a gain of 25% in the first half of the current year.

New period's earnings with the cap gains included reached $5,109,000, or $1.19 a share.

COAST TALENT HAMPERS 'SELL'

Dictatorial film stars, intrusive agents, busybody managers, egomassaging directors and other Coast talents all intent upon their personal upbuild and never mind "selling" the picture as a whole have made a considerable contribution to the present woes of the film industry. Such is the conviction in the east of circuit executives, many of whom risk possible legal suit by disregarding "official" name credits and writing their own local ad-copy.

Theatremen, who'd obviously been stewing over the situation for some time, reacted to last issue's VARIETY streamer, "Stars' 'Grey Flannel' Role" with a full-throated "amen" to the current efforts of distributors' advertising chiefs to persuade company presidents to stand up and oppose star-written star billing in newspaper ads. As regards the circuits it was apparent that an increasing distaste for sharing co-op ads was due to a feeling that talent in Hollywood had too much to say about how a film must be sold in Chillicothe.

Commented one circuit exec:

"It isn't so bad in the small towns, where ads may not cost such a lot, but start figuring it in the key cities, and the money thrown away on mandatory copy which has little selling value runs into fabulous money. When a paper charges $3 and $4 a line, it becomes absolutely silly to start ticking off the scene designer and the associate producer and the fellow who arranges the music.

"I recently came across an ad with 20 lines, of which seven were devoted to credits other than those of the stars. None of those names help sell the picture. As a matter of fact, they hinder the ad from being effective and telling the sales story."

Some of the larger circuits admit that they freely change the ads and, in so doing, frequently eliminate credits. "One of these days we'll be slapped with a suit, but until that happens, we'll do what our common sense tells us to do," stated a theatreman.

Smaller chains and the solo indies don't have art departments, so they usually pick up and use the ads from the matts. These, of course, are the ads which—according to the film company ad chiefs themselves—are overloaded with credits.

"It's time those boys on the

(Continued on page 16)

Economics Crushing Newsreels; Looks Like Two Go, Three Stay; 'Pooling' Idea Never Developed

Who Made the Paper?

The fight for credits in advertising, as detailed on page 1 here last week, is not confined only to stars, directors, producers, and featured players.

Even the designers of the ads want credit on the ads. In the advertising for Columbia's "Storm Center," for example, there's a notation in the upper left hand corner "designed by Saul Bass."

No Loew Stock Split By Sept.

The hope of prexy Arthur M. Loew to split the stock of Loew's Inc. between the production-distribution company and the new theatre firm by Sept. 1 will not be realized. Although Loew's has until Feb. 1, 1957, to divide the shares (a half a share in each company), the film company had anticipated completing the job by Sept. 1. That was the target date given stockholders by Arthur Loew at the last annual meeting.

Delay has been caused by snags in determining how to divide the funded debt of $35,000.000 between the production-distribution arm and the new theatre unit. Debentures are held by a number of insurance companies and Loew's officials have been holding numerous conferences in search of a solution. According to a company spokesman, "negotiations are moving along satisfactorily" but he refused to hazard a guess as to when the stock division would take place.

Disney Dates 2 Features

Buena Vista, the Wait Disney distribution firm, has scheduled release dates for two pictures.

"Secrets of Life," newest Disney feature-length true-life adventure, will be nationally released Nov. 15, with a number of pre-release dates two or three weks earlier.

"Westward Ho the Wagons," Disney's first sagebrush venture, is set for Christmas release.

Gradually giving way to the economic strains and stresses, the house that the newsreels built is rocking to its foundations.

None of the reels have been making money for the past several years, and none are on the black side of the ledger now. In fact, counting in the rather generous overhead written off against them by the parent outfits, some of the reels are losing $1,000,000 and more a year.

It now looks as if at least two of the reels may be out of the running in the not too distance future. Warner Brothers is giving up its Warner-News subsidiary (see separate story) and, with it, the newsreel. It seems unlikely that it will be continued, at least not in the theatrical field.

Paramount for some time now has been thinking of discounting its reel (as reported in VARIETY some months back). This leaves 20th-Fox's Movietone and the Universal and Metro reels.

Newsreel execs in recent months have been huddling on the possibility of cutting corners. One of the possibilities discussed was a semi-pool arrangement under which certain "static" events would be covered by one company's crew, with the film being made available to the rest. Each outfit would then edit the event to its own liking.

It's pointed out that this would at least eliminate unnecessary overlapping of coverage and might serve to reduce costs. However, the possibility of Washington disapproval, even on a limited pool arrangement, looms.

The reels' problems started with the end of the war but have become worse in recent years. Exhibitors seem to cut the newsreel from their shows almost the minute there is any sign of boxoffice trouble. The top reel today gets 26,000 bookings a week on two issues combined. It used to be a lot

(Continued on page 16)

National Boxoffice Survey

Biz Perks as 'King' Leads Array of Top Product; 'Moby' 2d, 'Duchin' 3d, 'Trapeze' 4th

Favorable b.o. weather and strong pix spell the answer to improved grosses in most keys covered by VARIETY this week. Cool temperatures, fog and rain were factors in generating an admissions upbeat in New England and the north Atlantic states. Paradoxically sunny skies in the midwest were credited with a sharp climb at the wicket in that sector. Elsewhere, trade continued on promising levels.

Again winner and b.o. champ for the third consecutive week is "King and I" (20th). Although moving into extended runs as it blankets the country's key cities, this filmusical is still rolling up impressive totals.

"Eddy Duchin Story" (Col) has a firm hold on third position followed by "Trapeze," "Cinerama Holiday" and "Seven Wonders of the World." Finishing seventh is "Oklahoma" (Magna). Rounding out the Big Nine tabulation are "Fastest Gun Alive" (M-G) and "Somebody Up There Likes Me" (M-G), respectively. "Johnny Concho" (UA) and "Proud and the Proofane" (Par) are the two runnerup pix.

Seen as of championship mettle is "Away All Boats" (U), which cast off this week for a landfall on top grosses. It's lofty in Boston terrific in Frisco, hefty in Portland, Ore., good in L.A. and fancy in Philly. "Earth vs. Flying Saucers" (Col), relative newcomer, is impressive on initial bookings but appears to slip on holdovers. It's good in Toronto, bright on a Boston holdover but dismal in its second Buffalo week.

"That Certain Feeling" (Par), okay in Pittsburgh and Cleveland, is slow in Detroit. "Great Locomotive Chase" (BV) is neat in Omaha, but mild and modest in L.A. and N.Y. extended runs. "Ladykillers" (Cont) is ranging from steady to fancy in Philly and Chicago holdovers.

Horror duo of "Black Sleep" and "Creeping Unknown" (U) is finding a market in Minneapolis and Washington, where it's rated tall and brisk. Less promising is "Davy Crockett and River Pirates" (BV). It's bad in Seattle and slight in L.A.

"Pardners" (Par), the Martin & Lewis starrer, looks to be a b.o. contender on basis of a hearty showing in Chicago. On the art front, "La Strada" (Indie) is mighty in N. Y., "1984" (Col) is wow in Washington and "Madame Butterfly" (IFE) is good in Philly.

(Complete Boxoffice Reports on Pages 9-11.)

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KARLOVY VARY'S MESSAGE: JUST LOVE TO PLAY YOUR AMERICAN PICTURES

By GENE MOSKOWITZ

Karlovy Vary, July 24.

A giant poster of Ernest Borgnine carving meat in a Bronx butcher shop is displayed here outside the Czech Film Festival and directly next to the Russian display. Although not in competition for a prize, United Artists' "Marty" is the film most anticipated on this side of the Iron Curtain. The second greatest novelty for Karlovy Vary, now rated "A" among European film festivals, is the unveiling of CinemaScope.

Officials here are frankly disappointed that the New York offices of the Motion Picture Producers Assn. (Eric Johnston) at the last moment forbid its Paris man, Marc Spiegel, to come here as official U. S. representative. Czechs take some comfort in the promise of the American Ambassador to Czechoslovakia to attend the "Marty" showing.

This reporter (VARIETY's Paris-based roamer) is seeing this Czech festival with a fresh eye but from the background of many visits to Venice, Cannes and San Sebastian events of the same nature. A first impression is that the Communist Party dialectics are very much in evidence and the prizes are tinged—despite promises to play this down—with propagandistic combinations. There are to be prizes bestowed for

Best International Friendship Film
Best National Freedom Film (from Latvia?)
Best World Progress Film
Best Fight for a New Man Film

Prizes in general are a hodgepodge of general and technical categories along with the ideological. The sheer size of the judging job may be one reason the festival got under way with its jury still incomplete. To a western observer the plethora of prizes (over 35) will cheapen any one prize.

Fewer Red Stars

Even so, those who have attended Karlovy Vary's previous film festivals declare that there's a notable absence this year of the Soviet Red Star and other symbols of Russia uber alles. This is now more visibly Czech.

(An oddity of the festival rules: any country presenting a feature film may make a speech about it prior to unspooling. Films are exhibited in converted ballroom of Moska Palace Hotel which lacks nothing but one thing—ventilation.)

If much confusion prevailed as to (a) the schedule of pictures, (b) the roster of prizes and (c) the casting of the jurors, Karlovy Vary was very slick in its handling of the visiting press. Junketing journalists and other delegates were immediately given eating cards and admission tickets and whisked off to elegant accommodations at this colorful spa, once frequented by decadent capitalistic imperialists. A well-organized press section is supplying daily bulletins in six languages.

Without stars and the usual bevy of photogs and newsmen characteristic of western fests, this one is relatively quiet. Spa healing waters can be used by any ailing journalists and they are good for everything. The actual fest site is perfect with this valley town centering all activity in one area. There is a much simpler atmosphere than at Western fests and most delegates and pressmen sit at their own tables at the Moskva Palace hotel restaurant. An opening cocktail brought on easy fraternization and all Eastern countries expressed great desires to buy Hollywood features to the only U. S. reps present, a distinguished body of two, this correspondent and Art Buchwald of the New York Herald Tribune.

Stanley Warner's 25c

Board of directors of Stanley Warner Corp. at a meeting last week declared a dividend of 25c per share on common stock.

Melon is payable Aug. 24 to stockholders of record Aug. 6.

Re: Edinburgh

Edinburgh, July 24.

Some practical support may shortly be given by the British Government to the International Film Festival here. Norman Wilson, Edinburgh Film Guild prexy and Festival boss, hinted this here.

Wilson asserts that the Edinburgh Film Festival now ranks with Cannes, Venice and Berlin as one of the most important cinema events of the year.

Countries sending entries to Edinburgh include Germany, U. S. A., Italy, Puerto Rico, Venezuela, U.S.S.R., China, Austria, Canada, Ceylon and France.

4 Smasheroos Brighten Film Industry Faces

Blockbusters are in season again. Although in competition with each other in many areas, four film productions are currently in process of ringing up the type of business that proves beyond doubt that there's an audience of walloping proportions.

Columbia's "Eddy Duchin Story," 20th-Fox's "King and I," United Artists' "Trapeze" and Warners' "Moby Dick" already have chalked up returns indicating total distribution income each of somewhere over $5,000,000. Of the four, "Trapeze" has had the widest playoff with over 600 dates and UA sources, on the basis of these, feel the domestic take will be at least $6,000,000.

Until all four play off a considerable part of the market, there can be no telling the final tally or the order of finish.

The significance of the results so far lies in reverse English. The quartet of blue-chips pix had been looked to by the trade, prior to distribution, as providing the tipoff concerning a dismal future for a meaningful part of the industry if they were to do less than smash. There still may be some gloomy days ahead but at least for the present they're not portended.

Many pictures have made the $5,000,000-plus rung on the boxoffice ladder in past before. But it's rare that four would be playing the same competitive area at the same time.

New York to Europe

Curtis Bernhardt
Isidore Diamond
Jolie Gabor
Georgia Gibbs
Nicole Miliniare
Ray Noble
Eugenia Rawls
Sheldon Reynolds
Donald Seawell
Robert Shaw
Milton Shubert
William L. Snyder
Mel Torme
Billy Wilder

Motion Picture Council Chides Legion 'Dictation' On Permissible Themes

Hollywood, July 24.

Catholic Legion of Decency is seeking to dictate and control the content of films, the Motion Picture Industry Council charged here in a terse but heated blast against the "separate classification" ordered for film "Storm Center." MPIC attack is the first of its kind ever made by the organization which is composed of representatives of various craft, guild and management groups in the motion picture industry.

Legion had issued a "separate classification" on the film, contending that it offers a "warped, over-simplified and strongly emotional solution" to a complex problem. Picture was described as "misleading and misrepresentative" because of its "specious arguments . . . (and) inept and distorted presentation."

MPIC emphasized that it is not taking a position in support or disapproval of the picture itself. Nor does it seek to interfere with the Legion's right to "offer moral and religious leadership."

Wording of the "separate classification," however, aroused MPIC ire on the grounds that it posed a threat to the production of films. "By implication and inference," MPIC declared, "this action goes beyond normal criticism and spiritual advice and is a form of censorship with the purpose of dictating and controlling the content of motion pictures, contrary to American principles of freedom of thought and expression."

L. A. to N. Y.

Fred Astaire
Benedict Bogeaus
Warren Berlinger
Shull Bonsall
R. A. Colistra
Leonard H. Goldenson
Robert H. Harris
Judy Holliday
Clifton James
Louis Jourdan
Betty Lou Keim
Fritz Lang
Paul N. Lazarus Jr.
Johnny Mercer
Mildred Miller
Gene de Paul
Jesse Rand
Mike Todd
Spencer Tracy
Jerome Weidman

New York to L. A.

Bill Blowitz
William Dozier
J. J. Felder
Raymond A. Klune
Jerry Lewis
Elaine Malbin
Dean Martin
Gene Shefrin
Arnold Stang
Helen Strauss
Kent Wiliams

Europe to N. Y.

Martha Alexander
Lew Grade
Lacey W. Kastner
George Loureau
Emile J. Lustig
Michel Mok
Ed Sullivan

New York Sound Track

Although he has substantial, but not controlling, stock interests in Perspecta Sound Inc., **C. Robert Fine** reportedly is out as president of the audio outfit because of policy differences with Loew's, which owns 51%. Elmer Wilschke continues as exec v.p.

Helen Strauss, head of the William Morris Agency's literary department, on the Coast for two weeks of huddles on film sales . . . Modern is the word for the paintings of **Byron Browne** that grace the RKO Theatres reception room. Staff says they get used to it after a while . . . French producer **Henri Deutschmeister** in town **Lem Jones** finally leaving 20th on Aug. 1 . . . It looks as if **Ingrid Bergman** will make her bow in the U. S. (following a seven year absence) in a French-made pic rather than "Anastasia." The film is "Elena Et Les Hommes" (Elena and the Men), with **Mel Ferrer** and **Jean Marais**. "Anastasia" won't be ready till fall.

Howard Hughes now residing in Florida . . . **Otto Preminger** on the Production Code: "It's wonderful—they can keep it." Preminger, by the way, paid the **George Bernard Shaw** estate $100,000 plus 5% of the film's gross for the screen rights to "Saint Joan." He has the rights for 10 years with a renewal option for another five . . . **Billy Wilder** sailed for London to confab with **Arthur Hornblow re** "Witness for the Prosecution" film . . . **Jane Russell** and mate **Robert Waterfield** will work together in plugging Russ-Field's "Run for the Sun." They're now in Texas launching a p.a. tour . . . Allied Artists is now calling it "Love in the Afternoon." Used to be "Ariane."

Chatty letters to editors from talent on location are gaining ground as a promotion device, latest being from **Frank Sinatra, in Spain,** telling about "Pride and the Passion," which he's doing for **Stanley Kramer** and his own "Johnny Concho" . . . **Blowitz-Maskel,** Coast publicity outfit, now has an office in Gotham with **Fred Goldberg** in charge . . . **King Bros.'** "The Brave One" entered in the Edinburgh Film Festival which opens Aug. 19 . . . **Lacy Kastner's** back in town after a month in Europe . . . Legit pressagent Phillip Bloom retained by Janus Films to do special promotion for the documentary, "Bullfight," currently at the 55th Street Playhouse, N. Y., prior to its national release.

Universal Pictures board chairman Nate J. (and Vera) Blumberg hosting the wedding reception for Mr. and Mrs. Alfred E. Daff on Aug. 16 at their Van Nuys, Calif., home. The UI exec veepee is marrying Swedish model Annalisa Soderblom at the Blumberg house the same day. They'll honeymoon on a global biz trip that the groom makes periodically for UI.

VARIETY's Larsh reports from Tokyo that the Peacock Room of Tokyo's Imperial Hotel currently resembles Hollywood's Romanoff's. At the hotel are **Audie Murphy, George Nader, Burgess Meredith, John Agar** and **Keenan Wynn** for Universal's "Joe Butterfly," having been preceded by producer **Aaron Rosenberg** and director **Jesse Hibbs. William Goetz** and **Josh Logan,** with their respective spouses, also in the Japanese capital to produce-direct "Sayonara." Finally RKO's "Escape in Japan" is readying, with Director **Arthur Lubin** and associate producer **Arthur Setmann** both arrived.

Ballerina **Gemze de Lappe** reported threatening a suit against 20th-Fox for failure to give her proper credit in the feature ballet number of "The King and I" . . . Columbia v.p. **Leo Jaffe** to Europe to confer with indie producers releasing through Col . . . A New Jersey optometrist, **Dr. Eugene Trachtman,** has come up with a projector that can throw pictures, shot with his special camera, on a 360-degree circular screen at one time. Several film companies are investigating . . . **Osborne & Thurlow** is the second Wall St. brokerage house to come up with an upbeat report on Allied Artists . . . Theatre Owners of America's national showmanship conference in Chicago July 30-31 attracting 31 exhibitors who will formulate "business builders" for presentation to the membership at the annual convention in New York Sept. 20-24.

RKO's package of "King Kong" and "I Walked with a Zombie" set for a series of 59 dates in the Indianapolis territory. Bookings in the area will run through five weeks . . . Gold Medal Productions, N. Y. production outfit, has contracted **Marian Safford** as its first player . . . **Alan Jay Lerner** on Coast for "Gigi" at Metro . . . Universal junketing newsmen to Hudson, N. Y., Aug. 1 for a day-long celebration in connection with the opening of "Walk the Proud Land," story of Indian agent **John Philip Clum** whose birthplace is on the outskirts of Hudson at Claverack, N. Y.

The 1956 Golden Laurel Award for the outstanding picture contribution of artistic merit will be made at the tenth Edinburgh Festival on Sept. 2. Award is sponsored by **David O. Selznick** and will be handed to the best feature produced anywhere in the world, excepting those lensed in the U.S. or by U.S. personnel, which have had prior public showing in the States between May '55 and May '56.

Albany exchange managers were introduced to **Bernie Myerson,** who adds the Albany-Schenectady-Troy-Cohoes division to his string for Fabian Theatres, at a luncheon Tuesday (24). **Bernie Brooks** retires July 31 as chief buyer for Fabian to take over the assistant zone managership and film buying for Stanley Warner in Philadelphia . . . **Ukrainian American Moklak Film Co.** has been authorized to conduct a motion picture business in New York, with capital stock of 200 shares, no par value. Directors are: **Gregory Moklak, Mychajlo Wasynczuk** and **John O. Flis** . . . And a **Rex Film Inc.** has been chartered to conduct an entertainment business in New York, via **Jacob Leff.**

TOO MANY INTERNATIONAL FESTIVALS; NOT ENOUGH 'IMPORTANT' FEATURES

Recent Berlin Film Festival has reemphasized the growing problem of such events—the lack of sufficient quality pictures.

Number of international festivals keeps rising, but the fact is that there isn't enough good film to cover even the three major ones, Cannes, Berlin and Venice. Apart from this, and in a sense because of it, the fests lack direction and a definite sense of what they're really aiming for—art or the b.o.

Berlin affair, which was woefully short of merit product, had some thinking that the proposed Venice setup, with fewer pix and hand-picked selections (via the Italians), possibly wasn't such a bad idea after all.

"There just aren't enough good films made that can quality for all three festivals," noted one American observer in Berlin. "With the Italians going down, things probably will get worse before they get better."

State of affairs poses more of a problem each year for the fest juries who, generally, are eager to preserve the "artistic" aspects of the competition. Thus it's not surprising that the Berlin judges picked "Invitation to the Dance" as the winner over some other, possibly more commercial, entries.

Yet, apart from the tourist aspect and—in Berlin— the special political significance, it's agreed that the European festivals have become little more than glorified international market places affording convenient contact among film men of the old and new worlds.

In the instance of the upcoming Czech film fest, where the U. S. will be repped via "Marty," the Germans for one are quite openly considering it as a "trade show" for their new product, which they are eager to sell in the East. Four or five German films will be shown, against a single German entry at Berlin.

'BONJOUR TRISTESSE'

French Novel Adaptation Set With Columbia—M-G Deal Off

Hollywood, July 24.

Otto Preminger takes his "Bonjour Tristesse" production to Columbia as the first film in a new non-exclusive, multiple picture releasing deal with the firm. "Tristesse" originally was slated for MGM release, but the pact was called off when Preminger and the distrib were unable to come to an agreement on a production date.

Second Preminger picture for Columbia probably will be "The Wheel," a story of India told against the life of Mahatma Gandhi. That production originally was scheduled for Columbia and has now been included in the terms of the multiple picture agreement.

WB FAST-DUMPS NEWS SUBSID

Rank: Need Morals, Brains Insufficient

Would Like to See Retiring Leaders of U.S. Do More In Picking Their Successors

Boston, July 24.

Marjorie Adams, Boston Globe film critic, returned from Europe with an exclusive interview from J. Arthur Rank in London. He suggested an international project "designed for pioneer motion picture men, now retiring from the places of leadership due to age and a desire to rest on their solid gold laurel wreaths."

Rank "hopes to interest American producers in a world-wide plan to select their successors from young men of character as well as brains. For in order to keep the motion picture industry at a high level morally, I believe that the big men of America, like Louis B. Mayer and Joseph M. Schenck, should meet to discuss a course in training for the leaders of the next generation. The emphasis should be placed on integrity."

He added "We all know that the universities have failed in training leaders because they have not paid enough attention to the moral side of those winning fellowships. They have based their awards only on brains. They have reaped what they have sowed in choosing men without character for honors.

"If the men now gradually retiring from their presidencies to hold posts principally of advisory nature could get together to discuss the matter of their successors, it would be very much to the advantage of the public as well as the industry itself. There should be a definite attempt to train the new heads of motion pictures by the men who started the industry and who now wish to see it continue in importance and value."

Davis Praises Legion

Editor, VARIETY:

New York.

I read an article in VARIETY, July 18, in reference to "Riffi" which greatly distressed me because it gave a completely erroneous impression about my dealings with the Legion of Decency. Not only was I not annoyed with the Legion of Decency but, on the contrary, felt profoundly grateful for their cooperation and most intelligent handling of the entire matter.

I had four or five conferences with Monsignor Little, Father Hayes and Mrs. Looram. We screened the picture for them three times and we finally settled on three cuts and an insert from the Book of Proverbs. The only thing that didn't make me happy in my dealings with the Legion of Decency was their announcement that the reclassification was due to "substantial revisions," I did not consider that these revisions were substantial and even said so to Father Hayes personally. I gave the same information to Bosley Crowther of the New York Times who published my views on this matter in the July 13th issue of the New York Times and it would be superflous for me at this time to analyze all the aspects of the article in question.

Your published version of my dealings with the Legion of Decency caused me great embarrassment. Consequently, I strongly feel that you should take the proper steps to clarify this situation in the next issue of VARIETY.

UNITED MOTION PICTURE ORGANIZATION,
Per Richard Davis

(Story in question ran with the caption "Richard Davis Annoyed as 'Tiny Cuts' Secure New Rating On 'Riffi'" and reported the change on the French import from a Legion-C (condemned) to a Legion-B (partly objectionable) rating. The story stated that the incident "posed the question, what constitutes substantial revisions."—Ed.)

'BLACKLISTING' ECHO

Group, Already Double Losers, Push Their Case Higher

San Francisco, July 24.

Group of Hollywood actors and writers have carried to the California Supreme Court the $51,750,000 "blacklisting" suit that grew out of the House Un-American Activities Committee probe of Communist infiltration of the film industry. Suit was dismissed in Los Angeles Superior Court last year and the dismissal was upheld by the Appellate Court on the grounds that the plaintiffs showed no existing or prospective contracts which had been violated.

Group of 23 film personalities, including Gale Sondergaard, Howard da Silva and writer Michael Wilson, has charged "Blacklisting" for refusing to testify before the Red probers. Each asks damages of $2,250,000.

Edmund Dorfman Takes the Wringer

Indie producer Edmund L. Dorfman last week filed a voluntary petition in bankruptcy in N. Y. Federal Court listing liabilities of $222,633 and no assets except $20,000 in insurance.

Papers disclosed that his largest single creditor is the Chemical Bank & Trust Co., N. Y., which holds a $158,571 judgment against him. Other creditors comprise holders of about a dozen small judgments and notes of various amounts.

DYCKMAN SETTLEMENT IN N.Y. UNDIVULGED

Two-year-old treble - damage $324,000 antitrust suit brought by the New Dyckman Theatre Corp., operator of the Dyckman Theatre in uptown New York, against the eight majors was settled and discontinued last week according to papers filed in N. Y. Federal Court. Terms of the settlement were undisclosed.

Aside from monetary damages, action also sought an injunction to stop the defendants from allegedly conspiring to restrain trade in respect to exhibition of their pictures in the N. Y. area. It was claimed that the conspiracy included discrimination against the Dyckman insofar as first and second nabe runs were concerned.

Gordon-Vetter-Defore Join For 'Portrait of a Woman'

Amalgamated Pictures, headed by Richard Gordon and Charles F. Vetter Jr., has made a deal with D-4 Productions, company organized by actor Don Defore, for a joint production venture. Picture, titled "Portrait of a Woman," will be filmed in London starting in August.

De Fore will costar in the film with Barbara Bates. Charles Reynolds will direct his own screenplay.

'Bus' Marked 'B'

"Bus Stop," 20th-Fox adaptation of the William Inge play, was slapped with a "B" rating this week by the Legion of Decency. Film is "morally objectionable in part for all," said the Catholic reviewing group, because of "suggestive costuming, dialog, dancing and situations."

Also given the same "B" treatment were United Artists' "Hot Cars" and Universal's "Simon and Laura."

NEWSREEL OUT; QUICK DECAMP

In its first "clear the decks" move since taking over Warner Brothers, the new Serge Semenenko—Jack L. Warner management is ditching the Warner News subsidiary.

Company not only turns out the Warner-Pathe newsreel, but also makes theatrical shorts and regular commercial and video subjects. It, in addition, owns the largest newsfilm stock library, dating back to 1898.

Despite its manifold activities, Pathe company in recent years has not been a money-making proposition. It was acquired by Warner Bros. from RKO in 1947 for $5,000,000. It's understood that it was the cost of the newsreel which consistently pulled the subsid into the red. Its other activities were profitable.

Present intention appears to be to write off Warner News as a tax loss.

Notice has been served on Warner-Pathe execs that operations must be discontinued by Aug. 31, the end of the company's fiscal year. WB lawyers are currently checking the some $1,000,000 in contracts for future production pending with the subsidiary to determine what is to be done about them.

Attempts are under way to find a buyer for the subsidiary operation and to keep it intact as an independent unit, possibly operating in the television field. Price is said to be low, even though the camera, editing equipment etc. may be worth around $700,000 alone. WB is said to be willing to let the subsid go at $1,000,000 or less.

Library, running close to 30,000,000 feet, is valuable, too. Tv webs till now have been purchasing footage from it—and other film company libraries—for $2 a foot.

With the exception of Norman Moray, Warner-News prexy, and also the WB newsreel and shorts sales chief, no one at the subsid has a contract. Moray, according to sources at Warners, is expected to be assigned to the parent outfit.

Unless a sale is arranged, the entire subsid will be dissolved within less than a month's time, with various components sold piecemeal. The Pathe space on West 60th St. must be completely cleared by Aug. 31. Warner-Pathe employs some 200 people. The top execs at the company were told the news by Moray only last Thursday (19). The Pathe reel is the oldest in the business. It will be discontinued as of Aug. 23.

It was understood from the start that the Semenenko would ditch some of the non-profitable WB operations. There have been reports, too, that he might sell the WB interest in the Asscoiated British circuit in London. Concentration in the future will be entirely on production-distribution.

Those at Warner-News willing to comment expressed considerable bitterness at the WB decision to let go of the reel. "If they'd only let us work things our the way we wanted, we could have made a lot of money here," said one. "But they'd never see it that way. No plan with any imagination ever got the green light at the homeoffice."

Warner Bros., unlike 20th-Fox with its Movietone, and others, never went for a television tieup to bolster the reel's income.

All Equal Around The Gravy Bowl

See Small Chance of Any Shutout of U.S. Financed British Films From Eady Benefits

By HAROLD MYERS

London, July 24.

There will be no change in the status of American-financed British pictures when the Govenment drafts its new quota legislation next year. That's the considered view of informed and experienced trade observers who have been closely watching the situation and been identified with many of the negotiations.

Whatever the strength may be of representations by British film producers to put American companies' statutorily made British pictures outside the law so far as quota and their Eady share, the view is expressed that the Board of Trade would not be prepared to side with them. The law is the law they say and if a picture meets all its legal obligations it is unquestionably entitled to all its legal advantages. That holds, irrespective of who provided the production bankroll.

The two most pressing problems confronting the British film industry, by general consent, are the future (1) the quota and (2) the Eady levy. Both are dependent on exhibitor goodwill and co-operation. Theatre owners not only have to show their due proportion of British films, but also voluntarily collect the additional boxoffice coin to pay into the Eady pool.

Apart from the natural commonsense which, it is assumed, prevails at the Board of Trade, it is generally recognized that the exhibitors hold the key to the situation. And the concensus of opinion is that they would not be a party to any move which might conceivably deny them access to top quality British product made and financed by the U.S. majors. Even with today's volume of American-made British pix, many theatres experience difficulty in meeting their quota obligations. Without the benefit of that additional product the default situation would once more assume the critical standards of the 1948-1949 era.

That the American companies, themselves, share this confidence is evidenced by the expansion in their British schedules. Columbia and Metro are continuing their activity in the British field and 20th-Fox, whose local production has hitherto been on more casual lines, will be stepping up their program when Robert Goldstein arrives tomorrow (Wed.) to take up his new appointment as their British production topper. All the other majors, too, are regularly making substantial investments in British production and there's no obvious sign of a let-up.

NIECES AND NEPHEWS SUE

On E. H. Emmick Will — Say Exhib's Mind Was Poisoned

San Francisco, July 24.

Two nieces and two nephews of the late Eugene H. Emmick, theatre chain operator, contested Emmick's will last week in a petition filed in superior court in suburban San Mateo County.

The four charge Emmick's brother, Loren, and other relatives so "poisoned the deceased's mind against the contestants that his feelings of affection changed to aversion."

Emmick was 73 when he died last January and left an estate estimated to be worth $8,000.000.

The will, filed last Feb. 16, distributed the estate to 21 individuals, including his brother, and to a number of charitable institutions, including the San Francisco Variety Club's Blind Babies Foundation.

Contesting the will are Harold H. Emmick, Walton R. Emmick, Clelta Inez Spelman and Retha Newell.

Emmick was cofounder of the Golden State Theatre Realty Corp., which developed into a 105-house chain in Northern California. He sold his share in 1947.

Danish Boycott Indef: MPEA

American film company embargo on the shipment of pictures to Denmark "is of indefinite duration" and all of the U. S. distributors are "firmly bound" to it.

Motion Picture Export Assn. thus informed the Danish paper, Politiken, in Copenhagen this week. The Politiken correspondent in Berlin had sent a story, stating that the boycott was due to end Jan. 1, 1957, and that a rift had developed among the companies.

Writing to set the record straight, Manning Clagett, the MPEA publicist, said the MPEA member companies were "most unhappy" about the situation. "It is regrettable that the Danish exhibitors were unwilling to accept the recent proposal of their own negotiating committee, which we previously had accepted in good faith, to establish normal free market conditions in Denmark, such as exist in most film markets throughout the world," he wrote. Clagett added that the MPEA member companies "without any government subsidy or protection," had been forced to cease distribution of their films in Denmark "because they believed the terms and conditions under which they were forced to sell their product were not fair and equitable and seriously endangered their positions in other markets."

The letter stressed that "none of the member companies . . . has any intention or has ever expressed any desire to withdraw from the (embargo) agreement, to which all are firmly bound."

HUDSON, N. Y., PREEMS U'S 'WALK PROUD LAND'

Albany, July 24.

"Walk the Proud Land," based on the biography of John Philip Clum, an Indian agent, will have its world premiere at Walter Reade's Community Theatre in Hudson Aug. 1, with Ann Bancroft, one of the players, in attendance.

Universal will bring to Hudson a group of New York lay, trade, syndicate, television and radio illuminati. Duke Hickey, U field representative, has been in Hudson for several weeks making premiere arrangements.

TALENT FOR 'LAST HURRAH'

John Ford Making Film With Cagney and Lemmon

Hollywood, July 24.

John Ford will direct and James Cagney and Jack Lemmon will costar in Columbia's "The Last Hurrah," which rolls next January. Frank Nugent will screenplay from the Edwin O'Connor best-seller.

Ford, Cagney and Lemmon were last teamed on "Mister Roberts."

Union Slant on Studio Economy

Cameramen Say Dept. Heads Never (Don't Dare) Tell Bosses the Truth

Hollywood, July 24.

"Layoffs of technical people" accomplish nothing in solving the problems of the film industry. So declares the IATSE Cameramen's Union, Local 659. There are plenty of ways to accomplish worthwhile economies in the studios, and the unions could point them out, if encouraged to do so. The ideal situation would be a management-labor study committee where candor did not carry "fear of recrimination."

Studios get their information from department heads *"who never tell the full truth because if they did they would be fired."*

The Bad Seed

Study of a homicidal child, from the book and play, with controversial heredity theory. Best possibilities probably in morbid fascination for femmes.

Hollywood, July 24.

Warner Bros. release of Mervyn LeRoy production; directed by LeRoy. Stars Nancy Kelly, Patty McCormack; features Henry Jones, Eileen Heckart, Evelyn Varden, William Hopper. Screenplay, John Lee Mahin; based on play by Maxwell Anderson and novel by William March as produced on stage by The Playwrights Company; camera, Hal Rosson; editor, Warren Low; music, Alex North. Previewed July 17, '56. Running time, 127 MINS.

Christine	Nancy Kelly
Rhoda	Patty McCormack
LeRoy	Henry Jones
Mrs. Daigle	Eileen Heckart
Monica	Evelyn Varden
Kenneth	William Hopper
Bravo	Paul Fix
Emory	Jesse White
Tasker	Gage Clarke
Miss Fern	Joan Croyden
Mr. Daigle	Frank Cady

The morbid fascination connected with this melodrama about a child with an inbred talent for homicide is the best bet for the boxoffice. Pretty unpleasant stuff on its own.

Taken from Maxwell Anderson's stage play, adopted from William March's novel, the Mervyn LeRoy film presentation remains more of the theatre than of the motion picture field. Nonetheless, it is well done within that qualification, exerting the pull of suspenseful drama that has been given powerful direction and skillful performances. LeRoy's handling weaves quite a dramatic spell and most of the time overcomes the tendency to long dialogic passages with a camera that keeps busy in simulating physical action.

With the possible exception of the new Production Code-conscious ending, John Lee Mahin's screenplay varies little from the Anderson legit piece. Some of the casting is from the stage success, too, with young Patty McCormack as the innocent-looking murderess, and Nancy Kelly as her distraught mother. Both are outstanding. Other legiters brought to the screen to add performance worth to the melodrama include Henry Jones, a definite click as the evilly-adled apartment house janitor; Evelyn Varden, the talkative landlady; Eileen Heckart, terrific as the alcoholic mother of one of the little girl's murder victims; and Joan Croydon, the spinterish schoolteacher. Scoring also is William Hopper, the father who never sees through the evil of his little girl. Other assists come from Paul Fix, as Miss Kelly's father; Jesse White, Gage Clarke and Frank Cady.

It is the story of a woman who discovers that her daughter, a sweet, innocent-faced child, is a killer. LeRoy mounts this and following sequences with shocking horror as it is brought out the girl deliberately murdered a schoolmate because she wanted the penmanship medal he had won. The mother feels the daughter has inherited a bad seed through her and becomes more convinced of this when it is disclosed the girl had caused the death of an old woman, before the story opens, and later sets a fire that fatally burns the apartment janitor. The mother is driven to an unsuccessful suicide try at the finale and the sweet child meets her own destruction by a lightning blast while trying to cover evidence of the schoolmate's murder.

To take some of the sting from the unleavened horror, LeRoy brings his cast on, stage fashion, after the final curtain to introduces them as only play actors who have done an outstanding job of their assignments. It helps, but the memory of the wickedness of the little girl lingers on malignantly.

Hal Rosson uses his cameras effectively in abetting the melodramatics and art director John Beckman furnishes realistic settings that are well decorated by Ralph Hurst. Warren Low's editing is good, as is the music by Alex North. *Brog.*

Pepote
(SPANISH)

Berlin, July 10.

Charmatin (Madrid) production and release. Stars Pablito Calvo, Antonio Vico. Directed by Ladislao Vajda; screenplay, Andres Laszlo, Jose Santugini, Max Korner, Gian Luigi Rondi, Ladislao Vajda; camera, Enrique Guerner; music, Roman Vlad; sets, Antonio Simont. At Berlin Film Festival. Running time, 96 MINS.

Pepote	Pablito Calvo
Jacinto	Antonio Vico
Inspector	Jose Marco Davo
Second-hand dealer	Juan Calvo
Match dealer	Mariano Azana
Stamp dealer	Pastora Pena
Morgan-man	Julio Sanjuan
Paco	Gila

That the Spanish film industry is well able to turn out highly recommendable screen entertainment is evidenced by this film which landed a more than remarkable second spot (as voted by the public) at the recent Berlin Film Festival. Yet it's not too big a surprise since also last year a Spanish film, "The Secret of Marcelino," was chosen second best item by the audience. Both films, incidentally, see the same actor playing the lead, little Pablito Calvo, who's already become a special favorite with Berliners.

"Pepote" has the ingredients to appeal to both fastidious and average patrons, so it all looks like a good bet for a number of special situations. It also has the quality to enjoy considerable U. S. art patronage.

In brief, it's the story of an aging bullfighter who's given the last chance to appear in an arena. Along with his seven-year-old nephew, Pepote, he tries all angles to borrow a torero costume and it is the little boy who manages this. The end sees the torero being laughed at by the spectators and he who's most disappointed is Pepote, who's been his uncle's most ardent admirer.

In the main, film benefits from the superb acting of the two principal players, Antonio Vico and Pablito Calvo. While Vico's performance of an old torero is certainly worth winning an award, little Calvo steals half of the show via his amazing naturalness. The other players, although a number of them come along with impressive performances, remain considerably in the shadow of Vico and Calvo. Direction by Ladislao Vajda, who also worked on the script, is very sensitive and without cheap sentimentalities. *Hans.*

Miami Expose

Okay actioner marred by over-rigid format a la Katzman

Columbia release of Clover (Sam Katzman) production. Stars Lee J. Cobb, Patricia Medina, Edward Arnold; features Michael Granger, Eleanore Tanin, Alan Napier, Harry Lauter, Chris Alcaide, Hugh Sanders, Barry L. Connors. Directed by Fred F. Sears. Story and screenplay, James B. Gordon; camera, Benjamin H. Kline; editor, Al Clark; music, Mischa Bakaleinikoff. Tradeshown N. Y., July 19, '56. Running time, 73 MINS.

Bart Scott	Lee J. Cobb
Lila Hodges	Patricia Medina
Oliver Tubbs	Edward Arnold
Louis Ascot	Michael Granger
Anne Easton	Eleanore Tanin
Raymond Sheridan	Alan Napier
Tim Grogan	Harry Lauter
Morrie Pell	Chris Alcaide
Chief Charlie Landon	Hugh Sanders
Stevie	Barry L. Connors

Producer Sam Katzman, an experienced hand at turning out modest-budget actioners, has another one in "Miami Expose." It's in the same familiar "mob" pattern as his recent "The Houston Story" and the earlier "The Miami Story." Format is observed too religiously and dialog and situations resultantly are often trite and telegraphed.

While cast toppers Lee J. Cobb, Patricia Medina and Edward Arnold aren't top b.o. draws, nevertheless they're partly known to filmgoers and may have some marquee value. For the most part, however, this Columbia release shapes up primarily as an entry for the dualers.

After a slow start to establish the Miami flavor, the James B. Gordon script which he screenplayed from his own story, picks up speed as it shows rival mobs locked in battle for the Florida gambling "franchise." Major participants in the subsequent events include police lieutenant Cobb, opposing racketeers Michael Granger and Alan Napier, as well as lobbyist Arnold and Miss Medina, a moll on the lam.

Bulk of the action stems from Napier's attempt to bring about legalized gambling in Florida which would place him in control and throw out Granger. When a colleague of Cobb's is slain investigating a mob killing, he smokes out the culprits by hiding witness Miss Medina in an Everglades retreat. It goes without saying that the syndicate toppers fall for the bait and are rounded up at the finale in a hail of lead.

No role is a taxing stint for any of the cast. Cobb is thorough and methodical as the cop-in-charge, Miss Medina is suitably hysterical as a woman who fears for her safety and Edward Arnold provides an adequate portrayal of a lobbyist who stoops to blackmail. (Parenthetic aside, too bad that Arnold, who was fatally stricken while making this venture, didn't have a better memorial as his last film.)

Among other cast members, Granger is good as a tough mob leader, Napier is okay as his rival and Eleanore Tanin is pert and winsome as Cobb's loyal fiancee. Fred F. Sears' direction accents the action scenes, Benjamin H. Kline's black-and-white camerawork is an asset, especially his outdoor vistas; Al Clark's editing is competent save for the padded initial reel, while Mischa Bakaleinikoff's score is par for the course as are other technical credits. *Gilb.*

Tuntematon Sotilas
(The Unknown Soldier)
(FINNISH)

Berlin, July 10.

Suomen Filmiteollisimus (SF) release of T. J. Sarkka production. Directed by Edvin Laine; screenplay, Juha Nevalainen, based on novel by Vaino Linna; camera, Pentti Unho, Osmo Harkimo, Olavi Tuomi, Antero Ruuhonen; music, Jean Sibelius, Ahti Sonninen; sets, Aarre Kolvisto; editor, Armas Vallasvuo. At Berlin Film Festival. Running time, 133 MINS.

Lieutenant Koskela	Kosti Klemela
First Lieut. Lammlo	Jussi Jurkka
Lieutenant Kariluoto	Matti Ranin
Corporal Hietanen	Heikki Savolainen
Corporal Lahtinen	Veikko Sinisalo
Corporal Rokka	Reino Tolvanen
Major Sarastie	Tauno Palo
Soldier Rahikainen	Kaarlo Halttunen
Soudier Maatta	Pentti Simes
Soldier Riitaoja	Olavi Ahonen
Corporal Lehto	Ake Lindman
Corporal Makila	Vilho Siivola

This entry by Finland at the Berlin Film Fest has built-in exploitation angles on which it can cash in. Hailed as one of the biggest money-makers in all Scandinavian countries, it received above-average ciiticism wherever shown so far, and it made big headlines when it ran into trouble at the recent Cannes film festival, from which it then was withdrawn.

Unknown Soldier" proved in Berlin an outstanding draw as it already long in advance was considered one of the most important (due to the controversy in Cannes) films of the whole festival. Although there are a number of flaws along the line, film must be regarded as a remarkable venture which benefits from its honest and never cheap attitude and accusation against the war, and highly impressive camerawork. In Germany, film quickly found a distributor in Pallas and may at least be good enough for satisfactory returns. Chances in the U. S. appear rather weak but may be better when the same-titled bestseller by Vaino Linna, on which the film is based, will be on sale here.

Film, which has actually no plot and may be better classified as a documentary report, is a recklessly open and hard-hitting production about victory and defeat and life and death of Finnish soldiers during the last war. The camera follows a group of soldiers and shows via very impressive scenes how they go through the murderous phase of modern warfare.

Film has been cut down from a more than three-hour running time to 133 minutes, which might have made it a more suitable item for general western release, but as result it seems to have become somewhat uneven in its action development. Moreover, there is perhaps a bit too much of war battling in this. The constant battling becomes monotonous and even dull towards the end. The acting is honest and often very powerful although some of the players tend to exaggeration.

Direction by Edvin Laine is very good and praiseworthy, particularly in view of the fact that he never sought the exterior effect which easily might have cheapened the good overall impression. Technical credits are of amazingly high quality. This particularly applies to the camerawork by Unho, Harkimo, Tuomi and Ruuhonen, who also utilized newsreel footage with remarkable skill. The fine score by Jean Sibelius and Ahti Sonninen greatly adds to the mood.

In all, "Unknown Soldier" contributes much to prestige for Finnish filmmaking. Incidentally, it will also be shown at the Karlsbad (CSR) Film Festival and at the Finnish Film Week in Moscow this fall. *Hans.*

These Wilder Years

Moving and outstandingly played drama of a man's search for his illegitimate son; static title to be overcome, but James Cagney, Barbara Stanwyck names to help.

Hollywood, July 23.

Metro release of Jules Schermer production. Stars James Cagney, Barbara Stanwyck, Walter Pidgeon; features Betty Lou Keim, Don Dubbins, Edward Andrews, Roy Roland. Screenplay, Frank Fenton; story, Ralph Wheelwright; camera, George J. Folsey; editor, Ben Lewis; musc, Jeff Alexander. Previewed July 18, '56. Running time, 91 MINS.

Steve Bradford	James Cagney
Ann Dempster	Barbara Stanwyck
James Rayburn	Walter Pidgeon
Suzie	Betty Lou Keim
Mark	Don Dubbins
Mr. Spottsford	Edward Andrews
Judge	Basil Ruysdael
Roy Oliphant	Grandon Rhodes
Old Cab Driver	Will Wright
Dr. Miller	Lewis Martin
Aunt Martha	Dorothy Adams
Hardware Clerk	Wheeler Jones
Traffic Cop	Herb Vigran

Despite a dubious title, "These Wilder Years" is worthwhile drama meriting a good boxoffice play. Selling will have to be slanted at overcoming handle handicaps that says little when used in connection with the star values of James Cagney and Barbara Stanwyck as a team. There are sharp angels to ballyhoo that may lure the younger viewers, so, with the right kind of push, pic could come out ahead.

Jules Schermer's production supervision is thoughtful, exercising good taste in developing a story of a man's search for the illegitimate son he had abandoned 20 years previously. The scripting by Frank Fenton from a story by Ralph Wheelwright is razor sharp with human understanding and Roy Rowland's direction gives the plot and players a sensitive touch that's quality all the way. Story draws the parallel that the youth of today is very little different from the youth of yesterday in regards to wildness; a point that's probably responsible for the title.

Cagney, as the father looking for the lost son, and Miss Stanwyck as the kindly operator of an adoption home that takes care of unwed mothers, dig deep into their characters and turn in outstanding performances. As one of Miss Stanwyck's charges, young Betty Lou Keim, a teenager waiting the birth of a child, demonstrates all the depth and talent necessary to indicate a bright film future. She's representative of the younger generation that is repeating most of the mistakes that were just as common to the youth period of the previous era.

After 20 years, Cagney, now a selfmade big wheel in steel, casts off business affairs to look for the son he had denied when young. The search brings him to Miss Stanwyck's haven and what looks like a blind alley when she refuses to disclose the adopting parents. While she fights him successfully in court, the association with her and her charges, particularly Miss Keim, plus a meeting with his son now on the very edge of manhood, convinces Cagney of the futility of trying to intrude. Film ends on a high note as he adopts Miss Keim and her baby.

The dialog is natural and flows that way from the lips of the characters. There's a mighty moving punch to the scene where Cagney and the son, compellingly played by Don Dubbins, meet for the first and last time. It's handled in memorable fashion. Walter Pidgeon scores strongly in a comparatively short role as Cagney's wise attorney, as do Edward Andrews, mealy-mouthed smalltown lawyer; Basil Ruysdael, the judge; Grandon Rhodes, acting for Miss Stanwyck; Will Wright, wry, old taxi driver; Dorothy Adams, Dean Jones and Herb Vigran. Most of the parts are small but sharply etched.

Music by Jeff Alexander fits well into the mood and George J. Folsey's photography enhances players and settings. Technical aids are all good. *Brog.*

La Risaia
(The Rice Field)
(ITALIAN-C'SCOPE-COLOR)

Rome, July 10.

Minerva Film release of Excelsa-Carlo Ponti production. Stars Elsa Martinelli, Folco Lulli, Michel Auclair; features Rik Battaglia, Susanne Levesy, Liliana Gerace, Edith Jost, Gianni Santuccio, Vivi Gioi, Lilla Brignone. Directed by Raffaello Matarazzo. Screenplay, Aldo De Benedetti, Ennio DeConcini, Carlo Musso; camera (Eastmaneolor), Luciano Trasatti; music, A. Francesco Lavagnino; editor, Mario Serandrei. At Splendore, Rome. Running time, 90 MINS.

Elena	Elsa Martinelli
Foreman	Folco Lulli
Mechanic	Rik Battaglia
Landowner	Michel Auclair

Meller set in the rice fields of the Po Valley made famous by "Bitter Rice" and given the wide-screen color treatment somewhat makes up visually what this lacks story-wise. Setting and a few cast names plus some exploitable footage give it some export values, notably for Germany.

Soapy story serves as poor vehicle for Elsa Martinelli's much-heralded Italo debut (though Italian, she made her first pic in the U.S.A.), and she fails to carry the pic as intended. Consequently, all the faults of a creaky tale show up as the plot unfolds, only now and then given a lift by some good panoramic footage of work in the rice cultivations. Foreman Folco Lulli discovers his illegit daughter in one of the workers in his rice field, guides her away from dissolate landowner Michel Auclair and into the wholesome arms of Rik Battaglia, two-fisted neighborhood mechanic.

Raffaello Matarazzo has kept the acting broad and obvious, in keeping with his material. Music by Francesco Lavagnino is excellent. Lensing by Luciano Trasatti,, especially on exteriors, is expert. *Hawk.*

Harry Birch Joins Filmack

Harry H. Birch has been named exec v.p. Filmack Studios in Chicago by prexy Irving Mack. Filmack produces theatre trailers and tv film commercials.

Birch takes over Aug. 1. He was formerly chief cameraman and camera department head for WBBM-TV in Chicago.

Run For the Sun
(COLOR)

Good suspense and adventure in Mexican jungles, with Richard Widmark, Jane Greer, Trevor Howard and okay prospects.

Hollywood, July 23.

United Artists release of Harry Tatelman (Russ-Field) production. Stars Richard Widmark, Trevor Howard, Jane Greer; features Peter Van Eyck. Directed by Roy Boulting. Screenplay, Dudley Nichols and Boulting; based on "The Most Dangerous Game" by Richard Connell; camera (Eastman-print by Technicolor), Joe La Shelle; editor, Fred Knudtsen; score, Frederick Steiner; songs, Nestor Amaral and Steiner. Previewed July 16, '56, Running time, 98 MINS.

Mike Latimer	Richard Widmark
Browne	Trevor Howard
Katy Connors	Jane Greer
Van Anders	Peter Van Eyck
Jan	Carlos Henning
Fernandez	Juan Garcia
Hotel Proprietor	Margarito Luna
Pedro	Jose Chavez Trowe
Paco	Guillermo Talles
Waiter	Guillermo Bravo Sosa
Paco's wife	Enedina Diaz de Leon

Russ-Field tees off its United Artists releasing deal with a suspense-adventure thriller that should encounter a good reception generally. Besides its action qualifications, it has Richard Widmark heading the cast, plus some beautiful Mexican backgrounds and telling SuperScope lensing in Eastman Color, with print by Technicolor, to enhance marketing qualities.

Harry Tatelman gives it expert production supervision, utilizing below-the-border location sites for atmospheric values that go well with the story and help maintain the suspense feel director Roy Boulting stirs up in handling the script he wrote with Dudley Nichols. Pic is based on Richard Connell's "The Most Dangerous Game," but there is virtually no resemblance to that old thriller in the final results.

A running time of 98 minutes is rather hard to sustain with this type of high adventure subject, but there is seldom any pacefaltering, except in the climaxing chase through the jungles, with heavies Trevor Howard and Peter Van Eyck conducting a death hunt of Widmark and Jane Greer. Fault here can be easily corrected by judicious scissoring since the sequence is prolonged beyond dramatic necessity and becomes quite repetitious.

Film is a chase feature in practically all phases. First Miss Greer, news mag staffer, comes to Mexico to find Widmark, writer-adventurer, to find why he's given up writing. It's a story that doesn't reach print because she falls for her news quarry and then plot goes into its main portion when the plane in which she is flying with him crashes in the jungle. The couple is rescued by Howard and Van Eyck, a mysterious pair. When Widmark undercovers their true identities as war criminals hiding out from trial and punishment, it becomes a murderous game through the jungle, ending with the villains dead and the lovers in a clinch. Some of the tricks Widmark pulls on his pursuers during the chase are hair-raising and deadly.

The four principals enact their roles exceptionally well. Also, it should be noted that Miss Greer should do more films; she has the needed looks and ability. It's her first in three years. Juan Garcia, as a native taxi driver, adds some good comedy and other Latin types are capable. Joe La Shelle did the fine lensing and Al Y'Barra the excellent art direction. Frederick Steiner's score is a major asset and he did two tunes, "Taco" and "Triste Ranchero" with Nestor Amaral that are good. *Brog.*

Viele Kamen Vorbei
(Many Passed By)
(GERMAN)

Berlin, July 10.

RKO release of Occident production. With Harald Maresch, Pranels Martin, Christian Doermer, Heinz Schimmelpfennig, Hans-Hermann Schaufuss, Jane Tilden, Alf Marholm, Rudolf Rhomberg, Herbert von Boxberger, Heinz Schacht, Ellinor Jensen, Kai S. Seefeld. Directed by Peter Pewas; screenplay, Gerhard T. Buchholz; camera, Klaus von Rautenfeld; music, Peter Sandloff; sets, Alfred Bolvary, Paul Michaelis. At Capitol, Berlin. Running time, 85 MINS.

This German Occident production, released here by RKO, centers around the notorious killings of young women along the German highways which made big headlines here some years ago. Film tells in documentary style how the murderer sets out to approach young women, waiting for a hitch-hike along the highway, and then strangle them after a short lovemaking scene.

Film doesn't follow the usual cliche but leaves much to the camera to explain the situation. The results are often a bit confusing and unconvincing but, in all, quite interesting. Pic will be hard to sell as it has little appeal for general customers. It has, however,

(Continued on page 18)

TAB PRO-AIR BIAS OF 16 DAILIES

How 16 Dailies Playdown Films

NEWSPAPERS	RADIO & TV Adv. (Paid)	Pub. (Free)	% PUBLICITY TO ADVERTG.	MOTION PICTURE Adv. (Paid)	Pub. (Free)	% PUBLICITY TO ADVERTG.	DURATION FROM WHICH STATISTICS COMPILED
LOS ANGELES: (*)							
Examiner	619	459	74.2	1366	807	58.8	
Times	617	442	71.6	1546	764	49.4	7 Das. 4'27 thru 5. 3
Herald/Express	406	481	118.4	1150	726	63.1	
Mirror	440	572	130.0	1077	553	51.3	
SAN FRANCISCO:							
Call Bulletin	685	746	109.0	3569	2284	64.0	
News	651	1352	207.6	2972	2034	68.4	4 Wks. 4'13 thru 5. 10
Examiner	1019	840	82.4	4431	3378	76.2	
Chronicle	844	1116	132.3	4132	2318	56.1	
OAKLAND:							
Tribune	357	1141	319.6	3304	1378	41.7	4 Wks 4'15 thru 5 12
SEATTLE:							
Post/Intell.	151	1142	756.2	3270	1968	60.2	4 Wks. 3'23
Times	444	429	95.4	3202	1008	31.5	thru 4'19
KANSAS CITY: (**)							
Star & Times	1639	2767	168.8	7175	1262	17.6	4 Wks. 3/23 thru 4. 19
DENVER:							
Post	780	2562	328.5	3710	2507	67.5	4 Wks. 3'23
Rocky Mt. News	309	1387	448.9	3171	1581	49.8	thru 4. 19
MILWAUKEE: (**)							
Journal	384	848	220.8	1136	456	40.1	7 Das. 4'29
Sentinel	141	1097	778.0	780	292	37.4	thru 5 5
16 Newspaper Totals	9486	17381	183.1%	45991	23316	50.0%	

ALL ABOVE FIGURES USED ARE BASED ON "COLUMN INCHES."

(*) Los Angeles figures do not include theatre directories.
(**) Kansas City and Milwaukee TV-radio publicity figures include logs.

Inside Stuff—Pictures

Stockholders of Atlas Corp. have requested conversion of about 1,365,000 shares of new Atlas common stock into the company's new 5% $20 par value preferred stock during the 40-day conversion period, according to Atlas prexy Floyd B. Odlum.

Limited conversion rights had been issued in connection with the recent merger of RKO Pictures Corp. (corporate shell not to be confused with RKO Radio Pictures, a division of RKO Teleradio Pictures), Airfleets Inc., San Diego Corp., Wasatch Corp., and Albuquerque Associated Oil Co. Common shareholders received the right to convert common into preferred on the basis of 6/10th of a share of preferred for each share of common.

Former RKO Pictures Corp. shareholders, other than Howard Hughes, elected to convert approximately 221,000 of the 660,571 new Atlas common they received in the merger. Hughes, largest single holder of the old RKO stock, elected to retain his new Atlas shares. On the basis of his ownership of 1,262,120 shares of old RKO stock, he was entitled to receive in the merger a total of 961,616 shares of new Atlas common.

George Justin, production supervisor of "12 Angry Men," currently shooting in N. Y., is determined to maintain the upbeat pace of feature film production in Manhattan. Emblazoned on signs on the set of the picture at the Fox Movietone W. 54th St. studios is the legend "Keep 'Em in the East." In addition, Justin consistently prods the actors, the cameramen, and the technicians on the necessity for speed and efficiency so that costs can be kept at a minimum. Lower costs, he feels, will be the only way to "Keep 'Em in the East."

As far as Honolulu audiences are concerned, Keiko Kishi and Keiji Sada are the most popular actress and actor of Japan's Shochiku Studios. Six week poll of filmgoers was made at downtown Nippon theatre which shows only films made by that studio. Runner-up actresses are Hideko Takamine, Chikage Awashima, Mitsuko Kusabue, Ineko Arima. Runner-up actors are Minoru Ohki, Kokichi Takata, Teiji Takahashi, Yuji Kawakita.

"The Phantom Horse," new Japanese tinter, is the first foreign lingualer with titles to be recommended by the Children's Film Library to children in all theatres, according to Mrs. Marjorie Dawson, the Motion Picture Assn. of America's associate director of community relations. Endorsement advises that youngsters may attend the film unaccompanied by adults.

No French Deal, IFE Cuts Staff

Projected arrangement, under which Italy's IFE Releasing Corp. might have become the primary releasing agent in the U. S. for French pictures, is understood to have gone sour.

With indications mounting that the deal, discussed in Paris recently by Seymour Poe, IFE exec v.p., is on the skids, the Italo agency this week started trimming its staff in N. Y. and in the field. Some 20 persons reportedly have lost their jobs, including seven salesmen.

Poe, now in Rome, is due back in the U. S. in another week or two. It's expected that IFE will continue operations, but with a minimum staff. Manny Reiner, IFE sales topper, also exiting, has joined Television Programs of America.

IFE expects Poe to return with a number of films. Outfit is handling "Madame Butterfly" and has "The Lost Continent" in the offing.

Among those who lost their jobs in the general cutback this week was Charles Handel, IFE publicity manager. There's no indication whether he'll be replaced.

ALLIED IN DALLAS HILTON NOV. 27-29

Allied States Assn. has completed plans for its annual convention to be held in Dallas Nov. 27-29 at the new Statler Hilton Hotel.

Arrangements were completed following confabs of Julius Gordon, Col. H. A. Cole, of Texas Allied, and Robert F. Morrell, convention coordinator.

Convention, to be preceded by a two-day board meeting, will honor Col. Cole, a 40-year veteran of the film industry and one of the founding fathers of Allied.

Annual meeting, which will include an equipment exhibition, will be devoted to discussions of trade practices, promotional schemes, and operational techniques.

Transistors in Spotlight

Role of the transistors, and their applications to films and television will be discussed during a full session of the Society of Motion Picture & TV Engineers convention in Los Angeles Oct. 18-12.

John B. Olson, exhibit chairman for the powwow, also reported that booth space was available for the equipment exhibit in connection with the meeting, which will be held at the Hotel Ambassador.

FILM THEATRES AS STEPCHILDREN

Hollywood, July 24.

Murder and suicide.

That's Elmer Rhoden's description of present day newspaper practice of favoring radio and television over films. National Theatre prexy's blast was based on a comparative survey of film publicity and radio-tv space conducted by the circuit in 16 newspapers in metropolitan areas.

The newspapers are murdering films, Rhoden contended, and at the same time are committing mass suicide by giving a hefty buildup to a medium which is competing with the daily papers for the advertising dollar.

"Much to our amazement," he reported, "we found newspapers are building up their biggest competitor for the advertising dollar, television and radio, with publicity running two to one for paid advertising. At the same time, motion pictures—using five times as much ad space as television and radio—received publicity and news on a ratio of fifty percent to advertising."

Figures, he added, do not include the amount of space given radio-tv "Logs" in all but two cities. In San Francisco, he contended, inclusion of the free listings in the compilation would raise radio-tv publicity to three and one-half times that of paid advertising.

"On the one hand," the head of the nation's second largest circuit bristled, "they give away directory listings to their worst competitors; on the other, they charge motion pictures for the same kind of directory listings at higher than commercial rates."

Circuit chief said the newspapers are "sowing the seeds of their own destruction" through the free space handout and predicted the practice may eventually prove injurious to business services which advertise.

"The demand for the luxuries of the automobile, gasoline, restaurants and stores can well diminish through the influence of tv making us a race of moles living in dark, dank rooms illuminated only by a dim tv set," he declared.

NT managers have been instructed to visit newspaper publishers and editors and acquaint them with the results of the survey. Rhoden contended that the "disproportionate relationship between publicity and advertising is neither good business nor, in my opinion, good journalism. I am sure the publishers will realize this too, when they are acquainted with the facts and will take steps to protect both themselves and their old customers, the motion picture theatres."

Survey breakdown figures appear in accompanying chart.

Literal on Dope Clause, Code Execs Nix Kid Film From Australia; Situation Seen Very Ridiculous

SPAIN ALONE BINDS THAT 'GOLDEN ARM'

As the result of recent court decisions in its favor, United Artists' "Man With the Golden Arm" is now free to play anywhere in the world with the exception of Spain. Efforts to censor the narcotic-themed production in several areas in the United States failed.

Producer-director Otto Preminger says Spain has no dope problem; the government doesn't want to "give the people ideas." Thus the ban.

20th's Cortisone Ads Hint at Dope, Says Preminger

Otto Preminger is blowing the whistle on 20th-Fox over ad copy for "Bigger Than Life," produced by and starring James Mason. Preminger stated over the past week in New York that 20th was clearly giving the impression that "Life" concerns dope addiction, whereas actually it is about the use and effects of cortisone.

One ad cited by Preminger appeared in VARIETY July 11. A key line was, "I warned him: One pill too many and you can't stop." Theme is described as "The story of the handful of hope that became a fistful of hell." All very misleading, Preminger declared.

In the background, of course, is the fact that Preminger's production last year of "Man With the Golden Arm" was disapproved by the Production Code because of its narcotics angles. The Motion Picture Assn. of America, of which 20th is a major member, went along with the Code nix.

Now, in Preminger's opinion, 20th is trying to sell one of its releases on the basis of a dope theme that doesn't exist.

Previously the film company was rapped by the drug industry because of alleged misrepresentations about cortisone in the picture. This brought a statement of denial from Mason.

With the Production Code still standing manfully by its guns re the taboo on dope subjects, events seem to be passing the Motion Picture Assn. of America by.

In fact, with neither producers nor exhibitors seemingly paying much attention any more to the Code's dos and don'ts on the treatment of narcotics, it looks as if the Code is going to have to fall in line if for no other reason than to save face.

Even the top echelon at the MPAA is understood to be fully favoring a revision of the Code to knock out the dope taboo, and there is a strong possibility that this may happen even before there is any decision to make more deepgoing changes in the operations of the Code.

Picture that may bring the issue to a head is 20th-Fox's "Smiley," produced by the late Sir Alexander Korda in Australia. Film has one innocuous sequence involving two little boys inadvertently handling a package of dope. The Code, inflexible on that point, refused the picture a seal. 20th has appealed the decision to the company presidents.

It's considered quite possible that, when the prexies meet to consider the appeal, they'll use the occasion to repeal—or at least modify—that section of the Code.

Once before, in the instance of the Otto Preminger picture, "The Man With the Golden Arm," the Code nixed the film for a seal, and United Artists quit the MPAA over that issue. Companies at that time wanted to make a change, but the toppers felt it was the wrong thing to do with Preminger—as one put it—"holding a gun to our heads."

"Man With the Golden Arm" subsequently played a great many theatres, which didn't seem to care very much whether or not it had a seal; just as they hadn't cared when it came to playing "The Moon Is Blue."

At the moment, 20th is engaged in a considerable and successful campaign to whip up an issue within the drug industry over its "Bigger Than Life." Outfit has been grabbing space left and right (including stories in the regular news sections of the papers) in a controversy involving the theme of the pic—the effects an overdose of cortisone can have. Newsweek picked up the theme in its current issue, crediting the picture.

It's been pointed out that the James Mason starrer isn't much different from "Man With the Golden Arm" when it comes to the effects of the drug, which can be habit-forming if taken in larger-than-prescribed doses. Yet, "Bigger Than Life," due to preem Aug. 2 at the Victoria, N. Y., got the seal without difficulties.

In a statement, denying that, in producing "Bigger Than Life," he was attacking the drug industry, Mason said he had simply attempted to "dramatically portray the evils of indiscriminate use of drugs."

Last week, in reversing a lower court ban on "Man With the Golden Arm" in Maryland, the state Court of Appeals said it was its opinion that the picture actually had beneficial effects.

Coming on the 20th sked, but not likely until there's a Code change-of-heart, is a projected screen version of the Broadway hit, "A Hatful of Rain."

Exhibs are ahead of the producers—or at least the Code—in their acceptance of pix dealing with the drug evil. Opening next month at the Brooklyn Paramount (a United Paramount house) is the British "Forbidden Cargo," which deals with dope smuggling. Also making the rounds is a dubbed version of the French picture, "The Slave," which Don Getz is distributing.

'Large Advances' Dazzle Europeans

But Bernard Jacon Expresses Reservations As To Overseas Producers' Sagacity in U.S.

European producers aren't doing themselves any favors by concentrating so many of their releases in the hands of a comparatively small number of U. S. distributors, says Bernard Jacon, whose film distributing outfit entered the field this year.

Jacon, who started off by specializing in regional distribution following firstrun, said the Europeans were impressed by large advances "but they never see a nickel afterwards." He opined that, particularly the distributors who're also exhibs operating arties, were prone to worrying only about their houses without giving proper attention to the field run of the product.

Eager to acquire some firstrun foreign product himself, Jacon said it was diflcult for a small indie like himself to beat the competition of "the big boys" who, for the most part, are also theatre operators. "They're spoiling the market," he observed. "We can never match those advances which are given even on pictures that aren't really worth it."

Jacon, who used to be sales topper for Italian Films Export before opening his own office, said that overseas filmmakers, by spreading out their product over all indie distribs, would get themselves a better deal via more intensive distribution and more producer's coin.

Jacon is currently dickering for two films, one a Gina Lollobrigida starrer made in France. He's also handling the Japanese "Samurai," the Italian "Rosanna," "Hamlet" (British) and "Forbidden Cargo" (also British). He said it was difficult to convince distribs to give him their films in subdistribution "because they all say they have the right facilities. Actually, no one is doing a good job in the field. It's always a catch-as-catch-can proposition."

"You've got to stop taking those pills!"
from the director of "Rebel Without a Cause"!
20th Century-Fox presents
A motion picture so daring you will ask:
"HOW DID THEY DARE MAKE IT?"
starring
JAMES MASON
BARBARA RUSH
Bigger than Life
CINEMASCOPE
COLOR by DE LUXE
co-starring WALTER MATTHAU
Produced by JAMES MASON
Directed by NICHOLAS RAY
Story and Screenplay by CYRIL HUME and RICHARD MAIBAUM
WORLD PREMIERE
VICTORIA, N.Y.
THURSDAY, AUG. 2
NEXT AT
KEITH MEMORIAL
BOSTON
WEDNESDAY, AUG. 8
AVAILABLE ONLY FOR SELECTED ENGAGEMENTS
This is an attraction of an unusual nature and of the greatest importance. Because the most careful handling is essential if audiences, and exhibitors too, are to realize the full impact and potential of this motion picture, 20th is limiting its availability to specially selected engagements. If you desire, and can handle, this singular and daring attraction, call your 20th man today!

RAIN, RAIN, PLEASE COME AGAIN

Chi Lively With H.O.'s; 'Pardners' Big $33,000 As Lone New Entry, 'Moby' Hot 57G, 'Concho' Breezy 17½G, Both 2d

Chicago, July 24.

Chi firstrunners are doing lively holdover biz this frame, with only one new entry bowing, but plenty pix with lots of life left are keeping the Loop humming.

"Pardners" should do a fine $33,000 in the first week at the State-Lake. "Moby Dick" continues solid in the second round at the Chicago while "Johnny Concho" and "Storm Fear" combo still gets strong play in the same week at the Roosevelt. "Fastest Gun Alive" and "Uranium Boom" double bill stays hotsy in the second frame at the Grand. "The $2,000,000 Killing" looks strong in the second session at the Esquire while "Patterns" shapes dull in the same stanza at the Loop. "Sins of the Borgias" is sturdy in the second at the Ziegfeld.

"The Eddy Duchin Story" is lusty in the third at the Woods as "Autumn Leaves" holds well in the same week at the Monroe. "King and I" continues socko in the fourth Oriental week and "The Ladykillers" is bouncy in the fifth at the Surf. "Trapeze" is slowing down in the sixth round at the United Artists while "Madame Butterfly" closes at a slow pace in the 10th week at the World. "Oklahoma" is steady in the 30th stanza at the McVickers and "Cinerama Holiday" continues staunch in the 58th Palace frame.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25)—"Moby Dick" (WB) (2d wk). Hotsy $57,000. Last week, $66,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"$2,000,000 Killing" (UA) (2d wk). Plump $8,500. Last week, $10,500.

Grand (Indie) (1,200; 98-$1.25)—"Fastest Gun Alive" (M-G) and "Uranium Boom" (Col) (2d wk). Hefty $14,000. Last week, $18,500.

Loop (Telem't) (606; 90-$1.25)—"Patterns" (UA) (2d wk). Sluggish $6,000. Last week, $7,500.

McVickers (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (30th wk. Stout $20,500. Last week, $21,000.

Monroe (Indie) (1,000; 67-87)—"Autumn Leaves" (Col) (3d wk).

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H.O.s Slow Det. Biz, But 'Rawhide' Sharp $17,000; 'Somebody' Thin 10G, 2d

Detroit, July 24.

Holdovers are holding the lid on biz this week in the downtown deluxers. However, "last days" ads are stimulating "Cinerama Holiday" grosses in the 76th week at Music Hall. Newcomer "Rawhide Years" shapes above average at the Broadway-Capitol. "King and I" holds strong in third session at the Fox. "Somebody Up There Likes Me" continues to disappoint in second round at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"King and I" (20th) (3d wk). Good $25,000. Last week, $27,500.

Michigan (United Detroit) (4,000; $1-$1.25)—"That Certain Feeling" (Par) and "Naked Hills" (AA) (2d wk.). Down to $14,000. Last week, $17,500.

Palms (UD) (2,961; $1-$1.25)—"Johnny Concho" (UA) and "Emergency Hospital" (UA) (2d wk). Down to $16,000. Last week, $18,900.

Madison (UD) (1,900; $1-$1.25)—"Trapeze" (UA) (4th wk.). Oke $17,000. Last week, $21,000.

Broadway-Capitol (UD (3,500; $1-$1.25)—"Rawhide Years" (U) and "Congo Crossing" (U). Good $17,000. Last week, "First Texan" (AA) and "King of Coral Seas" (AA), $12,000.

United Artists (UA) (1,667; $1.25-$2.75) — "Oklahoma!" (Magna) (23rd wk.). Steady $13,000. Last week, same.

Adams (Balaban) (1,700; $1-$1.25)—"Somebody Up There Likes Me" (M-G) (2d wk.). Weak $10,000. Last week, $12,500.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (76th wk.). Nice $23,700. Last week, $22,900.

'Moby' Sock 16G, Indpls.; 'Somebody' Slow $7,000

Indianapolis, July 24.

Weather is mild for July, but first run biz continues hot at most spots here this stanza. Grosses for three of four current entries are quoted in five figures for first time in months. "Moby Dick" opening strong at Keith's to lead town, and "King and I" is almost as good in second week at Indiana and third is indicated.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"King Kong" (RKO) and "I Walked With Zombie" (RKO) (reissues). Big $12,000. Last week, "That Certain Feeling" (Par) (2d wk), $8,000, or very niee $21,000 for run.

Indiana (Cockrill-Dolle) (3,200; 75-$1.25)—"King and I" (20th) (2d wk). Hefty $15,000 after smash $24,000 opener.

Keith's (Coekrill-Dolle) (1,300; 75-$1.25)—"Moby Dick" (WB). Soek $16,000. Last week, "Gaby" (M-G). Slow $4,000 at 50-85 scale.

Loew's (Loew's) (2,427; 50-80)—"Somebody Up There Likes Me" (M-G) and "Broken Star" (UA). Mild $7,000. Last week, "Trapeze" (UA) (3d wk). Niee $8,000, to close with overall take approximately $35,000.

'Moby' Fast 13G, K.C.; 'King' 17G, 2d

Kansas City, July 24.

Product line-up is on the assured side, and grosses pleasant generally. Biggest newcomer is "Moby Dick" at the Paramount getting sturdy play. Dickinson circuit has a four-way day-and-date setup in first-run picture again with "U.F.O." and "Manfish" playing Glen and Dickinson theatres, and Shawnee and Leawood Drive-ins for good money. "Franeis in the Haunted House" is satisfactory in three Fox Midwest theatres. "King and I" in second week at the Uptown continues the town's leader.

Estimates for This Week

Glen, Dickinson, Leawood Drive-In, Shawnee Drive-In (Dickinson) (700, 700, 1,000 cars, 1,000 cars; 75-$1)—"U.F.O." (UA) and "Manfish" (UA) on one of circuit's infrequent sorties into first runs. Stout $16,000, may hold in the Glen. Last week, Glen solo "Naked Night" (Times) (4th wk). So-so $900.

Kimo (Diekinson) (504; 75-$1)—"Samurai" (Fine Arts) (2d wk). Fairish $900. Last week, satisfactory $1,500.

Midland (Loew's) (3,500; 60-80)—"Somebody Up There Likes Me" (M-G) and "Crime Against Joe" (UA). Solid $9,000, may hold. Last week "Trapeze" (UA) (3d wk). Fancy $7,000.

Missouri (SW) (1,194; $1.20-$2)—"This Is Cinerama" (Indie) (6th wk). Fat $19,000. Last week, $17,000.

Paramount (United Par) (1,900; 76-$1)—"Moby Dick" (WB). Sailing high, $13,000, holds. Last week, "That Certain Feeling" (Par) (2d wk), seant $5,000.

Roxy (Darwood) (879; 75-$1)—"Johnny Concho" (UA) (2d wk). Pleasant $3,300. Last week, $5,500, unexpected strength.

Tower, Fairway, Granada (Fox Midwest) (2,100, 100, 1,217; 65-85)—"Francis in Haunted House" (U) and "Gunslinger" (AIP). Moderate $9,000. Last week, "Rawhide Years" (U) and "King of the Coral Seas" (AA), same.

Uptown (Fox Midwest) (2,043; 85-$1.25)—"King and I" (20th) (2d wk). Terrific pace continues, $17,000, holds. Last week, giant $19,000, as new policy set house in solo play.

Vogue (Golden) (550; 75-$1)—"Citizen Kane" (RKO). Mild $1,400, may hold. Last week, "Night My Number Came Up" (Cont) (2d wk). Fairish $900.

WEATHER ASSISTS BROADWAY ROMP

The rain that Coney cursed, Broadway blessed. Gotham's first-runs enjoyed one of its best summer weeks thanks to rain and cool, cloudy weather Friday and Saturday. The elements cut down heavily on the usual mass exodus over the weekend and served to draw city dwellers and out-of-town vacationers to the Main Stem first-run houses.

Despite the lack of new product, the blockbuster entries such as "The King and I," "The Eddy Duchin Story," and "Moby Dick" as well as the lesser offerings and long-run pictures proved attractive to the rain-grounded population. As an example of the Broadway rain-induced pattern, several pictures topped or nearly equalled their previous week's grosses. Broadway operators reported that Friday night and all day Saturday were the best periods of the summer so far. Return of good weather Sunday (22) sloughed trade somewhat at some spots, but the Roxy with "King and I" and the Radio City Music Hall with "Duchin Story" continued to draw strongly. "Moby Dick" was also a powerful contender, but proved sturdier at the eastside Sutton than at the Broadway Criterion.

The Roxy's total jumped $8,000 over the previous Friday to Sunday take, and other houses equalled or showed hikes over the preceeding weekend, "King" hit $126,000 for the total third session after $124,000 for the initial holdover week. "Duchin Story" at $140,000 was only $2,000 less in the fourth week than the $142,000 of the third session. "Moby Dick's" combined total at the Criterion and Sutton was $62,500.

Pictures that topped or equalled the previous week's take included "The Proud and Profane" at Astor with $21,000 for sixth week, "Somebody Up There Likes Me" with $22,000 for third session, "Seven Wonders of the World" at Warner with $49,900 for 14th round, and "Oklahoma" with $21,300 for 41st stanza. "Fastest Gun Alive" at Globe continued fast with $17,000 and "Trapeze" was fine $23,000 for seventh frame.

A number of new artie entries are showing exeellent promise and appear to be in for runs. The Italo "La Strada" at the Trans-Lux 52d St. set a new house record with $20,170, topping by $150 the previous mark of "Lili." "Fruits of Summer," French entry, also shapes as a comer with a sock $13,200 opening week. "Private's Progress," the English film being distributed by DCA, got off to fast start after good reviews in the daily press.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Proud and Profane" (Par) (7th wk). Sixth stanza ended yesterday (Tues.) was sturdy $21,000, excellent for this period of run. Fifth was $17,500.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Simon and Laura" (U) (4th). Third week ended Sunday (22) was $4,000 after a solid $7,000 for the previous session. Continues.

Baronet (Reade) (430; $1.25-$1.50) — "Madam Butterfly" (IFE). The 13th round ended Monday (23) was fine $3,600, topping the 12th's session's $3,500. "Secrets of the Reef" (Indie) opened yesterday (Tues.).

Capitol (Loew) (4,800; $1-$2.50)—"Trapeze" (UA) (8th wk). Seventh frame ended Monday (23) was okay $23,000 after $24,000 for sixth. Continues to Aug. 21 when

(Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Boats' Buoys L.A., $24,500 in 3 Sites Plus 82½G in 8 Ozoners; 'Streets' Fast $18,500, 'Affair' Mild $12,500

Los Angeles, July 24.

"Away All Boats" is leading firstrun bills for the current frame, shaping a good $24,500 in three situations, plus a fancy $82,500 in one nabe and eight drive-ins. A mild $12,500 is foreeast for "Catered Affair" in two spots, plus $41,500 in six nabes and three ozoners.

"Crime in the Streets" is collecting a fast $18,500 in two houses. "Kiss Before Dying" is a light $13,500 in four sites while "Davy Crockett and River Pirates" is a slight $6,500 in three locations. "King and I" is still the extended run leader. It's near a still big $30,000 for the fourth round at the Chinese. "Moby Diek" is down to $30,000 for its third week in three sites.

Estimates for This Week

Hillstreet, Vogue, Ritz (RKO-FWC) (2,752; 885; 1,363; 80-$1.50)—"Away All Boats" (U) and "Edge of Hell" (U). Good $24,500. Last week, Hillstreet with New Fox, El Rey, "Autumn Leaves" (Col) and "Gilda" (Col-reissue), $15,500.

State, Hawaii (UATC-G&S) (2,404; 1,106; 80-$1.25) — "Catered Affair" (M-G) and "Three Musketeers" (M-G-reissue). Mild $12,500. Last week, State with Hollywood, Uptown, "Santiago" (WB) (2d wk), $10,500.

Orpheum, Iris, El Rey, Loyola (Metropolitan-FWC) (2,213; 816; 861; 1,248; 80-$1.50)—"Kiss Before Dying" (UA) and "Star of India" (UA). Light $13,500. Last week, Orpheum and Iris, "Man Who Knew Too Much" (Par) (2d wk), $10,400, plus $44,500 in 3 nabes, 5 drive-ins.

Warner Downtown, Hollywood, Uptown (SW-FWC) (1,757; 756; 1,715; 80-$1.50) — "Davy Crockett and River Pirates" (BV). Slight $6,500. Last week, Downtown with Hawaii, "Great Day In Morning" (RKO) and "Roaring Timber" (Indie-reissue), $8,200.

Los Angeles, New Fox (FWC) (2,097; 965; 90-$1.50)—"Crime In Streets" (AA) and "Naked Hills" (AA). Fast $18,500. Last week, Los Angeles with Vogue, Ritz, Loyola, "Godzilla" (Indie) and "Strange Adventure" (Rep), $24,200.

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Certain Feeling" (Par) (3d wk). Middling-good $8,300. Last week, $9,300.

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) (3,300; 2,812; 2,344; $1-$1.75) — "Moby Dick" (WB) (3d wk). Nice $30,000. Last week, $43,800.

Chinese (FWC) (1,908; $1.25-$2.40)—"King and I" (20th) (4th

(Continued on page 16)

'Boats' Solid 13G, Port,; 'Concho' Bright $9,000

Portland, Ore., July 24.

With the mercury soaring to a record-breaking three-figure mark, strong produet at all houses continues to draw eoin despite the heat and outdoor transient name attraetions. "King & I" and "Trapeze" moves into a fourth round after three big frames.

Estimates for This Week

Broadway (Parker) (1,875; 90-$1.25)—"Away All Boats" (U) and "Raw Edge" (U). Hefty $13,000. Last week, "Rawhide Years" (U) and "Congo Crossing" (U). $7,900.

Fox (Evergreen) (1,536; $1.00-$1.50)—"King and I" (20th) (4th wk), advaneed priees. Tall $11,500. Last week, $15,600.

Guild (Indie) (400; $1.25)—"Lady Killers" (Indie) (3d wk). So-so $1,500. Last week, $4,600.

Liberty (Hamrick) (1,890; 90-$1.25) — "Johnny Concho" (UA) and "Patterns" (UA). Fine $9,000 on nine days. Last week, "Franeis in Haunted House" (UI) and "Terror Of Mau Mau" (Indie). $5,300.

Orpheum (Evergreen) (1,600; $1.00-$1.25) — "The Proud Ones" (20th) and "Terror At Midnight" (Rep). Okay $7,000. Last week, "Eddy Duchin Story" (Col) (2d wk). $7,000.

Paramount (Port-Par) (3,400; 90-$1.25)—"Trapeze" (UA) (4th wk). Solid $6,000 on five days. Last week, $8,000.

'Boats' Big 20G, Philly; 'Gun' 15G

Philadelphia, July 24.

Rainy weekend and Ameriean Legionnaires in town for state conventions are helping biz at downtown firstruns. Two fresh entries, "Away All Boats" at the Goldman and "Fastest Gun Alive" at the Midtown, are making fine showings.

"Eddy Duchin Story," in its fourth round at the Randolph, continues to do great business. "King and I" at the Fox is terrifie in its second frame while both "Trapeze" and "Moby Dick" are also strong in extended runs. "Madame Butterfly" is good at the World.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.40)—"Bhowani Junction" (M-G) (3d wk). Good $8,500. Last week, $10,500.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders World" (Indie) (13th wk). Exeellent $17,500. Last week, $19,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Away All Boats" (U). Fancy $20,000. Last week, "Creeping Unknown" (U) and "Black Sleep" (U), $9,000.

Fox (20th) (2,250; 75-$1.45)—"King and I" (20th) (2d wk). Terrifie $40,000. Last week, same.

Green Hill (Serena) (750; 75-$1.25) (Closed on Sundays)—"Ladykillers" (Cont) (13th wk). Steady $3,500. Last week, same.

Mastbaum (SW) (4,370; 99-$1.49)—"Catered Affair" (M-G) (3d wk). Satisfactory $8,000. Last week, $10,000.

Midtown (Goldman) (1,000; 99-$1.49)—"Fastest Gun Alive" (M-G). Great $15,000. Last week, "Certain Feeling" (Par), $7,000.

Randolph (Goldman) (2,250; 99-$1.49)—"Eddy Duchin Story" (Col) (4th wk). Building to $17,500. Last week, $18,000.

Stanley (SW) (2,900; 99-$1.49)—"Moby Dick" (WB) (3d wk). Strong $20,000. Last week, $29,000.

Stanton (SW) (1,483; 99-$1.35)—"Proud and Profane" (Par) (3d wk). Holding up to good $11,000. Last week, $13,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Trapeze" (UA) (4th wk). Exeeptional $15,000. Last week, same.

Viking (Sley) (1,000; 75-$1.49)—"Kiss Before Dying" (UA) (2d wk). Okay $7,500. Last week, $9,000.

World (Pathe) (604; 99-$1.49)—"Madame Butterfly" (IFE). Very good $5,000. Last week, "My Seven Little Sins" (Indie) $3,000.

'Concho' Smooth $9,500, Cincy; 'King' Regal 17G, 'Duchin' $10,000, Both 2d

Cineinnati, July 24.

Downtown grosses shape above average for this stage of the vacation season. "King and I" rules strongly this week after a golden bow in the huge Albee. Only current neweomer, "Johnny Conehо," is in good trend at the Palace. "Eddy Duchin Story" looms as a solid encorer for Keith's. "Somebody Up There Likes Me" is in fairish holdover stride.

Estimates for This Week

Albee (RKO) (3,100; 84-$1.50)—"King and I" (20th) (2d wk.). Solid $17,000 after towering $26,500 preem. Holds for third frame.

Capitol (Ohio Cinerama Corp.) (1,376; $1.20-$2.65)—"Seven Wonders" (Indie) (7th wk.). Maybe $33,000 or better to pass sixth stanza's $32,500 for engagement tops.

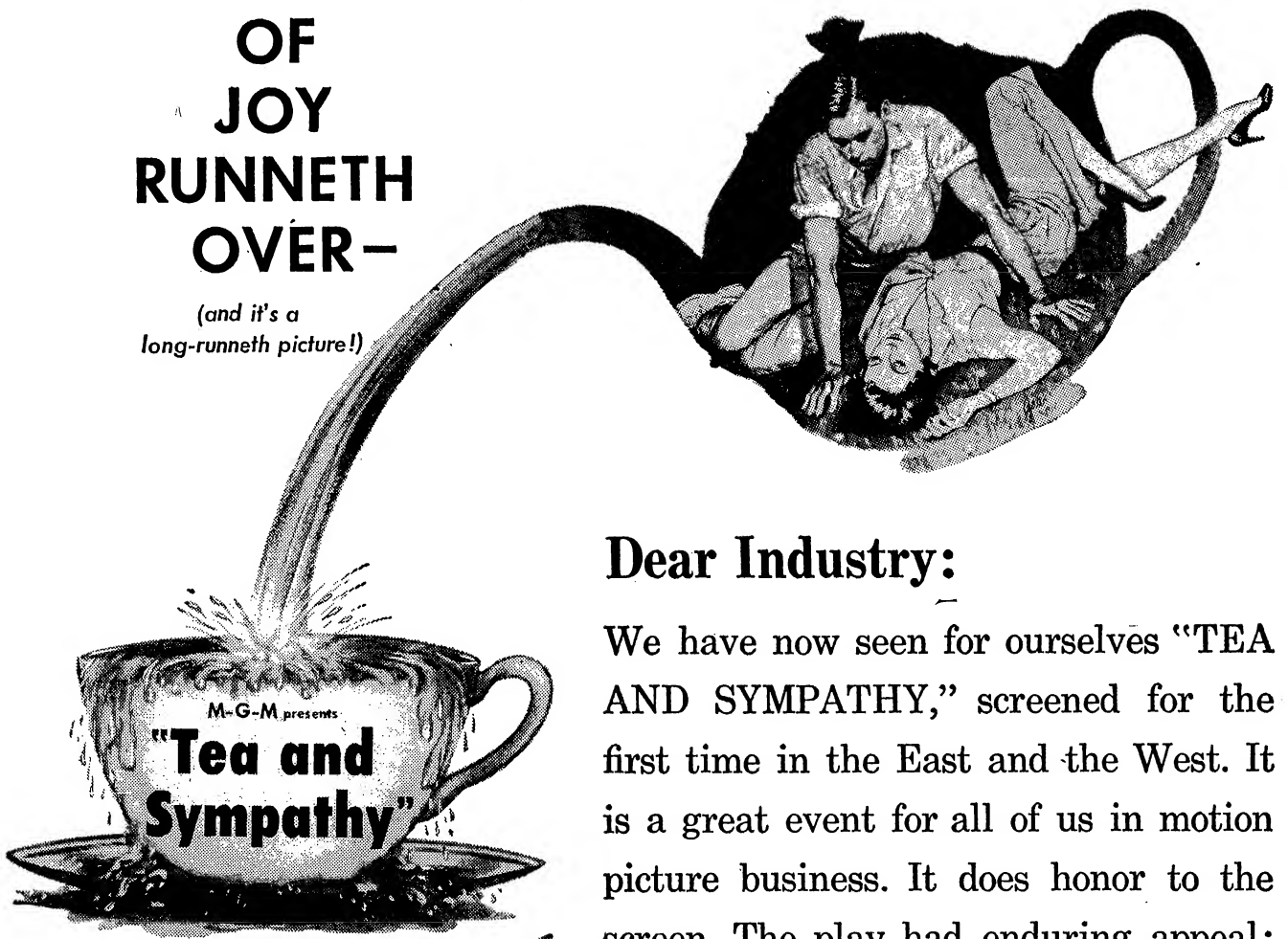
Grand (RKO) (1,400; 75-$1)—"Somebody Up There Likes Me" (M-G) (2d wk.). Fairish $5,500 following $9,500 bow.

Keith's (Shor) (1,500; 75-$1.25)—"Duchin Story" (Col) (2d wk.). Encoring to hotsy $10,000. Last week, $15,000. Holds for at least another frame.

Palace (RKO (2,600; 75-$1.10)—"Johnny Concho" (UA). Good $9,500. Last week, "Trapeze" (UA) (m.o.), at 84-$1.25 scale, $10,500.

OUR CUP OF JOY RUNNETH OVER—

(and it's a long-runneth picture!)



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Screen Play by

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Directed by

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Dear Industry:

We have now seen for ourselves "TEA AND SYMPATHY," screened for the first time in the East and the West. It is a great event for all of us in motion picture business. It does honor to the screen. The play had enduring appeal: 91 weeks on Broadway, packed legitimate theatres in cities from Coast to Coast. The picture, with the same stars who made the stage play famous, does infinite justice to a delicate theme, which Hollywood has never before dramatized. In a season when the screen promises fine attractions from all companies, we are proud to contribute one of the all-time Greats!

—Sincerely,

M-G-M

'Moby' Mighty $25,500 Tops Pitt; 'Feeling' Okay 12G, 'Duchin' 15½G, 2d

Pittsburgh, July 24.

Downtown's flying this week, with "Moby Dick" heading the box-office parade and holdovers of "Eddy Duchin Story" at Harris and "King and I" at Fulton both strong. "Seven Wonders of the World" up again at Warner, and continuing to amaze everybody. "That Certain Feeling" is better than getting by at the Penn against stiff competition.

Estimates for This Week

Fulton (Shea) (1,700; 75-$1.25)—"King and I" (20th) (4th wk). Still in the chips and should get couple of more weeks at least. Pushing for $12,500 and may even top that. Last week, over $14,000.

Guild (Green) (500; 65-$1) —"Patterns" (UA) (2d wk). Doubtful $1,550 on the h.o. Last week, just under $2,000.

Harris (Harris) (2,165; 75-$1.25) —"Eddy Duchin Story" (Col) (2d wk). Tearjerker jamming the matinees with women and nights are holding their own, too. Solid $15,500, which is terrific here. Last week, $20,500.

Nixon (Rubin) (1,700; $1.25-$2.40) —"Oklahoma!" (Magna) (6th wk). This one hasn't caught on yet, but some encouragement in sight from group sales and party bookings. Will go under $10,000. Last week just about $11,000.

Penn (UA) (3,300; 65-$1)—"That Certain Feeling" (Par). Getting an extra press boost from fact that Pearl Bailey's currently in town at Twin Coaches for a nitery stand. In light of showings elsewhere, $12,000 isn't bad. Last week, third of "Trapeze" (UA), helped by sneak of "High Society" (M-G), and got fine $14,500.

Squirrel Hill (SW) (900; 65-$1)—"Proud and Beautiful" (Indie). Not this nabe arter's cup of tea and despite sturdy notices isn't likely to do more than $2,500. Possibly stays. Last week, "Lovers and Lollipops" (Indie) (2d wk). Barely $2.000.

Stanley (SW) (3,800; 85-$1.25) — "Moby Dick" (WB). Best thing here all year and should clock nearly $25,500 on the getaway. Last week, "Great Locomotive Chase" (BV). Fairish $9.500.

Warner (SW) (1,365; $1.25-$2.40) — "Seven Wonders of World" (Indie) (14th wk). Adding a permanent Tuesday matinee this week, which could very well lift take to smash $22,000 with help from Eagles convention bookings. Last week, around $21,000.

Key City Grosses

Estimated Total Gross
This Week $2,899,170
(Based on 23 cities and 240 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,940,200
(Based on 24 cities and 223 theatres.)

'Boats' Huge 28G, Frisco; 'Gun' 21G

San Francisco, July 24.

Powerful new entries and pacing this week's session are "Away All Boats" and "Fastest Gun Alive." Former is terrific at the Golden Gate while "Gun" is solid at the Warfield. Holdovers including "Moby Dick," "Trapeze" and "King and I" are strong.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Away All Boats" (U) and "Crashing Las Vegas" (AA). Terrific $28,000. Last week, "The Great Locomotive Chase" (BV) and "Spy Chasers" (AA) (2d wk), $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"King and I" (20th) (4th wk). Nice $21,000. Last week, $23,500.

Warfield (Loew's) (2,656; 65-90) —"Fastest Gun Alive" (M-G). Solid $21,000. Last week, "Somebody Up There Likes Me" (M-G) (2d wk), $12,000.

Paramount (Par) (2,646; 90-$1)—"Davy Crockett and River Pirates" (BV) and "Man In Space" (BV). Fair $9,500. Last week, "Safari" (Col) and "Female Jungle" (Indie), $15,000 for 9 day week.

St. Francis (Par) (1,400; $1-$1.15)—"Moby Dick" (WB) (2d wk). Stout $24,000. Last week, $35,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (51st wk). Sock $18,000. Last week, $17,800.

United Artists (No. Coast) (1,207; 70-$1)—"Trapeze" (UA) (4th wk). Smooth $10,000. Last week, $14,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Invitation To The Dance" (M-G) (5th wk). Fair $2,500. Last week, $3,000.

Larkin (Rosener) (400; $1)—'The Last 10 Days" (Indie). Good $2,800. Last week, "Too Bad She's Bad" (Indie) (3d wk), $2,500.

Clay (Rosener) (400; $1)—"Adorable Creatures" (Indie) (3d wk). So-so $3,000. Last week, $3,200.

Vogue (S. F. Theatres) (377; $1) —"Lovers and Lollipops" (Indie) (2d wk). Fair $2,200. Last week, same.

Bridge (Schwarz) (396; $1-$1.25) —"The Ladykillers" (Cont) (5th wk). Good $3,000. Last week, same.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma!" (Magna) (22d wk). Lively $17,100. Last week, $18,700.

Rio (Schwarz) (397; $1)—"Twelfth Night" (Indie). Thin $1,500. Last week, "The Ladykillers" (Indie) (4th wk), $2,500.

'Concho' Lofty $8,500, Prov.; 'Texan' Fair 5G

Providence, July 24.

"Moby Dick" in its second week at Majestic is still the b.o. leader. Loew's State is good with "Johnny Concho." Others also doing well for summer biz, with RKO Albee's "Francis in the Haunted House," and Strand with "The First Texan."

Estimates for This Week

Albee (RKO) (2,200; 50-85)—"Francis in Haunted House" (U) and "The Gunslinger" (Indie). Good $6,000. Last week, "Outside the Law" (U) and "Werewolf" (Col), fair $5,000.

Majestic (Fay) (2,200; 70-$1)—"Moby Dick" (WB) (2d wk.). Hot $20,000. First sesh held pace for socko $26,000.

State (Loew) (3,200; 50-85)—"Johnny Concho" (UA) and "Manfish" (UA. Happy $8,500. Last week, "Trapeze" (UA) (3d wk.), slipped in closing days for fair $7,000.

Strand (Silverman) (2,200; 50-85) —"The First Texan" (AA) and "Thunderstorm" (AA). Fair $5,000. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col), neat $8,500.

'Duchin' Huge $8,000 In Omaha; 'Chase' $5,500

Omaha, July 24.

Biz continues on the strong side at downtown firstruns this week, with "Eddy Duchin Story" at the Brandeis, where it's rated great. After opening it as a twin bill with "Treasure of Secret Mountain," manager Ed Force junked "Treasure" after preem day to good results. "Great Locomotive Chase" attracting a rousing kids' play at the State.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)—"Eddy Duchin Story" (Col). Huge $8,000. Last week, "Catered Affair" (M-G) and "Dance Little Lady" (Indie) (2d wk), $3,000.

Omaha (Tristates) (2,000; 75-$1) —"Trapeze" (UA) (4th wk). Okay $5,000. Last week, $6,500.

Orpheum (Tristates) (2,890; 75-$1)—"King and I" (20th) (2d wk). Fair $9,000 after $15,000 bow.

State (Goldberg) (860; 75-$1)—"Great Locomotive Chase" (BV). Neat $5,500. Last week, "Alexander the Great" (UA) (2d wk), $3,800.

'Godzilla' Hep 7½G, Seattle; 'Somebody' Light $4,500, 'Gun' 9G, 'King' 10G, 4th

Seattle, July 24.

Only Evergreen house not "holding" the Coliseum is pulling good biz with "Godzilla" and "Strange Adventure." "Trapeze" is staying for fourth week at Paramount and "King" at Fifth Ave., ditto.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Johnny Concho" (UA) and "Patterns" (UA) (2d wk). Fair $3,000. Last week, "Catered Affair" (M-G) (2d wk). 10 days, $4,800.

Coliseum (Evergreen) (1,870; 90-$1.25) — "Godzilla" (Transworld) and "Strange Adventure" (Rep). Good $7,500. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk). Four days, $5,200.

Fifth Avenue (Evergreen) (2,500; $1-$1.50) — "King and I" (20th) (4th wk). Great $10,000. Last week, $12,800.

Music Box (Hamrick) (850; 90-$1.25)—"Davy Crockett and River Pirates" (BV). Bad $2,500. Last week, "Francis in Haunted House" (U) and "Dynamiters" (NWR) (2d wk), $2,600.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Somebody Up There Likes Me" (M-G). Light $4,500. Last week, "Johnny Concho" (UA) and "Patterns" (UA), $7,300.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Fastest Gun Alive" (M-G) and "Shadow of Fear" (UA). Swell $9,000. Last week, "Crime in Streets" (AA) and "Screaming Eagle" (AA), $6,800.

Paramount (Evergreen) (3,039; 90-$1.25)—"Trapeze" (UA) (4th wk). Okay $4,500 after $8,200 last week.

H.O.'S RULE ST. LOO; 'MOBY' LUSTY 18G, 2D

St. Louis, July 24.

Biz continues sturdy with h.o.'s predominating. "King and I," at advanced scale, is grabbing a neat gross after a socko opening frame. "Moby Dick" is repeating its fine turnstile activity. "Trapeze" is nice in its fourth stanza while "Seven Wonders of the World" chalked up another strong week. Newcomers "Godzilla" and "The Last Days" are good.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders Of World" (Indie) (13th wk). Solid $19,000 after sock $22,300.

Fox (F&M) (5,000; 51-75) — "Moby Dick" (WB) and "Naked Seas" (RKO) (2d wk). Lusty $18,000 after swell $21,500 for initial frame.

Loew's (Loew) (3,221; 75-$1) — "Trapeze" (UA) (4th wk). Neat $12,500 following fast $15,000 for third session.

Missouri (F&M) (3,500; 51-75)—"Godzilla" (Realart) and "Three Outlaws" (Realart). Good $9,000. Last week, "That Certain Feeling" (Par) (2d wk). Fair $5,000.

Orpheum (Loew) (1,914; 50-85) —"Great Locomotive Chase" (BV) (3d wk). Okay $5,000 after $7,000 for second session.

Pageant (St. L. Amus.) (1,000; 51-90)—"The Last Days" (Indie). Good $3,000. Last week, "The Leather Saint" (Par) $2,000.

Richmond (St. L. Amus.) (400; $1.10)—"Marty" (UA) and "Summertime" (UA) (4th wk). Slow $1,000. Last week, $1,200.

St. Louis (St. L. Amus.) (4,000; 50-$1.25) — "King And I" (20th) (2d wk). Hefty $20,000 after sock $27,000 for first frame.

'Duchin' Smash $18,000, '1984' Lofty $11,000 in Rosy D.C.; 'Moby' 21G, 3d

Washington, July 24.

Main stem b.o. continues to maintain the rosy hue it has enjoyed most of the summer. Four newcomers, at least two in sock class, plus some hefty holdovers, are making the midtown sector hum with activity. Two Trans-Lux houses, Trans-Lux, with "Eddy Duchin Story," and the Lilliputian-size Plaza, with "1948," are both racking up smash biz.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25)—"Moby Dick" (WB) (3d wk). Good $8,500 and holds. Last week, $12,200.

Capitol (Loew) (3,434; 90-$1.50) —"King and I" (20th) (4th wk). Neat $22,000 after big $26,000, and above hopes, last week. Stays.

Columbia (Loew) (1,174; 70-95) —"Creeping Unknown" (UA) and "Black Sleep" (UA). Brisk $9,000, well above house average. Last week, "Fastest Gun Alive" (M-G) (3d wk), oke $4,000 for 5 days.

Dupont (Lopert) (372; 90-$1.10) —"Madame Butterfly" (IFE) (3d wk). Slipped to $3,500 after solid $4,500 last week. Stays.

Keith's (RKO) (1,939; 70-95)—"Safari" (Col). Oke $7,500. Last week, "Bold and Brave" (RKO), $7,500.

Metropolitan (SW) (1,200; 90-$1.25)—"Moby Dick" (WB) (3d wk). Fine $12,500 and stays. Last week, $16,000.

Palace (Loew) (2,360; 85-$1.25) —"Trapeze" (UA) (4th wk). Very steady $15,000 after big $17,000 last week. Stays.

Playhouse (Lopert) (456; 75-$1.10)—"Certain Feeling" (Par) (3d wk). So-so $5,000 after disappointing, and below hopes, $5,500. Stays.

Plaza (T-L) (290; 80-$1.25)—"1984" (Col). Wow $11,000, virtually capacity for 7 daily shows for this smallseater. Stays. Last week, "7 Little Sins" (Indie) (2d wk), so-so $2,000.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama Holiday" (Indie) (41st wk). Remains at steady $13,000, though last week up to $14,000, thanks to extra show. Stays.

Trans-Lux (T-L) (600; 90-$1.35) —"Eddy Duchin Story" (Col). Smash $18,000. Stays. Last week, "Autumn Leaves" (Col) (4th wk), above hopes with $5,500.

Broadway Grosses

Estimated Total Gross
This week $618,520
(Based on 23 theatres)
Last Year $527,100
(Based on 21 theatres)

'Boats' Boffo 25G, Hub; 'Texan' 16G

Boston, July 24.

Cool weather, fog and rain kept the crowds from the beach spots and picked up grosses at the wickets this frame. "Away All Boats" is leading the town with a smash $25,000 or near at the Keith Memorial, and only other new entry, "First Texan" at the Paramount and Fenway shapes okay. Big pictures are still holding. "King and I" at the Metropolitan in fourth week is strong. "Moby Dick" in fourth at the Astor is hotsy and "Trapeze" is still pulling in fourth at Loew's Orpheum.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.50)—"Moby Dick" (WB) (4th wk). Strong $17,500. Last week, $20,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"One Summer of Happiness" (Times) (3d wk). Hot $15,000. Last week, $16,000.

Cinerama (Cinerama Productions) (1,254; $1.20-$2.85)—"Cinerama Holiday" (Indie) (48th wk). Fine $15,000. Last week, $16,000.

Exeter (Indie) (1,200; 60-$1)—"Make Me Offer" (Indie) and "Angel Who Pawned Her Harp" (Indie) (2d wk). Oke $5,000. Last week, $7,000.

Fenway (NET) (1,373; 60-$1)—"First Texan" (AA) and "Thunderstorm" (AA). Oke $5,000. Last week, "Santiago" (WB) and "As Long as You're Near Me" (WB), ditto.

Kenmore (Indie) (700; 85-$1.25) —"Gaby" (M-G) (4th wk). Nice $6,500. Last week, $7,000.

Memorial (RKO) (3,000; 75-$1.25)—"Away All Boats" (U) and "Outside the Law" (U). Lofty $25,000 or near. Last week, "Congo Crossing" (U) and "Behind High Wall" (U), $10,000.

Metropolitan (NET) (4,357; 75-$1.25)—"King And I" (20th) (4th wk). Holding hotsy $17,000. Last week, $18,500.

Pilgrim (ATC) (2,100; 65-95)—"Earth vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk). Second week looks bright $11,000. Last week, $19,000.

Paramount (NET) (1,700; 60-$1) —"First Texan" (AA) and "Thunderstorm" (AA). Oke, $11,000. Last week, "Santiago" (WB) and "As Long as You're Near Me" (WB), ditto.

Orpheum (Loew) (3,000; 65-$1)—"Trapeze" (UA) (4th wk). Stout $16,500. Last week, $18,000.

State (Loew) (3,000; 65-$1)—"Naked City" (U) and "Brute Force" (U) re-issues. Oke $9,000. Last week, "Trapeze" (UA) (3d wk), $8,000.

Biz Up in Cleve.; 'Moby' Hot 20G, 2d, 'King' 16G, 4th

Cleveland, July 24.

Most mainstemmers are enjoying sunny biz after a long period of harmful rainstorms. Holdovers are plentiful, with "Moby Dick" leading the vanguard at the Allen. "King and I" is strong at the Hipp while "Somebody Up There Likes Me" is slow at the State.

Estimates for This Week

Allen (Stanley) (3,000; $1.25) — "Moby Dick" (WB) (2d wk). Hot $20,000. Last week, $30,000.

Hipp (Telem't) (3,700; $1-$1.25) — "King and I" (20th) (3d wk). Strong $16,500 after $22,500 last week.

Ohio (Loew) (1,244; 70-90) — "That Certain Feeling" (Par) (m.o.). Third downtown lap pulling okay $7,000.

Palace (RKO) (3,285; 70-90) — "Behind High Wall" (Indie) and "Outside the Law" (Indie). So-so $7,000. Last week, "23 Paces" (20th) and "Massacre" (20th), $7,500.

State (Loew) (3,500; 70-90) — "Somebody Up There Likes Me" (M-G) (2d wk). Slow $12,000. Last week, $12,500.

Stillman (Loew) (2,700; 70-90)— "Trapeze" (UA) (m.o.). Fourth round downtown firm $12,200. Last week, $13,000.

'Day' Bright 18G Leads Toronto; 'Saucers' Hot 17G, 'Scarlet' Fancy $16,000

Toronto, July 24.

With multiple booking at five Arthur Rank houses, Canadian preem of "Last 10 Days," German-made film released here by Columbia, with English sub-titles and dealing with the finish of Hitler, is topping the town, with some 70% of the audience Europe-born. On other newcomers, "Slightly Scarlet" is also big but "Dance Little Lady" light.

Estimates for This Week

Circle, Towne (Taylor) (750; 693; 60-$1)—"Dance Little Lady" (IFD). Mild $6,000. Last week, "Song of South" (BV) (reissue) (2d wk), $6,500.

Colony, Danforth, Fairlawn Humber, Odeon (Rank) (839; 1,351; 1,165; 1,204; 2,318; 60-$1)—"Last 10 Days" (Col). Fine $18,000 with Odeon, Rank showcase here, taking $9,000. Last week, "Town Like Alice" (Rank), sad $9,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,054; 995; 694; 696; 994; 40-75)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col). Good $17,000. Last week, "Congo Crossing" (U) and "Outside the Law" (U), $15,000.

Eglinton, University (FP) (1,080; 1,556; 60-$1)—"Slightly Scarlet" (RKO). Happy $16,000. Last week, "Wizard of Oz" (M-G) (reissue), $11,000.

Imperial (FP) (3,344; 60-$1.10)—"Proud Ones" (20th) (2d wk). Holding at fine $12,000. Last week, $16,000.

International (Taylor) (557; $1)—"Now and Forever" (IFD) (5th wk). Still steady at $3,500. Last week, same.

Loew's, Uptown (Loew) (2,098; 2,745; 75-$1.25)—"Trapeze" (UA) (4th wk). Holding hefty for final week at $19,500. Last week, $22,000.

Shea's (FP) (2,375; 60-$1)—"Man Who Knew Too Much" (Par) (4th wk). Fine $13,000. Last week, $15,000.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (13th wk). Okay $8,000. Last week, $9,000.

Stout Product Ups Mpls.; 'Duchin' $10,000, 'King' Same, 'Moby' 14G, Both 2d

Minneapolis, July 24.

With its 161 attractions, including elaborate parades, current Aquatennial, local annual summer mardi gras, is considerable competition for the showhouses. Latter, however, are better set than usual thanks to strongest array of top product within memory. "Eddy Duchin Story" is taking its place with those other giants—"Moby Dick," "The King and I," "Cinerama Holiday" and "Trapeze," holdovers which have been setting a whirlwind pace.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (52nd wk). With only a few more stanzas to go, takings continue to soar meteorically. Terrific $24,000. Last week, $23,000.

Gopher (Berger) (1,000; 85-$1)—"Black Sleep" (UA) and "Creeping Unknown" (UA). Horror bills have b.o. potency in this burg and this one no exception. Tall $7,000. Last week, "Fastest Gun Alive" (M-G) (2d wk.), $4,000, giving it $11,600 for fortnight.

Lyric (Par) (1,000; 85-$1)—"Trapeze" (UA) (4th wk.). Brisk $5,000. Last week, $6,500.

Radio City (Par) (4,100; 85-$1)—"Moby Dick" (WB) (2d wk.). Smash $14,000. Last week, $24,000.

RKO Orpheum (RKO (2,800; 75-$1)—"Eddy Duchin Story" (Col). Highly praised picture hitting a healthy clip. Good $10,000. Last week, "Johnny Concho" (UA), $7,000.

RKO Pan (RKO) (1,650; 65-85)—"The Killing" (UA) and "Nightmare" (UA) split with "Star of India" (UA) and "The Big Bluff" (UA). Mild $4,000. Last week, "Great Locomotive Chase" (BV), $4,500, giving it $13,700 for its loop fortnight.

State (Par) (2,300; 85-$1)—"First Texan" (AA). Well enough liked

(Continued on page 16)

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LAUNCH IT LABOR DAY ... and start your Golden Autumn—After A Summer of Paramount Hits Like "Pardners" *(Tech.)*—"That Certain Feeling" *(Tech.)* and "The Proud and Profane"

Mexican Unions Demand Production Of 100 Local-Based Films Per Year

Mexico City, July 17.

Complaints by local union authorities that this years' production decline is hurting wage earnings were answered this week by Hector Fernandez, top Mexican Producers' Assn. official. Basing his position on the number of work weeks completed by films produced locally, Fernandez noted that it was true that the number of pix produced was slightly less than last year's total at this time. However, he pointed out, local producers had given their productions 21 weeks more shooting time as of June 30, 1956, than as of the same date in 1955.

If this type of increase in quality rather than quantity production should continue it would mean that the technicians would have an approximate 42-week work increase, on Mex financed pix, by the end of this year. The figures did not include U. S.-financed films, which pay better but which are far behind in number shot this year.

Nevertheless, Felipe Palomino, Secretary General of the STPC (Studio Technicians Union) went ahead with plans to ask the semi-official Banco Cinematografica for funds for the union's own production outfit, Allianza Cinematografica, headed by Alfonso Patino Gomez. In their request, Palomino and Patino Gomez stated that the workers need 100 locally-made pix yearly to keep solvent and that a promised 80 by the producers in no way meets their needs.

German-Made 'Anastasia' Winds Prod. in 40 days; Pitch Deal Re 20th Entry

Berlin, July 17.

The German film, "Anastasia, the Last Czar's Daughter," a coproduction of Alfu, Corona and Hansa, was completed here this week after a 40-day shooting period. The film's finale had to be rewritten by Herbert Reinecker in a hurry as both producer and director didn't consider it strong enough. Ending leaves patrons to decide for themselves whether the still living Anastasia is or is not the last daughter of the Czar.

The producers are still watching the current "Anastasia" production by 20th-Fox. They had the headstart over the latter one and obviously took much pains to have their film out in the shortest possible time. Premiere will take place Oct. 4 (possibly even a few days earlier) at the Gloria Palast, Berlin. Deutsche London is releasing the film.

Lilli Palmer, pic's star, was given $24,000 for her "Anastasia" role plus a percentage of the profits in the English speaking world. She has already signed for another local film, "Like a Storm," costarring Ivan Desny who also plays in "Anastasia." She reportedly also accepted two big roles in two forthcoming Bavaria productions. Miss Palmer has reached top popularity in Germany. She was recently presented with the Federal Award as best actress of the year for her leading role in Fono's "Devil In Silk."

Brit. Studying Tax

London, July 24.

The Customs and Excise Dept. has begun a preliminary investigation into the structure of entertainments tax on behalf of the Treasury.

This follows on the undertaking given by the Chancellor of the Exchequer in the House of Commons last month to review in time for next year's budget the existing tax situation as it affects entertainments.

FINISH FRENCH-JAP FILM

Tokyo, July 17.

French film stars Jean Marais and Danielle Darrieux left Japan last week after completing work on the first Franco-Japan coproduction, "Springtime in Nagasaki," made here by the Shochiku Co. of Japan and Cila Films of France. Also co-starred is Japanese actress Keiko Kishi.

Based on French novelist Thomas Raucat's satirical story of a Frenchman in pre-war Japan, "The Honorable Picnic," pic was filmed on location in Nagasaki and at Shochiku's Kyoto studios.

Columbia Grants 15c Hike to Plant Staff

Hollywood, July 24.

Strike threat against Columbia Records' plant here was dispelled over the weekend, with pact settlement between the firm and the indie United Electrical, Radio & Machine Workers. Hollywood settlement followed agreement reached reached June 1 and Columbia's main Bridgeport, Conn., plant, also with the UERMW.

Two-year contract gives the 180 Hollywood employes an average 15c an hour wage hike, eight paid holidays (seven previously) and a company-paid $4,000 life insurance policy.

UA to Distribute German Feature

Frankfurt, July 24.

Latest of the American film distributors in Germany to join the growing trend of either financing, producing or at least releasing German-made films on their schedules in Germany is United Artists. It follows example of Columbia, which has added German films to its distribution for several years. RKO sold one German film "Solange Du Lebst" (So Long As You Live), last year. 20th-Fox produced a German-French film "Oase."

United Artists has its first German film for release this fall, "Mein Roboter und Ich" (My Robot and I). The fantasy-comedy is being produced and directed by Wolf Schmidt, who is producer, director and star of the "Family Hesselbach" series of German films and radio shows.

ITALIAN CRITICS PICK 'AMICI' BEST OF YEAR

Rome, July 17.

The traditional "Silver Ribbons," top Italo film industry award, were handed out this week at ceremonies held at Rome's villa dei Cesari nitery. "Amici per la Pelle," directed by Franco Rossi for Cines, was voted best Italian pic of the year by a jury of film critics. Direction prize went to Michelangelo Antonioni for "Le Amiche," while story and screenplay prize was awarded to "Gli Innamorati" authors Festa, Franciosa, and Campanile.

While no actress award was made, jury feeling there was no single outstanding performance in this sector, the male nod went to Alberto Sordi (his second) for his work in "Lo Scapolo." Valentina Cortese won in the supporting role slot along with Memmo Carotenuto, while other awards went as follows: music, Franscesco Lavagnino for "Vertigine Bianca"; camera, Gianni di Venanzio for "Le Amiche"; documentary, Vittorio Sala for "Tempo di Tonni."

As best foreign film of the year to play on Italo screens, the jury chose "Casque D'Or," French pic directed by Jacques Becker, over three other finalists: "East of Eden," "Marty," and "All Quiet On The Western Front." Last-named received its first local showings in Italy this year, after being held up by censor for over 20 years.

Rank Opens New House

London, July 17.

Claimed to be the largest theatre built in Britain since the war, the Odeon in Sheffield, ribbon cutting ceremony being performed by the deputy Lord Mayor in the presence of Rank homeoffice execs and stars.

Theatre has a capacity of 2,340 while the opening pic was "Reach for the Sky," currently on pre-release at the Odeon, Leicester Square. The new house is managed by Harry Murray who was transferred from London.

Mex Prods. Lag Behind '55

Mexico City, July 17.

Production of only 40 pix by Mexicans in this country in 1956 up to June 30, or 12 less than during the same period of 1955, is blamed by the producers upon economic and working conditions demanded by technical-manual locals of the Picture Productions Workers Union (STPC). Only six are in work.

Trade opinion is that anyway a few quality pix always top a rash of poor-mediocre films at the wickets.

British Getting Out-Dated Data

London, July 24.

Five years after the Board of Trade issued a questionnaire to British film producing companies, a report has now appeared which states that gross cost of film production during the period commencing 1937 hit its peak in '48 with a total of $54,600,000.

Gross output figures for other years include $20,048,000 in 1937, $46,914,000 in 1949; $29,760,000 in 1950, and $36,257,200 in 1951—the year of the census. On the employee side, 7,785,000 were engaged in production during 1937; 10,480,000 in 1948; 9,527,000 in 1949; 7,782,000 in 1950 and 6,316,000 in 1951. The British Government sponsored 375 shorts at a gross cost of $1,229,200, while 400 commercial shorts cost $2,041,200.

Dramatic feature films produced in 1951 totalled 129 at an outlay of $20,160,000, while 1,798 newsreels and 7,400 general entertainment cartoons came off the production belt the same year.

France Up To Date (1951)

Paris, July 24.

The governmental Centre National De La Cinematographie is giving out figures on the state of French film production and take from 1948 to 1951. Since it is considered that a film only runs its full boxoffice course in three years, getting 66% the first year, 33% the second and about 10% the third, the listing and analysis is only up to '51.

Average of spectators annually has risen 15%, and the overall gross has taken a heightening of 108%. However at the same time the cost of film production has gone up 130% and an even keel can only be maintained here via the governmental Film Aid Funds and growing foreign income.

New Anglo-German Pact Leaves Film Hike Open

Berlin, July 17.

The new Anglo-German film agreement, which is effective Sept. 1, leaves the door open for a possible increase of the British quota into Germany. Under the existing arrangement the United Kingdom is only allowed licenses for 30 films, whereas the U. S. is permitted to ship in around 220.

The new pact, which in its main detail extends the existing agreement until the end of the year, indicates that the Federal German authorities are willing to consider representations from Great Britain for an increase in the quota "when it seems probable that the allotted amount will be fully used up." Until last year, the British film industry failed to pick up all its quota licenses into Germany but that situation has changed.

The agreement imposes no restriction on the export of German films to Britain but points out that their presentation is, of course, subjected to the British exhibitors' quota of 30%. There is no restriction on convertibility on either side.

6th Berlin Cultural Fete Pulling Top Longhairs From Europe & U.S.

Berlin, July 17.

The Sixth Berlin Cultural Festival, which will open here Sept. 16 and run until Oct. 2, will again play host to musical and dramatic groups from various parts of Europe as well as from the U. S. Program as usual will be presented in all local leading theatres, including the Municipal Opera House, the Titania Palast, the Schiller and Schlosspark Theatre.

Among the outstanding contributions to the festival will be performances by the New York City Ballet and England's Edinburgh Festival Company. England will also send to Berlin a number of her top artists, such as Emlyn Williams, Benjamin Britten, Peter Pearls and possibly conductor Sir John Barbirolli. It is also hoped that Igor Stravinsky will come to Berlin to conduct his own compositions.

France is sending Jean-Louis Barrault who will appear in Vauthier's one-man play, "Le Personnage Combattant." Spain's contribution is the Ximenez-Vargas ballet of Mardid and guitarist Andres Segovia. Other top foreign entries are the Swiss Symphony Orchestra Winterthur and Ireland's "Our Lady's Choral Society."

On the legit side, there will be two world preems. The Renaissance Theatre will come along with Erich Maria Remarque's "The Last Station" and Tribuene with Arnold Krieger's "Fjodor and Anna." Theatre am Kurfuerstendamm will present the German preem of another Eugene O'Neill play, "Long Day's Journey Into Night," and Schlosspark Theatre will do the same with Frances Goodrich and Albert Hackett's "Diary of Anne Frank," latter being directed by Boreslaw Barlog. The Municipal Opera will world-preem Hans Werner Henze's "Koenig (King) Hirsch" under the direction of Hermann Scherchen.

A substantial part of the program will be taken up by ballet. In addition to the N.Y.C. Ballet and the Spanish Ximenez-Vargas ensemble, Tatjana Gsovsky's Berlin Ballet will perform new works at the Titania Palast. Along with the ballet group of the Municipal Opera, Miss Gsovsky (this city's leading choreographer) will also stage the Berlin preem of Boris Blacher's ballet "The Moor of Venice" and the second act of "The Swan Lake."

Edinburgh Film Fete Marks GBS Centenary

Edinburgh, July 24.

The International Film Festival here will mark the George Bernard Shaw centenary this year by presenting the film "Pygmalion," in which the late Leslie Howard played the part of Professor Higgins.

Pic will be revived to launch a reportory season of top British films for the 25th anni of the J. Arthur Rank Organization. "Pygmalion" was lensed in 1938, with Wendy Hiller as Eliza Doolittle.

Nine other films complete the season. Already chosen are "Henry V" (1945), "Great Expectations" (1946), "Brief Encounter" (1946), "Whisky Galore" (1949), "Odd Man Out" (1946), "I See a Dark Stranger" (1946) and "The Red Shoes" (1948).

Arg. Exhibs Fear Move to Cutback Foreign-Made Pix

Buenos Aires, July 17.

Throughout this week Argentina's Board of Elders (leaders of all political parties), appointed by President Pedro Aramburu to advise his government on legislation for national reorganization, has been examining the draft of the new film law, submitted for its consideration several weeks ago. The draft was prepared in consultation with the many conflicting interests it will affect. Nevertheless, so much dissension was expressed that a special four-man committee is repeating the consultations, in an effort to reconcile all opinions and produce a really effective law.

Some form of protection is seen inevitable. Just before the junta set to work the Committee for Protection of the National Industry sent an indignant protest to the President because the entertainment board had classified three pictures made in Brazil by an Argentine director (C. H. Christensen, then exiled by Peron) as belonging to the native industry and coming under the protection law. The exhibitors are nervous about a future protection law, as their audiences prefer the foreign pix.

Foreign distributors are not asking the junta to give them a hearing, as the film law is an entirely "internal" matter, nor do they anticipate any prospect of being called in for consultation. So the defense of foreign importations is left up to the exhibitors.

ABC-Par Inks Roman

Dick Roman, singer currently at the Stage Coach Inn in So. Hackensack, N. J., has joined ABC-Paramount's artists' roster.

He's cutting his first sides shortly under Don Costa's baton.

British Exhib Meet

Gleneagles, Scot., July 24.

The 1957 annual conference of the British Cinematograph Exhibs' Assn. is skedded to take place at the Gleneagles Hotel in May.

George Singleton, leading indie exhib who controls a West Scotland cinema group, will host delegates as Assn's president.

Italo Video Giveaway Show Riding on Top Of Legal Nielsen Ratings

Rome, July 17.

A series of suits has characterized the recent rise to success of the popular Italo teleshow, "Lascia o Radoppia." Fact that some early suits have been successful has encouraged others to try, hence the current rash of litigations between contestants and RAI-TV, the Italo tele-radio net which sponsors the show.

Latest case, settled for the contestant, Giovanna Ferrara, involved her claim that the question she was asked on the quiz show—and which she failed to answer correctly—was misleading and unfair. She sued for readmittance to the contest and RAI, recognizing that its experts had badly worded the question, which concerned U. S. history, incidentally, decided to give Miss Ferrara another chance.

While some cases such as the above never reach civil court, others do. Most recent of these is suit for readmittance field by another disappointed contestant, Giancarla Lucchini. Following the RAI turndown of an earlier plea, Miss Lucchini has now gone to court to fight for her case. As with the quizzer in itself, these weekly court affairs likewise rate headlines throughout Italy, indicating current highriding following of the show.

Latest imbroglio involving the show, of a different nature, concerns the fact that the Ministry of Defense has forbidden the appearance on the show of a Marshal of the Italian Gendarme Corps, "whether in or out of uniform." The marshal in question, Ambrogio Gubellini, hopes that the Ministry will go back on its decision, citing the example of U. S. telequiz appearances of Armed Forces personnel of all ranks.

Yanks Keep Coming Big

London, July 24.

Tourism in Britain, in the year ended March last, was the greatest net dollar earning export, equal to iron and steel exports to all parts of the world. Including fare payments to British shipping and airline companies the British Travel Assn. estimates that 250,000 Yank visitors spent close to $120,000,000. Including Canadian tourists, the total soared to around $155,000,000.

Body reckons that by 1960 U.S. dollar revenue from the tourist business could rise to $250,000,000 annually, but to do this there must be improved hotel facilities, particularly as regards the provision of more bedrooms with private baths.

"THE BAD SEED" IS THE BIG SHOCKER!

watch the hot way Warner Bros. present it!

A hidden shame out in the open-- and the most terrifying rock-bottom a woman ever hit for love!

Recommended for
ADULTS ONLY!

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 17
This Date, Last Year.....14

"HUNCHBACK OF PARIS"
(Shooting in Paris)
Prods.—Robert and Raymond Hakim
Dir.—Jean Delannoy
Gina Lollobrigida, Anthony Quinn, Jean Danet, Phillipe Clay, Pieral.
(Started April 17)

"JEANNIE"
(Shooting in London)
Prod.—Marcel Hellman
Dir.—Henry Levin
Vera Ellen, Tony Martin, Robert Flemyng
(Started June 25)

"OUT OF THIS WORLD"
Prod.—Ben Schwalb
Dir.—Jenn Yarbrough
Huntz Hall, Stanley Clements, Phillip Phillips, Joi Lansing, Bowery Boys
(Started July 9)

"DRAGOON WELLS MASSACRE"
Prod.—Lindsley Parsons
Dir.—Harold Schuster
Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado, Hank Warden, Sebastian Cabot, Casey Adams, John Sheppodd, Trevor Bardette
(Started July 9)

COLUMBIA

Starts, This Year..... 16
This Date, Last Year..... 14

"FIRE DOWN BELOW"
(Warwick Productions)
(Shooting in Trinidad)
Exec Prods.—Irving Allen, A. R. Broccoli
Prod.—Ronald Kinnoch
Dir.—Robert Parish
Rita Hayworth, Robert Mitchum, Jack Lemmon, Eric Connar, Bonar Colleano, Joan Miller, Herbert Lom, Peter Illing.
(Started May 14)

"END AS A MAN"
(Horizon-American Production)
(Shooting in Florida)
Prod.—Sam Spiegel
Dir.—Jack Garfein
Ben Gazzara, James Olsen, George Peppard, Arthur Storch, Pat Hingle, Paul Richards, Geoffrey Horne, Larry Gates
(Started July 2)

"SEVEN WAVES AWAY"
(Copa Productions)
(Shooting in London)
Exec. Prod.—Ted Richmond
Prod.—John R. Sloan
Dir.—Richard Sale
Tyrone Power, Mai Zetterling, Lloyd Nolan, James Hayter, Stephen Boyd, Moultrie Kelsall, Noel Willman, Clare Austin, David Langton, Clive Morton, Ralph Michael, Austin Trevor
(Started July 9)

"THE MISSING WITNESS"
Prod.—Joni Taps
Dir.—William Asher
Betty Garrett, Phil Carey, Cory Allen, John Barrymore Jr., Gerald Sarracchini, Jerry Matthers, Sam Gilman, Rusty Lane, Ainslie Pryor, Paul Picerni, Julie Upton, Hesdon Booth, Jack Lomas, Eve McVeagh
(Started July 9)

"THE PHANTOM STAGECOACH"
Prod.—Wallace MacDonald
Dir.—Ray Nazarro
William Bishop, Kathleen Crowley, Richard Webb, John Doucette, Ray Teal, Eddie Waller, Fred Coby, Frank Ferguson, Hugh Sanders, Percy Helton, Maudie Prickett, Byron Foulger, John Lehmann, Lane Bradford
(Started July 9)

"RUMBLE ON THE DOCKS"
Prod.—Sam Katzman
Dir.—Fred F. Sears
James Darren, Jerry Janger, Edgar Barrier, Michael Granger
(Started July 10)

"THE CAPTIVES"
Prod.—Harry Joe Brown
Dir.—Budd Boetticher
Randolph Scott, Maureen O'Sullivan
(Started July 16)

WALT DISNEY

Starts, This Year 1
This Date, Last Year 1

METRO

Starts, This Year.....13
This Date, Last Year.....11

"RAINTREE COUNTY"
Prod.—David Lewis
Dir.—Edward Dmytryk
Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Myrna Hansen
(Started April 3)

"TEAHOUSE OF THE AUGUST MOON"
Prod.—Jack Cummings
Dir.—Daniel Mann
Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert, Paul Ford, Henry Morgan, Mitsuko Sawamura
(Started April 16)

"THE GREAT AMERICAN PASTIME"
Prod.—Henry Berman
Dir.—Herman Hoffman
Tom Ewell, Anne Francis, Ann Miller
(Started June 25)

"CAPITAL OFFENSE"
Prod.—Morton Fine
Dir.—David Friedkin
Leslie Nielsen, Coleen Miller, James Best, Edward Andrews, Marianne Stewart, Barbara Lang, Jay C. Flippen, Paul Richards, Marjorie Hellen
(Started July 16)

PARAMOUNT

Starts, This Year..... 11
This Date, Last Year.....: 7

"FUNNY FACE"
(Shooting in Paris)
Prod.—Roger Edens
Dir.—Stanley Donen
Audrey Hepburn, Fred Astaire, Kay Thompson, Robert Flemyng, Michael Auclair
(Started April 9)

"THE RAINMAKER"
Prod.—Hal Wallis
Dir.—Joseph Anthony
Burt Lancaster, Katharine Hepburn, Wendell Corey, Lloyd Bridges, Earl Holliman, Cameron Prud'homme
(Started June 18)

"THE BUSTER KEATON STORY"
Prods.—Robert Smith, Sidney Sheldon
Dir.—Sidney Sheldon
Donald O'Connor, Ann Blyth, Rhonda Fleming, Peter Lorre, Larry Keating
(Started June 25)

"THE JIM PIERSALL STORY"
Prod.—Alan Pakula
Dir.—Robert Mulligan
Anthony Perkins, Karl Malden, Norma Moore, Perry Wilson, Adam Williams, Peter Votrlan, Brian Hutton, Bart Burns
(Started July 10)

REPUBLIC

Starts, This Year..... 4
This Date, Last Year.....12

"ACCUSED OF MURDER"
Assoc. Prod.-Dir.—Joe Kane
David Brian, Vera Ralston, Sidney Blackmer, Virginia Grey, Lee Vann Cleef, Warren Stevens, Barry Kelly, Richard Karlan, Bob Swan
(Started July 16)

RKO

Starts, This Year.....10
This Date, Last Year.....10

"BUNDLE OF JOY"
Prod.—Edmund Grainger
Dir.—Norman Taurog
Eddie Fisher, Debbie Reynolds, Adolph Menjou, Tommy Noonan, Nita Talbot, Scott Douglas, Howard McNear, Gil Stratton, Jr., Robert H. Harris, Una Merkel, Melvlle Cooper, Bill Goodwin, Roxanne Arlen, Bonnie Bolding
(Started June 11)

"RUN OF THE ARROW"
Prod.-Dir.—Samuel Fuller
Rod Steiger, Sarita Montiel, Ralph Meeker, Brian Keith, Col. Tim McCoy, Oliver Carey, H. M. Wynant, Jay C. Flippen, Stuart Randall, Charles Bronson, Frank de Kova, Billie Miller
(Started June 19)

"THE DAY THEY GAVE BABIES AWAY"
Prod.—Sam Wiesenthal
Dir.—Allen Reisner
Glynis Johns, Cameron Mitchell, Rex Thompson, Patty McCormack, Alan Hale, Hope Emerson, Ellen Corby, Stephen Wooten, Butch Bernard, Eulanda White, Terry Ann Ross
(Started June 25)

"THE YOUNG STRANGER"
Prod.—Stuart Miller
Dir.—John Frankenheimer
James MacArthur, Kim Hunter, James Daly, James Gregory, Whit Bissell, Roxanne Arlen, Jeff Silver, Marian Seldes
(Started July 9)

"BRAVE TOMORROW"
(Galahad Production)
(Shooting in New York)
Prod.—Hiram Brown
Dir.—John Newland
John Beal, Augusta Dabney, Shepperd Strudwick
(Started July 9)

"I MARRIED A WOMAN"
Prod.—William Bloom
Dir.—Hal Kanter
George Gobel, Diana Dors, Adolphe Menjou, Nita Talbot, Jessie Royce Landis
(Started July 16)

20th CENTURY-FOX

Starts, This Year..... 9
This Date, Last Year.....10

"ANASTASIA"
(Shooting in London)
Prod.—Buddy Adler
Dir.—Anatole Litvak
Ingrid Bergman, Yul Brynner, Helen Hayes, Akim Tamiroff, Natalie Schafer
(Started June 4)

"TEENAGE REBEL"
Prod.—Charles Brackett
Dir.—Edmund Goulding
Ginger Rogers, Michael Rennie, Mildred Natwick, Betty Lou Keim, Diane Jergens, Rusty Swope
(Started June 21)

UNIVERSAL

Starts, This Year..... 19
This Date, Last Year..... 17

"THE INCREDIBLE SHRINKING MAN"
Prod.—Albert Zugsmith
Dir.—Jack Arnold
Grant Williams, Randy Stuart, April Kent, Paul Langton, Raymond Bailey, William Schallert
(Started May 28)

"INTERLUDE"
(Shooting in Munich)
Prod.—Ross Hunter
Dir.—Douglas Sirk
June Allyson, Rossano Brazzi, Marianne Cook, Keith Andes, Ilka Chase, Frances Bergen, Francoise Rosay
(Started June 18)

"THE WORLD AND LITTLE WILLIE"
Prod.—Howard Christie
Dir.—Jerry Hopper
Maureen O'Hara, Tim Hovey, John Forsythe, Frank Faylen, Philip Bourneuf, Jeanette Nolan, Barry Atwater.
(Started June 28)

"QUANTEZ"
Prod.—Gordon Kay
Dir.—Harry Keller
Fred MacMurray, Dorothy Malone, Sydney Chaplin, John Gavin, John Larch, Michael Ansara
(Started July 9)

"JOE BUTTERFLY"
(Shooting in Japan)
Prod.—Aaron Rosenberg
Dir.—Jesse Hibbs
Audie Murphy, George Nader, Burgess Meredith, Keena Wynn, Charles McGraw, John Agar, Eddie Firestone
(Started July 9)

"CRAZY LOVE"
Prod.—Edmund Chevie
Dir.—Richard Bartlett
Sal Mineo, John Saxon, Luana Patten, Fay Wray, Rod McKuen, Sue George
(Started July 16)

"THE EYES OF FATHER TOMASINO"
Prod.—Robert Arthur
Dir.—Joseph Pevney
Tony Curtis, Marisa Pavan, Gilbert Roland
(Started July 16)

"THE DEADLY MANTIS"
Prod.—William Alland
Dir.—Nathan Juran
Rex Reason, Mara Corday
(Started July 18)

WARNER BROS.

Starts, This Year..... 6
This Date, Last Year.....12

"THE OLD MAN AND THE SEA"
(Shooting in Cuba)
Prod.—Leland Hayward
Dir.—Fred Zinnermann
Spencer Tracy
(Started April 4)

"BUFFALO GRASS"
(Jaguar Productions)
Assoc. Prod.—George Bertholon
Dir.—Gordon Douglas
Alan Ladd, Virginia Mayo, Edmond O'Brien, Les Johnson, John Qualen, Julie Bishop, Tony Caruso, Don Castle, Les Johnson
(Started June 25)

INDEPENDENT

"THE PRIDE AND THE PASSION"
(Stanley Kramer Productions)
(For UA Release)
(Shooting in Spain)
Prod.-Dir.—Stanley Kramer
Cary Grant, Frank Sinatra, Sophia Loren
(Started April 23)

"THE MONTE CARLO STORY"
(Titanus Films)
(UA Release)
(Shooting in Monaco)
Dir.—Sam Taylor
Marlene Dietrich, Vittorio De Sica, Arthur O'Connell
(Started May 22)

"SPRING REUNION"
(Bryna Productions)
(UA Release)
Prod.—Jerry Bresler
Dir.—Robert Pirosh
Betty Hutton, Dana Andrews, Jean Hagen, Robert Simon, Gordon Jones, Laura LaPlante
(Started June 4)

"DRANGO"
(Earlmar Productions)
(For UA Release)
Prod.-Dir.—Hall Bartlett
Jeff Chandler, Linda Darnell, Julie London, Donald Crisp, John Lupton, Ronald Howard
(Started June 5)

"HIDDEN FEAR"
(St. Aubrey-Kohn Production)
(UA Release)
Dir.—Andre de Toth
John Payne
(Started June 11)

"TWELVE ANGRY MEN"
(Orion-Nova Productions)
(UA Release)
(Shooting in New York)
Prods.—Reginald Rose, Henry Fonda
Dir.—Sidney Lumet
Henry Fonda, Lee J. Cobb, Ed Begley
(Started June 25)

"MEN IN WAR"
(Security Productions)
(For UA Release)
Prod.—Sidney Harmon
Dir.—Anthony Mann
Robert Ryan, Aldo Ray, Robert Keith, James Edwards, Nehemiah Persoff, Vic Morrow, Phil Pine
(Started July 9)

"THE COUNTERFEIT PLAN"
(Amalgamated Productions)
(Shooting in England)
Prods.—Richard Gordon, Charles F. Vetter Jr.
Dir.—Montgomery Tully
Zachary Scott, Peggie Castle, Mervyn Johns
(Started July 9)

"THE HALLIDAY BRAND"
(Collier Young Productions)
(For UA Release)
Prod.—Collier Young
Dir.—Joseph H. Lewis
Joseph Cotten, Viveca Lindfors, Betsy Blair, Ward Bond, Bill Williams
(Started July 9)

"WAR DRUMS"
(Bel Air Production)
(For UA Release)
(Shooting in Utah)
Exec. Prod.—Aubrey Schenck
Prod.—Howard W. Koch
Dir.—Reginald Le Borg
Lex Barker, Joan Tyler, Ben Johnson, Jil Jarmyn, Larry Chance, James Parnell, Richard Cutting
(Started July 16)

"SHOWDOWN CREEK"
(B. G. Production)
(For UA Release)
Exec. Prod.—Bob Goldstein
Prod.—John Beck
Dir.—Gerd Oswald
John Derek, John Smith
(Started July 19)

Less Free Loading

Most recent indication of the general economy being instituted by the film companies is the order to homeoffice publicity staffers to cut expenses. The new modus operandi is fewer lunch dates with contacts and less entertaining. In addition, department auditors are giving each expense account a careful onceover. At one or two companies, specific permission is required from the department chief before an "expense account" lunch date can be made.

Another victim of economy is the night screening. Several companies are minimizing the number of night screenings to save on payments to projectionists. In general, all fringe expenditures associated with bally operations are being eliminated.

Vendetta Against Rembusch Because Of Testimony Termed 'Nonsense' But Exhibitor Senses Collusion

Charging that three film companies are deliberately withholding product from his theatres in retaliation for his testimony before the Senate Small Business Subcommittee, Trueman T. Rembusch, prominent Allied States Assn. leader, has filed a complaint with Sen. Hubert Humphrey, chairman of the subcommittee. In addition, Rembusch has appealed to his homestate senators, Indiana's Homer E. Capehart and William E. Jenner.

The Indiana theatreowner, head of Syndicate Theatres, singled out Paramount, Columbia, and Universal as the distributors that are denying product to his circuit. The allegation immediately brought the response of "sheer nonsense" from U's sales chief Charles Feldman and "too ridiculous for comment" from a Par spokesman. Columbia declined to comment.

Reached at his Franklin, Ind., headquarters, Rembusch said that the "pattern of buying" which his circuit had enjoyed for many years was withdrawn soon after his appearance before the committee. Especially noticeable, he indicated, was the position of the film companies with respect to reviews on percentage pictures. "All three parties appeared to act at the same time," Rembusch alleged. "The conclusion of collusion is almost irresistable. It seems strange that a pattern of buying which we have enjoyed for so long should suddenly be destroyed."

'Picnic' Wasn't

The Indiana circuit operator said his differences with Universal are nearing a solution, but that his problems with Columbia and Paramount are far from solved. Col's withdrawal of product, he said, stemmed from the booking of "Picnic." Booked at 50-50 terms at his Franklin firstrun house, the results, according to Rembusch, were disappointing and he requested Col to be "realistic" on the terms for the remainder of the circuit. Meanwhile, he said, he paid Col for shorts and flat pictures but withheld payment on the "Picnic" percentage until he received a firm reply from Col on revised terms for "Picnic." According to Rembusch, as long as Col was in no hurry to make a new offer for the picture, he was in no hurry to make a payment. Almost three months went by, he said, until Col acknowledged his letter, insisting on the original 50-50 terms. Meanwhile, Rembusch said he received a letter from Col's attorneys threatening suit if he did not pay up. This is the first time, he declared, that "we have ever received a collection letter."

In relation to Paramount, Rembusch said there was disagreement over the terms on "Rose Tattoo" and "Anything Goes." While he paid for shorts and flat pictures obtained from Par, he withheld payment on the disputed pix. He said Par informed him that unless an agreement was reached on the disputed pix, the company would not service his theatres on future releases.

Allied Theatres Owners of Indiana, which Rembusch had headed for eight years, immediately came to his support. A bulletin from the Allied unit urges its members to ask Senators Capehart and Jenner to "carefully examine the facts in the charge." The ATOI members the bulletin notes, are not required to take a position in writing to their senators, but it urges that the letter request that "thoughtful examination be given so that no exhibitor is being made, or can be made, the object of retaliation because he has the courage to speak out in behalf of his branch of the industry."

Rembusch, a prexy of National Allied for two years and currently the alternate national director from Indiana, was one of the principal exhibitor witnesses before the Senate committee probing industry trade practices.

FBI: Don't Exploit Us

Hollywood, July 24.

Hollywood writers have again been put on notice—the Federal Bureau of Investigation is not to be trifled with for script purposes.

Writers Guild of America West disclosed it had received a new official notification that members must receive written permission before using the bureau's name or initials "in any way calculated to imply FBI authorization or endorsement of any dramatic offering, whether film, tv or radio."

Newsreels Square With Australia On 1956 Olympics

American theatrical newsreels have won free access to and complete rights of coverage of the 1956 Olympic Games in Australia which they will cover as an international pool.

Agreement was reached in New York last week between Kent Hughes, chairman of the Olympic organizing committee, and a group of newsreel execs headed by John D. LeVien, news editor and assistant general manager of Warner-Pathe News. LeVien, in 1952, headed the pool that covered the games at Helsinki, Finland.

The arrangement covering the Australian games represents a victory for the American reels in the face of earlier Australian determination to sell the rights. In fact, the Australians had given an option on film coverage to a British commercial tv outfit. Latter has allowed the option to drop.

With six cameramen expected to make up the international pool, from which all countries will be able to draw footage, the cost of coverage will be shared equally by all. The Australians, in turn, will get—for their own use—a copy of every foot of film shot by the pool lensers. Intention is to make up a commercial subject for release following the games.

One point of issue remains and will be discussed at a future date with the Australians. Latter are eager to use the pool film—plus their own pictures—on a sponsored tv show in the U.S. concurrent with the release of the theatrical and tv newsreels. Hughes said he could understand American newsreel objections to this and it looks likely that there will be no tv release of the coverage until a specified date following theatrical release.

However, the tv newsreels, now operating as their own unit, also had a huddle with Hughes and made their own arrangements with him.

Arrangement, as far as theatrical coverage is concerned, is very similar to that which pertained during the 1952 Olympics, when the American reels also had to fight for the right to free coverage on a par with the press.

Olympic committees freely admit that they're eager to get some money into the till to finance future trips of their teams.

Coverage of the Australian games will be done by Cinesound and the Australian Movietone News camera crew. Pool consists of French, Australian, American and British reels. Special arrangements will be made to rush the film to the U.S. Commercial aspects of the film and tv coverage of the games has been assigned to the Fremantel Overseas Radio & Television Co., whose president, Paul Talbot, attended last week's powwow in N.Y. with Hughes.

The Americans agreed at the meeting to limit the length of each Olympics subject in individual newsreel issues. It was felt that a limit of 300 feet per issue would be reasonable.

Cosmopolitan, the Hearst magazine, is preparing a special motion picture issue for October.

Picture Grosses

BROADWAY

(Continued from page 9)

Paramount's "War and Peace" moves in.

Criterion (Moss) (1,700; 75-$2.20)—"Moby Dick" (WB) (4th wk). Third stanza finished yesterday (Tues.) continued great at about $42,000 after a wow $50,000 in the initial holdover week. Continues.

Fine Arts (Davis) (468; 90-$1.80)—"Riffi" (UMPO) (8th wk). Seventh frame completed yesterday (Tues.) continued at a great $14,000, equalling the previous round's $14,000.

Globe (Brandt) (1,500; 70-$1.50)—"Fastest Gun Alive" (M-G) (3d wk). Initial holdover stanza ending today (Wed.) looks to hit fast $17,000. First week was great $22,000.

Guild (Guild) (450; $1-$1.75)—"Private's Progress" (DCA) got off to a fast start yesterday (Tues.) as a result of good reviews in the daily papers following the Monday (23) bow. In ahead, "Wild Oat" (indie), 5 days of fourth session was $3,000.

Mayfair (Brandt) (1,736; 79-$1.80)—"Great Locomotive Chase" (BV). Fourth session ended Monday (23) plus extra day yesterday (Tues.) chalked up modest $6,000. "Pardners" (Par), Martin & Lewis starrer, opens today (Wed.).

Normandie (Trans-Lux) (592; 95-$1.80)—"The Phantom Horse" (Indie) opened yesterday (Tues.) following special preem Monday (23) night of Japanese pic. "Lost Horizon" (reissue) nabbed $2,600 for 6 days of fifth and final week.

Palace (RKO) (1,700; 50-$1.60)—"Francis in the Haunted House" (U) and vaudeville. Looks to hit acceptable $14,500. Last week "Congo Crossing" (U) with vaudc, $14,500.

Paramount (ABC-P.) (3,664; $1-$2)—"Santiago" (WB) (3d wk). Initial holdover session ending tomorrow (Thurs.) appears to be headed for $30,000 or near. Opening week hit fair $37,000. "Earth Vs. Flying Saucers" (Col) opens Aug. 1.

Paris (Pathe Cinema) (568; 90-$1.80)—"Proud and Beautiful" (Indie) (9th wk). Eighth frame ended Sunday (22) was okay $6,500 after $7,200 for previous session. Continues. "The Doctors" (Indie) booked to follow but no date set.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "The Eddy Duchin Story" (Col) and stageshow (5th wk). Fourth stanza ending today (Wed.) will likely hit strong $140,000 after $142,000 for third round. Probably will remain for a sixth week before "High Society" (M-G) takes over.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Oklahoma" (Magna) (41st wk). Present round ending today (Wed.) is heading for good $21,300, equal to the 40th week's take.

Plaza (Brecker) (556; $1.50-$1.80)—"Fruits of Summer" (Indie) (2d wk). Initial round ended yesterday (Tues.) was a sock $13,200. Looks in for a nice run.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) — "The King and I" (20th) with stageshow (4th wk). One of the real big ones on the street, with three-day weekend business topping previous Fri-Sun. total by $6,000. Third session ending tomorrow (Thurs.) looks to hit $126,000 or near after $124,000 third round. Continues.

State (Loew) (3,450; 78-$1.75)—"Somebody Up There Likes Me" (M-G) (3d wk). Third round ending today (Wed.) looks like nice $22,000. Second session was $21,000. Running below expectations.

Sutton (R&B) (561; $1-$1.80)—"Moby Dick" (WB) (4th wk). Third week ended last night (Tues.) was a smash $20,500, just under the previous week's $21,000. Continues indef.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"La Strada" (Indie). Opening round ended Monday (23) was mighty $20,170, a new record for the house. Topped by $150 previous mark set by "Lili" (M-G). Helped by sock reviews in dailies.

Victoria (City Inv.) (1,060; 50-$2)—"Foreign Intrigue" (UA) (3d wk). First holdover round only looks like disappointing $9,500 after okay initial session of $13,000.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Seven Wonders of the World" (Indie) (15th wk). The 14th stanza ended Saturday (21) with socko $49,900, with rainy Saturday being one of best in weeks here. The 13th round was $45,500.

55th St. Playhouse (B-F) (250; $1.25-$1.50) — "Bullfight" (Janus) (3d wk). Continues at a great pace with $8,750 for round ended Monday (23) after $9,200 for first holdover session. Continues indef.

'PROFANE' LUSTY 12G, DENVER; 'CONCHO' 13G

Denver, July 24.

"King and I" goes into a fifth frame at the Centre after a good fourth. "Proud and the Profane" is turning in satisfying business and stays a second week at the Denham. Others range from poor to fine.

Estimates for This Week

Centre (Fox) (1,247; 75-$1.25)—"King and I" (20th) (4th wk). Good $17,000 and holds. Last week, $18,000.

Denham (Cockrill) (1,750; 60-$1)—"Proud and Profane" (Par). Fine $12,000 and holds. Last week, "That Certain Feeling" (Par) (3d wk), $7,000.

Denver (Fox) (2,525; 60-$1)—"Eddy Duchin Story" (Col) and "Uranium Boom" (Col) (3d wk). Fair $5,000 for two days. Last week, $12,000.

Esquire (Fox) (742; 75-$1)—"Naked Night" (Indie) (2d wk). Fair $2,000. Last week, $3,000.

Orpheum (RKO) (2,600; 60-$1)—"Fastest Gun Alive" (M-G) and "Wiretapper" (Cont) (2d wk). Fair $7,500. Last week, $15,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Johnny Concho" (UA) and "Timetable" (UA). Fine $13,500. Last week, "Trapeze" (UA) (3d wk), $10,500.

Tabor (Fox) (1,957; 50-85)—"Massacre" (20th) and "Abdullah's Harem" (20th). Poor $2,000. Last week on subsequents.

'Somebody' Lofty 14G In Perky Buff.; 'Men' Hot 11G

Buffalo, July 24.

Biz is perking here this week with stout newcomers stirring up traffic at the wicket. "Somebody Up There Likes Me" is strong at the Buffalo and "Seven Men From Now" is sharp at the Paramount. "King and I" is clicking on an extended run at the Center while "Cinerama Holiday" is still terrific at the Teck.

Estimates for This Week

Buffalo (Loew) (3,000; 60-$1.00)—"Somebody Up There Likes Me" (M-G). Lofty $14,000. Last week, "Trapeze" (UA) (3d wk), $11,000.

Paramount (Par) (3,000; 60-80)—"Seven Men From Now" (WB) and "Star of India" (UA). Sharp $11,000. Last week, "Satellite in the Sky" (WB) and "Three Outlaws" (Indie), $10,000.

Center (Par) (2,000; 50-$1.00)—"The King and I" (20th) (4th wk). Dandy $10,000. Last week, $11,500.

Lafayette (Basil) (3,000; 50-80)—"Earth vs. Flying Saucers" (Col) and "The Werewolf" (Col) (2d wk). Dismal $4,500. Last week, $13,000.

Century (Buahwk) (2,000; 60-85)—"Screaming Eagles" (AA) and "The Naked Hills" (AA). Sturdy $9,000. Last week, "Abdullah's Harem" (20th) and "Massacre" (20th), $7,500.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama Holiday" (Indie) (25th wk). Powerhouse $14,000. Last week, same.

CHICAGO

(Continued from page 9)

Steady $5,500. Last week, $6,500.

Oriental (Indie (3,400; 98-$1.25)—"King and I" (20th) (4th wk). Big $39,000. Last week, $45,000.

Palace (Indie) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (58th wk). Staunch $24,000. Last week, $23,000.

Roosevelt (B&K) (1,400; 65-98)—"Johnny Concho" (UA) and "Storm Fear" (UA) (2d wk). Fine $17,500. Last week, $23,000.

State-Lake (B&K) (2,400; 98-$1.25)—"Pardners" (Par). Hearty $33,000. Last week, "Great Locomotive Chase" (BV) (5th wk), $12,000.

Surf (H&E Balaban) (685; $1.25)—"Ladykillers" (Cont) (5th wk). Fancy $6,900. Last week, $7,500.

United Artists (B&K) (1,700; 98-$1.50)—"Trapeze" (UA) (6th wk). Slowing $22,000. Last week, $34,000.

Woods (Essaness) (1,206; 98-$1.50)—"Eddy Duchin Story" (Col) (3d wk). Lush $34,000. Last week, $40,000.

World (Indie) (430; 98)—"Madame Butterfly" (IFE) (10th wk). Sluggish $2,500. Last week, $2,700.

Ziegfeld (Davis) (430; 98)—"Sins of the Borgias" (UA) (2d wk). Good $3,000. Last week, $4,100.

Balto Healthy; 'King' Boff $17,000, 2d 'Moby' 11G

Baltimore, July 24.

Healthy h.o. grosses predominate here this week. "King and I" is stout in its second week at the New. "Moby Dick" continues potent in a third round at the Stanley. "Trapeze" is showing surprising strength in a fourth stanza at the Century. "Autumn Leaves" is okay at the Town. "Rawhide Years" had a fairish week at the Mayfair.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"Trapeze" (UA) (4th wk). Still big at $9,000 after $11,000 for the third.

Cinema (Schwaber) (460; 50-$1)—"Front Page Story" (Indie). Modest $2,500. Last week, "Dance, Little Lady" (Indie), $2,500.

Film Centre (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna) (21st wk). Still pleasing at $9,000 after $10,000 for the 20th week.

Five West (Schwaber) (460; 50-$1)—"Ladykillers" (Col) (9th wk). Still okay at $3,000, same as last week.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Eddy Duchin" (Col). Starts today (Tues.). Second week of "Fastest Gun Alive," moderate $5,500.

Mayfair (Hicks) (980; 20-70)—"Star in Dust" (U). Opens tomorrow (Wed.). "Rawhide Years" (U) was mild $3,800.

New (Fruchtman) (1,600; 50-$1.25)—"King and I" (20th) (2d wk). Boff $17,000 after $22,000 opener.

Playhouse (Schwaber) (410; 50-$1)—"Lovers and Lollipops" (Indie). Pleasing $3,500. Last week, "Adorable Creatures" (Indie) (7th wk), $2,000.

Stanley (WB) (3,200; 30-$1.25)—"Moby Dick" (WB) (3d wk). Still mopping up at $11,000 following $16,000 for the second.

Town (Rappaport) (1,400; 50-$1)—"Safari" (Col). Starts tomorrow (Wed.). "Autumn Leaves" (Col) was okay at $8,500.

LOS ANGELES

(Continued from page 9)

wk). Still big $30.000. Last week, $32,900.

Warner Beverly (SW) (1,612; $1-$1.75)—"Duchin Story" (Col) (4th wk). Okay $8,000. Last week, $13,500.

Fox Beverly (FWC) (1,334; 90-$1.50)—"Great Locomotive Chase" (BV) (5th wk). Mild $3,200. Last week, $4,500.

Four Star (868; 90-$1.50)—"Proud and Profane" (Par) (6th wk). Nice $6,500. Last week, same.

Fine Arts (FWC) (631; $1.25-$1.75)—"Fantasia" (BV) (reissue) (7th wk). Okay $5,000. Last week, same.

Fox Wilshire (FWC) (2,296; $1-$1.75)—"Trapeze" (UA) (8th wk). Nice $10,000. Last week, $11,700.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (36th wk Egyptian, 31st wk U.A.). Okay $18,500. Last week, same.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (37th wk). Started current stanza (22) after fancy $23,800 last week.

MINNEAPOLIS

(Continued from page 11)

outdoors action picture, but strong opposition is militating against b.o. progress. Light $5,000. Last week, "That Certain Feeling" (Par) (2d wk.), $6,500 or $16,000 for two weeks.

World (Mann) (400; 85-$1.25)—"King and I" (20th) (2d wk.). Piling up phenomenal grosses for a suresteater. Broke house record first week. Stupendous $10,000. Last week, $12,000.

AN OLD HAND RETURNING

John Van Druten's First Studio Chore In Nine Years

Hollywood, July 24.

Playwright-director John Van Druten returns to Hollywood for the first time in almost a decade late this year to screenplay Turgenev's "Young Love" for Hecht-Lancaster.

Van Druten has been concentrating on the New York and London stage for the last nine years, with such plays as "Bell, Book and Candle" and "I Am A Camera." His last screen chore was the scripting of his own Broadway smash, "Voice of the Turtle."

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (24)

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	24⅝	Am Br. Par Th	136	32	30⅛	30⅜	—1⅛
30	22⅞	CBS "A"	222	30	28¼	29⅝	+1⅛
29⅞	22¾	CBS "B"	146	29⅞	28¼	29¾	+1¼
26¾	18⅛	Col Pix	50	21½	20	21½	+1⅝
16⅜	14⅛	Decca	87	14⅝	14	14½	+ ¼
100¾	75¾	Eastman Kdk	99	100¾	98	98½	—1½
4⅞	3½	EMI	83	3¾	3⅝	3⅝	—
12	8¼	List Ind	147	8¾	8¼	8⅜	—
25⅛	18⅞	Loew's	264	21⅞	20⅞	2 1⅛	— ⅞
9¼	7½	Nat. Thea	125	8¾	8⅝	8	— ⅛
36½	30¼	Paramount	60	32½	32	32	— ¼
36½	20½	Philco	134	22	21⅜	21½	— ⅜
50⅜	41⅛	RCA	208	45⅞	43⅝	43⅝	—2
8⅞	6¾	Republic	24	7⅛	6⅞	6⅞	— ¼
15⅛	12¾	Rep., pfd	3	13¼	13	13¼	+ ¼
17¾	15	Stanley War.	39	15⅞	15½	15⅞	+ ¼
27¾	22⅛	Storer	44	27⅞	27½	27½	— ½
29¼	21⅛	20th-Fox	116	25¼	24⅜	24⅜	— ⅝
29¾	24½	Univ. Pix	22	25⅛	25	25	— ¼
82½	75	Univ., pfd	*50	77	75½	77	+1½
26¾	18½	Warner Bros.	308	27¼	26⅝	26¾	—
141¼	107	Zenith	21	111½	108½	108½	—2½

American Stock Exchange

6⅛	3⅝	Allied Artists	92	5	4¾	5	—
13¼	9¾	All'd Art., pfd.	7	11⅝	11¼	11¼	— ¼
2⅛	1½	C & C Super	939	1⅝	1⅜	1⅜	+ ⅛
10	5¾	Du Mont	47	7	6⅜	6⅜	— ½
3½	2¾	Guild Films	11	2⅞	2¾	2⅞	+ ⅛
5⅜	3	Nat'l Telefilm	51	5	4⅝	5	+ ½
5¾	2¾	Skiatron	15	3⅞	3⅝	3⅝	—
12⅜	11⅜	Technicolor	294	10¾	9⅝	9¾	—1⅛
4½	3⅛	Trans-Lux	5	3⅜	3⅜	3⅜	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	37⅞	40	+1¼
Chesapeake Industries	2¾	3½	— ¼
Cinerama Inc.	1¼	1¾	—
Cinerama Prod.	3¼	4	— ¼
DuMont Broadcasting	7	7¾	—
Magna Theatres	2⅜	3½	+ ⅜
Official Films	1¾	2¼	
Polaroid	88½	91½	— ½
U. A. Theatres	6⅜	7⅜	+ ⅛
Walt Disney	48¾	52¾	— ¼

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Economics Crush Newsreels

Continued from page 3

higher. The low man sells no more than 18,000 bookings on the two issues.

In some instances, it's reported that the reels have been sold to firstrun situations at below print cost. Even so, exhibs continue to cancel out. The latest to clip the reel from their programs are the T & D circuit on the Coast and the Stuart Everett chain, which operates out of Charlotte.

Blame, for the most part, is put on television, which gets the news on the air faster, even though—according to possibly prejudice newsreel execs—the quality of the tv coverage leaves much to wish for. At the same time, the theatrical reels have shown little inclination to overcome the problem via a switch to featurc-type material.

"Perhaps, if we'd been allowed to do things our way, we might have done better," was one comment. "After all, Time Magazine is a success, and they, too, compete with the daily newspapers." It is generally conceded that the theatrical reels have a much better chance to do a thorough and analytical job on the screen than does tv with its limited time.

One of the reasons why the resls haven't kept up with the times is economy. For instance, it's been impossible for them to join the trend to color and the wide screen for that reason. Yet, the majors have held on to their newsreel operations more or less because it was felt that they're excellent public relations tools that give the industry a chance to return favors from Government, etc., and also to publicize the parent companies' pictures.

Increasingly, in recent years, the reels have been filled with long pieces about gala preems in New York.

Companies that are in best shape are those that made tv tieups, such as Movietone, which works with United Press. Even so, however, 20th's reel isn't a moneymaker. 20th recently abolished the newsreel and shorts sales department and divvied it up among the division sales managers. Lem Jones, who headed the department, has resigned and is leaving the company Aug. 1.

By contrast with the situation in New York, the foreign reels and U. S. reels abroad are doing very well and still get wide circulation.

Ego-Massage

Continued from page 3

Coast got together with the actors and told them the facts of life." commented a circuit man. "We know that stars sell pictures. And a few directors do, too, like DeMille or Hitchcock. It gets crazy when one-quarter of selling space goes for credits. That satisfies ego. It sure doesn't sell the picture."

Within the past year, with more of the creative and acting talent owning a part of the pictures, contract provisions on billings have become stricter and more elaborate until, today, the ad departments are bound by intricate contractual rules. Violation of these rules inevitably brings memoes from the Coast, initiated by the professional guilds or the agents for talent and complaining of breach of contract.

Even on comparatively minor pix, the position of an actor's head in an ad (it's a half an inch under the other fellow's) becomes an issue. Point has come, claim the ad chiefs, where they are no longer masters in their own house.

Ad-pub toppers' subcommittee on advertising billings, under the chairmanship of Gilbert Golden of Warner Bros., has prepared a set of urgent recommendations to the company presidents. It'll be submitted to Motion Picture Assn. of America prexy Eric Johnston next week.

Memo notes, among other things, the increasing exhibitor resistance to the contribution of coin for ads that take up a lot of space with credits that have no b.o. meaning. The committee asks the presidents to review "this serious situation" which, it says, is causing a tremendous loss of revenue via unreasonable restrictions demanded in billings. An immediate and drastic revision of advertising billings is needed, Golden's report states.

HERE SHE COMES!

...And she's loaded with laughs!
Sign up now
for the biggest deal
in fast action fun
since Eve sold Adam!

Hear Carol Channing sing that hip-hip-hippy hit: "A Corset Can Do a Lot For A Lady"!

Ginger ROGERS · Barry NELSON · Carol CHANNING

"The FIRST TRAVELING SALESLADY"

TECHNICOLOR®

co-starring

David BRIAN · James ARNESS

Written by DEVERY FREEMAN and STEPHEN LONGSTREET,
Produced and Directed by ARTHUR LUBIN.

Distributed by RKO RADIO PICTURES

Film Reviews

Continued from page 6

Viele Kamen Vorbei

some offbeat ingredients to please those who don't go for conventional film fare.

Peter Pewas, who directed, may be given some word of praise as he obviously tried to achieve something different. There are some scenes which are truly interesting and impressive. The biggest plus is Klaus von Rautenfeld's camerawork which has always an artistic flavor.

Harald Maresch is convincing as the psychopathic killer whose goodlooks makes it easy to win the women's confidence. He's, of course, tracked down in the film's ending. Francis Martin and Christian Doermer, two newcomers playing a young couple, do their parts very realistically. Most of the others give strong support. *Hans.*

He Laughed Last

(SONGS-COLOR)

Amusing comedy treatment of gangster pic; good programmer.

Hollywood, July 20.

Columbia release of Jonie Taps production. Stars Frankie Laine, Lucy Marlow, Anthony Dexter, Dick Long; features Alan Reed, Jesse White, Florenz Ames, Henry Slate. Directed by Blake Edwards. Screenplay, Edwards; from story by Quine and Edwards; camera (Technicolor), Henry Freulich; editor, Jack W. Ogilvie; music, Arthur Morton; supervised by Fred Karger. Previewed July 10, '56. Running time, **74 MINS.**

Gino Lupo	Frankie Laine
Rosemary Lebeau	Lucy Marlow
Dominic	Anthony Dexter
Jimmy Murphy	Dick Long
Big Dan Hennessy	Alan Reed
Max Lassiter	Jesse White
George Eagle	Florenz Ames
Ziggy	Henry Slate
Billy Boy Barnes	Paul Dubov
Al Fusary	Peter Brocco
Dave Hoffman	Joe Forte
Two-Gun Tommy	Robin Morse
Harry	Dale Van Sickel
Nurse Rafferty	Mara McAfee
Hood No. 1	David Tomack
Hood No. 2	John Truax
Hood No. 3	John Cason
Hood No. 4	Richard Benedict

Gangster pic cliches get a comedic working over in this amusing spoof, making it a rather happy offering for the general dual bill market. There's Technicolor for production flash and Frankie Laine singing two numbers to keep up the tune end of the entertainment.

Real click of the picture is Lucy Marlow, exhibiting a chassis that goes with her dumb chorine role and a good sense of comedy that gets the most out of the lines and situations handed the character in the script by Blake Edwards from a story he wrote with Richard Quine. Edwards also serves well as director on the Jonie Taps production. The pacing is good and the laugh-handling productive.

Plot is a light affair, told via a long flashback, about what happens when a singer-dancer in a 1920's night club inherits the fortune and enterprises of an underworld czar. What happens doesn't please her policeman boyfriend, Richard Long, but she revels in the sudden luxury her new position affords long enough for the 76 minutes of footage to spin off mostly pleasantly, before getting back into the good graces of the fiance.

Laine sings "Save Your Sorrows" and "Danny Boy" in his role of plot narrator and nitery operator for Alan Reed, the czar and practical joker, and does okay. Reed is amusing as the bigshot, whose last practical joke is to leave his coin to Miss Marlow to spite Jesse White, the gang's number two man who arranged Reed's demise thinking he would take over. White is very able. Also good are Anthony Dexter, dancing gigolo who is no match for Miss Marlow; Florenz Ames, Henry Slate and the others involved in keeping the fun going.

Footage has a third tune, "Strike Me Pink," that serves as a small production number with Miss Marlow and other femmes. Lensing by Henry Freulich, editing by Jack W Ogilvie, score by Arthur Morton, which Fred Karger supervised, and other technical functions are expert. *Brog.*

Akasen Chitai

(Red Light District)

(JAPANESE)

Tokyo, July 10.

Daiei release of Masaichi Nagata production. Stars Machiko Kyo, Kenji Sugawara; features Michiyo Kogore, Aiko Mimasu, Hiroko Machida. Directed by Kenji Mizoguchi; screenplay, Masahige Narusawa; sets and photography, Katsuo Miyagawa; music, Toshio Mayuzumi. Previewed July 2, '56, Tokyo. Running time, **96 MINS.**

Micky	Machiko Kyo
Hanae	Michiyo Kogore
Yumeko	Aiko Mimasu
Yorie	Hiroko Machida
Eiko	Kenji Sugawaru

Another artful triumph by the director of "Ugestu Monogatari," this film represents Kenji Mizoguchi's first efforts in a story with a modern background. Made under the personal supervision of Daiei's president Masaichi Nagata, film also presents Machiko Kyo, star of "Rashamon," who is currently making "Teahouse of the August Moon" for Metro here, in the role of a rollicking, unscrupulous prostitute. Offbeat casting also teams up four other top Daiei stars in unsavory roles for a film which, with good English translation of the excellent, realistic dialog, could ride in high in arties on basis of Kyo name pull.

Story line follows lives of four girls working in house of ill-fame in Tokyo's gay quarter of Asakusa, the Yshoiwara. Cameraman Katsuo Miyagawa's sets are such faithful reproductions of the area that only a very frequent visitor to the Yoshiwara could spot the fact that they are sets.

Micky (Machiko Kyo) defies the centuries-old tradition of the district when she takes as a customer a man who has been a steady patron of another girl in the house. Former mistress of a Negro soldier, Micky flaunts her independence throughout until a powerful scene her father comes to the house to appeal to her to give up her life of sin. Infuriated when she learns that her mother has died and her father has remarried, Micky, in a moment of harrowing spite, challenges her father to buy her for $4 an hour.

Yumeko (Aiko Mimasu) is a widow of 40 who sells herself to support her aged parents-in-law and her young son. The son gets a job which will pay him enough for his mother to give up her life of sin and go live with him. But the boy, ashamed of what his mother is doing, disowns her and she commits suicide.

Hanae (Michiyo Kogure), unlike the other girls, does not live in the house but comes there to work from her rented room where she cares for a tubercular husband and a baby. The husband attempts to kill himself to remove one burden from Hanae, but she stops his attempt and scolds him for his weakness. In this sequence there is a touch of social criticism as Hanae vows to live on to spite "this cultural state which does nothing for us." Later on, the proprietor of the house gets in a plug for his business when he asks where the girls would earn tomorrow's rice if the government outlawed prostitution. Bill is now before Diet which would do just this.

In a departure which shocks her teenage admirers, Hiroko Machida, the perennial ingenue, plays a cherubic vamp who works all her customers for all she can collect. When she spurns the attentions of one of them who has stolen from his employer to pay her debts in the hope of marrying her, the man nearly strangles her to death.

All of this, while melodramatic in the telling, is presented with excellent taste and with a unique feeling of realism, almost documentary in parts. It makes its stand clear — that trampled humanity, without losing its dignity, can somehow find its way into a better way of living than now exists in some areas. *Lars.*

Hold Back the Night

A fateful bottle of Scotch and a small Marine company fight the Korean war; fills the bill in regular situations.

Hollywood, July 24.

Allied Artists release of Hayes Goetz production. Stars John Payne, Mona Freeman; features Peter Graves, Chuck Connors, Audrey Dalton, Bob Nichols, John Wilder, Bob Easton. Directed by Allan Dawn. Screenplay, John C. Higgins, Walter Doniger; from the novel by Pat Frank; camera, Ellsworth Fredricks; editor, Robert S. Elsen; music, Hans Salter. Previewed July 20, '56. Running time, **80 MINS.**

Mackenzie	John Payne
Anne	Mona Freeman
Couzens	Peter Graves
Eklund	Chuck Connors
Kitty	Audrey Dalton
Beany	Bob Nichols
Tinker	John Wilder
Ackerman	Bob Easton
Kate	Stanley Cha
Papiro	Nicky Blair
Major MacKay	John Craven
Lt. Col. Toomey	Nelson Leigh

This is the story of a bottle of Scotch, as well as a small Marine company that figured in the "fighting withdrawal" ordered in the late Korean war. While bearing a certain resemblance (except for the fateful fifth) to a number of previous Korean war action features, it is still a good entry for the regular situations. (Allied Artists is giving it a Camp Pendleton preem sendoff as a ballyhoo measure).

Pat Frank's novel, on which John C. Higgins and Walter Doniger based the screenplay, tells of a Marine officer who carried with him a bottle of Scotch through World War II, and now has it in Korea waiting for that certain "special" occasion that will justify its consumption. The fifth becomes a symbol of a goal not yet achieved to the company under his command as it fights its way back through almost constant Red attack.

John Payne is the Marine officer, giving the character a good performance under Allan Dwan's direction. Mona Freeman is the wife back home who had gifted him with the packaged goods. She, too, pleases, getting into the story via Payne's mental flashbacks to the girl he left behind. Audrey Dalton is another femme who comes into the plot the same way, representing, and very well, a World War II temptation he encountered in Australia. Peter Graves and Chuck Connors carry off main roles in the small company of fighting heroes with honor and there's some excellent support from Bob Nichols, John Wilder, Bob Easton, Stanley Cha and others.

Action gets rather violent at times in the Hayes Goetz production, simulating the dangers of warfare ably, and Dwan's directorial handling makes a number of these stand out sharply. Ellsworth Fredricks' lensing is battle-wise in catching the fighting action and the Hans Salter score does its background chore with the proper martial air. *Brog.*

El Camino De La Vida

(The Road of Life)

(MEXICAN)

Mexico City, July 11.

Peliculas Nacionales relcase of a Cinematografica Latino Americana presentation. Produced by Angel de la Fuente. Features Rogello and Humberto Jimenez Pons, Ignacio G. Torres, Mario M. Navarro, Miguel Manzano. Directed by Alfonso Carona Blake; screenplay, Mathilde Landeta, from a story by Eduardo and Mathilde Landeta; camera, Jose Ortiz Ramos; editor, Carlos Savage; music Gustave C. Carreon. At Cine Arcadia, Mexico City. Running time, **110 MINS.**

Chinampina	Rogello Jimenez Pons
Prijolito	Humberto Jimenez Pons
Pedro Gangoso	Ignacio G. Torres
Luis	Mario N. Navarro
Juvenile Court Director	Rafael Estrada
Rancher	Miguel Manzano
Lawyer	Enrique Lucero
Nico	Manuel Vergara Mamber
Cancudo	Ismael Perez
Beggarwoman	Eufrosina Garcia

The Mexican industry's efforts to move in on the international market get a forward push with this low-budget realistic entry which marks the megging debut of exthesp Alfonso Carona Blake. In no sense as hard-hitting as Luis Bunuels' "Los Olvidados" (The Young and the Damned), it still should get favorable comparison as its humorous sequences make up for the lack of brutality.

Story points out the humanitarian qualities of Mexico's Juvenile Court in its efforts to aid disorientated youngsters. Without placing the blame of why kids go bad, Blake and producer Angel de la Fuente have taken Mathilde Landetas' somewhat saccharine screenplay out of the studies and into the squalid barrios and neon-lit streets and squares of modern day Mexico City. Aided by the excellent editing of Carlos Savage, the film slices well below the surface of what makes maladjusted youngsters tick, talk and behave as they do, without sledgehammering the point.

Story line follows in flashback three youngsters and their reasons for being incarcerated with their probable rehabilitation. First kills his drunken stepfather to protect his mother's life; second, whose peculiar vocal defect has caused his schoolmates' derision, blinds their vicious ringleader; third, an orphan, steals a purse in order to feed his younger brother and himself. Latter sequence is remarkably well handled and has two real-life brothers, Rogelie and Humberto Jimenez Pons, who are a surefire future series bet. Latter, no more than six years old, is an amazingly Coogan-like kid who can't fail to click.

Among the other outstanding subteeners is Ignacio G. Torres, whose sympathetic handling of the friendless frog voice makes for a surprisingly mature characterization. Standout adults are Enrique Lucero as a sympathetic lawyer, Miguel Manzano as the second boy's rancher father and Eufrosina Garcia, whose one-minute bit as a wild-looking baby-hiring beggar comes across as a terrifying piece of pathos. Tyro megger at times lets his grownups go hammy, but his handling of the kids and their personalized vernacular is a real delight. Film's most hilarious sequence, showing nude pre-adolescents getting a morning cold shower in a detention home will probably get heavy clipping by stateside censors. Realistic black-and-white regular screen photography by Jose Ortiz Ramos is top-flight throughout, with night scenes outstanding. Only the trite musical background by Gustavo C. Carreon and an embarrassing sop to officialdom as a final fadeout fail to live up to the high standards set by the rest of the film. *Pete.*

Smiley

(BRITISH-C'SCOPE-COLOR)

Unsophisticated and unusually charming yarn set in Australian backwoods with refreshing moppet characterization. Universal appeal.

London, July 11.

20th-Fox release of an Anthony Kimmins production. Stars Ralph Richardson, John McCallum and "Chips" Rafferty. Produced and directed by Anthony Kimmins; screenplay, Moore Raymond and Anthony Kimmins; camera, Ted Scaife; editor, G. Turney-Smith; music, William Alwyn. At Carlton Theatre, London. July 11, '56. Running time, **97 MINS.**

Reverend Lambeth	Ralph Richardson
Rankin	John McCallum
Sergeant Flaxman	Chips Rafferty
Smiley	Colin Petersen
Miss Workman	Jocelyn Hernfield
Joey	Bruce Archer
"Ma" Greevins	Margaret Christensen
"Pa" Greevins	Reg Lye
Mr. Stevens	Charles Tingwell
Mrs. Stevens	Marion Johns
Boundary Rider	Guy Doleman
Johnson	William Rees
Fred Stevens	Gavin Davies
Ah Foo	Chow Sing
King Billy	Bob Simm
Jackie	Reggie Weigand

With its rare quality of unsophisticated charm "Smiley," filmed entirely on location in Australia—but still qualifying for British quota—deserves serious exhibitor attention, not only in the British Commonwealth, where it should be a b.o. natural, but in other markets too. It will need careful selling, but the results should give ample compensation.

The original story, on which the film is based, was written by showcolumnist Moore Raymond, who collaborated on the screenplay with producer-director Anthony Kimmins. Raymond, a native of Australia, obviously knows the backwoods intimately, but this yarn also reveals a shrewd insight to characterization, as well as an unfailing sense of humor. The film gives a colorful glimpse of the Australian bush country, which is appreciably enhanced by top quality Cinema-Scope lensing by Ted Scaife.

The "Smiley" of the title is a young boy of poor parents whose great ambition in life is to save enough money to buy himself a bicycle which he has seen advertised in a catalog. To rake in the money he does all sorts of odd jobs from bellringer at the local church to unwitting dope peddling on behalf of the local heavy. But just as he's saved enough to make the deal, his father—just back from a long spell of cattle droving—loses his own money on gambling and steals the kid's money in a vain bid to recoup his losses.

The bare plot outline does little justice to the story itself and although the incident is always trivial it is treated in refreshing style. The youngster has a romantic and imaginative turn of mind, a genuine sense of adventure and the spirit to see only the brighter side of life. These qualities are inherent in the exceptional interpretation of the role by Colin Petersen. It's a generous part and he does extremely well with it, but never dwarfing the adult contributions by distinguished performers of the calibre of Ralph Richardson, John McCallum and Chips Rafferty. His playmate is characteristically etched by Bruce Archer and Jocelyn Hernfield has appeal as the village teacher. His parents are sincerely portrayed by Margaret Christensen and Reg Lye and the rest of the team, locally recruited, give valuable support.

Shirley Abicair, also a native Australian, puts plenty of charm into her recorded rendition of the title song. Anthony Kimmins keeps the action in top gear with his sensitive direction and the technical qualities are well up to standard. *Myro.*

Raw Edge

(COLOR)

Taming of the Oregon frontier, where any woman belonged to the first man to claim her; standard outdoor action fare.

Hollywood, July 24.

Universal release of Albert Zugsmith production. Stars Rory Calhoun, Yvonne De Carlo, Mara Corday, Neville Brand, Rex Reason; features Emile Meyer, Herbert Rudley, Robert J. Wilke. Directed by John Sherwood. Screenplay, Harry Essex, Robert Hill; story, William Kozlenko, James Benson Nablo; camera (Technicolor), Maury Gertsman; editor, Russell Schoengarth; music supervision, Joseph Gershenson. Previewed July 17, '56. Running time, **74 MINS.**

Tex Kirby	Rory Calhoun
Hannah Montgomery	Yvonne De Carlo
Paca	Mara Corday
Tarp Penny	Neville Brand
John Randolph	Rex Reason
Pop Penny	Emile Meyer
Gerald Montgomery	Herbert Rudley
Site Doty	Robert J. Wilke
Dan Kirby	John Gilmore
McKay	Gregg Barton
Whitey	Ed Fury
Missionary	William Schallert

Universal tames the Oregon frontier in "Raw Edge" with a catch line about any woman belonging to the first man to claim her. It didn't give a girl much choice, but it does lead to some rivalry action and adds up to a standard entry that will show a profit from its general dual bill bookings.

Around that first come, first served, theme scripters Harry Essex and Robert Hill have concocted a frontier drama that has the requisite values to satisfy the demands of the market at which it is aimed. John Sherwood's direction of the Albert Zugsmith production keeps it moving along for 76 minutes and the cast response is all that's required to make it come off.

Rory Calhoun does his usual, acceptable work as the male star, a young man bent on vengeance for the death of his younger brother, falsely accused of attempted attack on Yvonne De Carlo, a gal already claimed by Herbert Rudley, the self-styled Oregon frontier baron who enforces the law as it concerns the ladies. Miss De Carlo takes easily to the requirements of her spot, as does Mara Corday, the Indian widow of the younger brother who exacts her own tribal vengeance on Rudley before the plot runs out. Besides, her setlement of the affair leaves the way clear for Calhoun to claim Miss De Carlo at the finale.

Neville Brand enacts a lustful henchman of Rudley's who can't keep his hands off the boss's wife, and Rex Reason is a calm gambler who sits back waiting for the same femme stakes. Emile Meyer, as Brand's dad, wants Miss De Carlo, too, so there is a like father, like son, motivation included. Robert J. Wilke, who successfully claims the unwilling Indian widow, Don Gilmore, Gregg Barton, Ed Fury and William Schallert deliver acceptably.

Maury Gertsman's Technicolor photography does justice to the outdoor settings and other technical support is ably handled. *Brog.*

Dakota Incident

(COLOR)

Well-cast western actioner for the outdoor trade.

Hollywood, July 24.

Republic release of Michael Baird production. Stars Linda Darnell, Dale Robertson, John Lund, Ward Bond; features Regis Toomey, Skip Homeier, Irving Bacon, John Doucette, Whit Bissell. Directed by Lewis R. Foster. Screenplay, Frederic Louis Fox; camera (Trucolor), Ernest Haller; editor, Howard Smith; music, R. Dale Butts. Previewed July 42, '56. Running time, **88 MINS.**

Amy Clarke	Linda Darnell
John Banner	Dale Robertson
Carter Hamilton	John Lund
Senator Blakely	Ward Bond
Minstrel	Regis Toomey
Brank Banner	Skip Homeier
Tully Morgan	Irving Bacon
Rick Largo	John Doucette
Mark Chester	Whit Bissell
Matthew Barnes	William Fawcett
Bartender-Desk Clerk	Malcolm Atterbury
Giselle	Diane Du Bois
Indian Leader	Charles Horvath

Early-west action, familiar names and a Trucolor dressing are satisfactorily combined in this Republic offering to meet the demands of the outdoor market generally. Lewis R. Foster's direction keeps the action pace high, the characters are interestingly developed in Frederic Louis Fox's plot and the performances come off well.

It's a motley group of strangers that finds itself pinned down in a Dakota gully by a small band of marauding Indians. Dale Robertson is a bank robber, bold and dashing. Linda Darnell is an easy lady of the west, pretty and desirable. John Lund is a quietish ex-bank clerk, fleeing the charge he pulled the robbery committed by Robertson. Ward Bond is a loud-mouth politican who wants brotherhood with the redskins. Regis Toomey is a whiskey-soaked minstrel man, and Whit Bissell is a timid easterner who believes he has found gold.

The Michael Baird production tells the story against a rugged outdoor setting, with Ernest Haller's photography up-pointing scenic values most effectively. Between thirst and the Indians, the small group is gradually decimated until only Miss Darnell and Robertson are left to come out of the violent adventure alive — and regenerated.

The principal characters each has a chance to sell the role and honors are about equally divided, with all good. Also aiding the generally excellent manner in which the picture is brought off are Skip Homeier and John Doucette, in and out early in the footage as Robertson's robbery partners. Irving Bacon, William Fawcett, Malcolm Atterbury Diane Du Bois and Charles Horvath.

R. Dale Butts' background score features a tinkling mandolin that's good for the film's mood. Editing and other technical credits are expertly handled, too. *Brog.*

Sindlinger Says:

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*In other words, the Theatre Trailer is directly responsible for **$348 out of every $1,000** expended for admissions in the first-run theatres in Oklahoma City. This is but one of the many valuable facts contained in the comprehensive statistical survey prepared by Sindlinger & Co. for its theatre clients in Oklahoma City and County, covering an **84-week period** ending June 9, 1956. Copies of the entire report will be furnished on request as an industry service by

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NATIONAL Screen SERVICE

Latin Students (Born to Riot) Arrayed Against Higher Admission; U.S. Efforts Look Unpromising

Revival of student activity in Latin America is working as a deterrent to American film company efforts to get local Governments to raise the lid on admission prices, says Robert Corkery, the Motion Picture Export Assn. supervisor for the area.

Fixed admissions, a strong political weapon in labor conscious Latin America, have been one of the top problems for the American distribs. They have been raised somewhat in such places as Brazil, Chile and Peru, but have been largely offset by subsequent devaluation of currency.

Now, the students are beginning to put active pressure on the various Governments to keep admission at low levels. Corkery this week related how, in Brazil, riots ensued when a Canadian-owned traction company finally got the Government to up streetcar fares from one to two cruzeiros. Demonstrations persuaded the Government to reduce the fares again, to one and a half cruzeiros.

Students at the time warned they'd organize against any attempt to raise film admissions. Sentiment is expected to hamper efforts to get admission levels raised in the future.

In another area, Corkery reported that the Government of Brazil, so far only for the Rio de Janeiro area, had increased the minimum monthly wage from the current 2,400 cr. to 3,800. Not long ago, it was raised to 2,400 cr. from 1,200. That means additional operating costs for the Americans. On the other hand, U. S. companies have benefitted from the hardening of the peso in Argentina, Corkery said.

30 DAYS MORE OF DST

St. Louis Exhibs Moan as Dailies Have Their Way

St. Louis, July 24.

Exhibs in this burg are moaning over the recent action of the Board of Alderman that enacted an ordinance extending the daylight saving time for another 30 days. The measure, approved by a 26 to 2 vote, had the approval of Mayor Raymond R. Tucker, the two dailies and video and radio stations.

The termination of the time saver will be Oct. 28 instead of the last Sunday in September. St. Louis County and a number of communities in the St. Louis area in Illinois are expected to follow suit.

RKO'S JANICE NORRIS

But 15-Year Older Must Finish High School First

Pittsburgh, July 24.

Janice Norris, 15-year-old high school girl, has been tagged to a seven-year option deal by RKO Pictures. Girl appeared at Pittsburgh Playhouse in its last three spring musicals but was taken to the Coast following recent revue at the community theatre, "What's the Rush?" This is the show Robert Q. Lewis is now packaging on the strawhat circuit.

Miss Norris, a Marilyn Monroe-ish type who looks considerably older than 15, won't report to RKO until later. She has come back home to finish high school next February.

Republic to Give Staff Producers Credit in Full

Hollywood, July 24.

Republic, only major studio which has balked at adherence to the Code of Practices of the Screen Producers Guild, finally has agreed to go along with other signatories from the Motion Picture Producers Assn. This means that henceforth Rep will bill its staff producers as producers on the screen, instead of "associate producer" as in the past.

Code governs a number of subjects, but matter of billing is considered of utmost importance to the guild. Disclosure that Republic will subscribe to the code was made in a joint statement by studio prexy Herbert J. Yates and Samuel G. Engel, prez of SPG.

Meanwhile, SPG revealed its roster is up to 151, with Paramount producer Hugh Brown the latest to join the guild.

BURT BALABAN SET TO PRODUCE FOR UA

Burt Balaban, son of Paramount president Barney Balaban, is now on United Artists' roster of independent producers. He had been active in television production in past.

Well entrenched in indie feature-making is Samuel Goldwyn Jr., who's also aligned with UA.

Kleins Fight Township After-Construction-Began Ban on Their Drive-In

Albany, July 24.

Another round legal fight to clear the way for completing the construction of a drive-in at the intersection of Route 9-W and Jericho Rd., below Albany, was opened in Supreme Court here when Klein Theatres Inc. filed a complaint asking for a declaratory judgment annuling a ruling of the Town of Bethlehem's appeals board that the outdoor situation could not be granted a license.

The Kleins now operate the Hi-Way Drive-in at Coxsackie, and the Mountain Drive-in at Hunter.

The new petition asserted the board's finding was not in effect Sept. 1 last, when work on the drive-in began. Klein Theatres leased the property to the Jericho-9-W-Drive-in Corporation, but before the tenant took over, the Town of Bethlehem adopted an ordinance affecting drive-ins. Subsequently, the appeals board held a public hearing on the application by the Kleins for a license; denied it.

An action for review of this determination is still pending in Supreme Court.

Lester Cowan to S.A.

Producer Lester Cowan leaves for South America Friday (27) to confer with officials of various Latin American countries relating to the filming of "Simon Bolivar."

Cowan, at a meeting in Washington last week, received the blessing of the Organization of the American States for the project. Film, to be made in cooperation with a Latin American film company, now being organized, will be filmed entirely in South America and will highlight the career of Latin America's George Washington.

How Much TV Is Too Much for Star?

Hollywood performers will shortly have to make up their minds between television and motion pictures. The time for playing both sides of the street is coming to an end.

The warning bell was sounded recently by Alfred E. Daff, Universal's executive v.p. who returned east following studio conferences. He reported a tendency among the film companies to reappraise the value to motion pictures of performers who regularly appear on television. He indicated that there was no objection to a performer appearing occasionally in a dramatic or variety show, but that personalities who are constantly exposed to the public via series video shows will have difficulty finding employment in theatrical films.

Twin Drive-Ins, 900 Cars Each, Stagger Screenings, Speed Traffic With Fluorescent-Jacketed Ushers

Boston, July 24.

A "twin" ozoner, first in New England, was opened Saturday night (21) by Charles Cutells of Reading for Medford Amusement Co. on Revere Beach Parkway, Medford. The twin drive-in has two separate screens and comprises two outdoor theatres on a single 23-acre lot. Each theatre has capacity for 900 cars.

One unit opens its show at dusk. The second begins its program about a half-hour later. One screen shows the first feature of a double bill, the other shows the second. The features are then swapped. The motorist stays in the same spot and sees the other picture.

By splitting the double bill and switching screens, the ozoner, operated by Cutells as general manager, for the Medford Amusement Co., hopes to eliminate traffic bottlenecks.

Attendants wear fluoresent jackets so they can be readily spotted and the posts containing speakers for each car are lighted. Car movement in one section of the ozoner will not interfere with viewers of the second section as the CinemaScope screens are located diagonally away from each other.

A playland for moppets with swings, merry-go-round and other rides, with supervisors, has been built and a refreshment stand features pizza among its specialties.

The time sked cuts car movement in and out in half, according to Cutells. "Although we are operating the largest drive-in in New England; we will have the least traffic congestion," he said.

Distribs Abandon Film Clips on TV; It's Negative Sell

Except for rare, special occasions, the film companies have discontinued the use of film clips on television for the publicizing of their pictures. They have discovered that the clips, in many instances, created a negative impression and rather than inducing a want-to-see attitude among the viewing public served to keep many potential customers away from the boxoffice.

In an analysis of the cause and effect, the film companies have reached the conclusion that it is difficult to create a favorable impact with isolated footage, and that no matter how much effort was made to select the right scene, it could not provide the full value of the entertainment when taken out of context. As a result, the studios have discontinued the filming of special 16m footage for placement on television.

Inability to control the manner of presentation of the footage was another factor leading to the discontinuance of the clips. In many cases, tv stations used the footage without the proper introductions, the announcers failing to detail what went before. Therefore, a viewer seeing the clips was unaware what the story was about and what was taking place. In effect, some of the announcers merely said, "here is a scene from a new motion picture."

Screen Actors Guild regulations, limiting the footage that could be presented on tv, also served as a deterrent. The full value of a scene, under these limitations, could not be shown in the best light, it was charged.

Removing clips from tv has not soured the film companies on the value of tv promotion. They still consider it a powerful exploitation media when used properly. Live interviews or integration of the stars in network shows, with a plug for the picture, of course, is considered the best method of using video. Special filmed interviews, such as the ones Ed Sullivan employs on his tv shows, is gaining in favor.

It's TV Which Oughta Pay State A Privilege Tax, Theatres Argue

Greensboro, N. C., July 24.

North Carolina's Tax Study Commission has been informed that if theatres "are to survive," the state privilege-licenses must be "substantially reduced."

W. G. Enloe of Raleigh, representing theatre owners in this state, called for reductions beginning at the lowest license bracket, $125, and continuing through the highest bracket, $2,500.

Enloe said "television is the privilege license. Furthermore, the Federal Communications Commission even prohibits a state, county or city to levy a privilege license on television."

Asserting that 96 theatres closed in North Carolina last year, Enloe told the commission that 45 have closed this year. He said, "Many, many theatres are operating at a loss and the very existence of all is threatened." He added that a town without a theatre becomes a "ghost town."

The commission, created by the 1955 Legislature to study the state's tax structure, must make its report to Gov. Luther H. Hodges by Nov. 10.

Kans.-Mo. Exhibs Elect

Kansas City, July 24.

Officers of the Allied Independent Theatre Owners of Kansas and Missouri were elected at a meeting at headquarters here. Beverly Miller was re-elected presidency to his fourth term. He operates a string of drive-ins in the area.

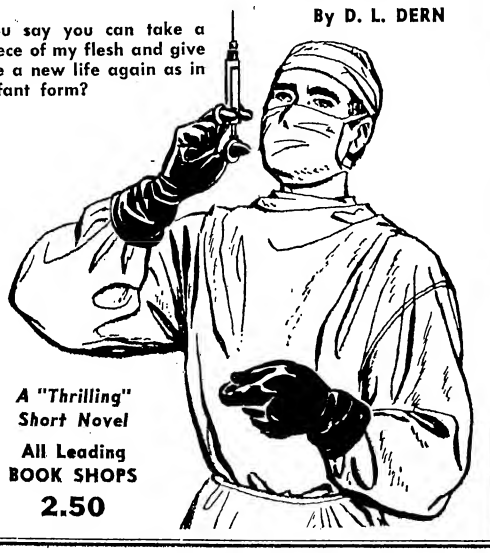
Ronald Means, Kansas City, for Missouri, and Ben Adams, El Dorado, Kansas, for Kansas, were elected vice presidents.

William Bradfield, Carthage, Mo., is treasurer, and Komp Jarrett, Nevada, Mo., secretary. Fred Harpst continues as general manager.

"The Doctor's Secret"

By D. L. DERN

You say you can take a piece of my flesh and give me a new life again as in infant form?



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THE MOST UNHAPPY CELLER

A Primer In Economics

Some major Hollywood film studios still have a contemptuous attitude toward the vidfilm industry in general, regardless of its accepted impact on national tv audiences and the lessons in production economics that they've engendered. With but few isolated exceptions, however, they never bother to look at them or to seek out the "whys and wherefores," on budget trimming or quickie production schedules.

True, there's still an enormous respect among the studio chieftains for the full hour live video entries, particularly those emanating from New York (which in turn has inspired the trend toward pacting writers, producers, directors and tv story properties), but in the eyes of certain major film producing companies the vidfilm breed represents a far lesser denominator and not considered worthy of their attention.

In a day and age when the big pix studios are becoming increasingly alarmed over stratospheric production costs and dwindling grosses, this "beneath our dignity" attitude toward the economics of delivering vidfilms at low cost is seriously challenged in some important Hollywood quarters. Particularly now that the networks themselves are moving into the area of 90-minute telefilm production (as witness the eight-picture deal between CBS-TV and Screen Gems for the upcoming "Playhouse 90" series and the NBC-Kagran ambitions toward feature filming for theatricals and tv via its acquisition of California Studio lots), the time has come when "attention must be paid" to the techniques incepted by the vidfilmeries toward budget trimming without the loss of qualitative values.

It's a certainty that out of the approximate feature-length "Playhouse 90" series off the Screen Gems beltline will come many a lesson in pix-making economics that could serve the film industry in good stead. CBS-TV is budgeting approximately $175,000 per film. Whether they can be brought in for this amount still remains to be seen. But even turning out a 90-minute show at double the amount, assuming the combined production know-how of a Martin Manulis and an Irving Briskin will bring the desired qualitative results, might well inspire a brand new "primer for filmmaking" as one of the key answers to the pix industry's current plight.

But first they'll have to shed their utter contempt and disregard for the "upstart" vidfilm industry. *Rose....*

Hub TV Bridges Science Gap

Harvard, M.I.T. Pundits to Do 23 Programs To Correct Some Misconceptions

Cambridge, Mass., July 24.

Scientists have their p.r. problems too.

This week scientists from Harvard and M.I.T. got together and agreed to present a filmed series of 23 tv programs aimed at giving a better understanding of science and scientists. The series also will attempt to correct some of the pop misconceptions about science.

The film series, for national distribution to educational tv stations, has been organized under the leadership of Philippe LeCorbeiller, prof of general education and of applied physics, Harvard. It will be produced by the Lowell Institute Cooperative Broadcasting Council in the studios of WGBH-TV, Channel 2, Boston, under contract with the Educational Television and Radio Center, Ann Arbor, Mich.

Purpose of the series is to give viewers an intro to the scope and methods of physics, chemistry, astronomy and geology.

Each program will focus on a single idea essential to an understanding of modern scientific thinking. The presentation will include experimental demonstrations and graphic illustrations.

(Continued on page 104)

Hot & Cold TV

Tokyo, July 17.

The public bathhouse is the most popular spot for Japanese children to view television, according to a survey conducted in a Nagoya junior highschool.

More than half of the eighth grade students polled as to tv habits said they regularly watch tv in the dressing rooms of public bathhouses. Only 1.1% said they watch tv in their own homes.

Other favorite spots to watch tv programs are radio shops, department stores and neighbor's homes.

Schwartz Mulls 'Green Pastures' As TV Musical

Hollywood, July 24.

Arthur Schwartz, who has a three-show commitment with CBS-TV for next season's "Ford Star Jubilee" spec series, is mulling a musical adaptation of Marc Connelly's "Green Pastures" as one of the entries.

Also under consideration is an updated version of "Bandwagon," the Broadway smash of a quarter-century ago on which Schwartz and Howard Dietz collaborated. If done, Schwartz will cleff some new tunes for the show which will be integrated with some of the "Bandwagon" standards.

There's nothing conclusive as yet, however, about any of the three Schwartz contribs. "Jubilee" series kicks off in September with highlights of Cole Porter's career as one of the nation's foremost tunesmiths, utilizing major talent that appeared in the Porter Broadway musicals.

NBC-TV, Fabray Talks Collapse

As far as NBC-TV is concerned, it's "No, No Nanette" on any contractual guarantees for Nanette Fabray.

Miss Fabray, who has checked off the Sid Caesar show (a third of which, incidentally, is still for sale), and is now a free agent, propositioned the network for a minimum of four tv appearances next season at $25,000 each plus the financing of a pilot for a half-hour series.

NBC refused to chime in with those kind of guarantees, so the deal is off.

COMING... 'FOLEY SQUARE FROLICS'

By GEORGE ROSEN

From all indications, Rep. Emanuel Celler (D., N. Y.), chairman of the House Judiciary Committee, is out to get top billing in the continuing round of tv network inquisitions. Regardless of what has gone before—and the network echelon has been in a cold sweat for months in justifying the status quo—Round No. 2 in the "Battle of the Century," which gets under way Sept. 10 in New York's Foley Square Court House, will square off as the hottest yet.

Celler, who sees a rare opportunity to make political hay, appears to be a most unhappy man. He thinks the networks are reeking with monopoly, and he's determined, perhaps even more so than a Magnuson or a Bricker, to see that something is done about it. September is political fever time and if all goes well Celler, goes the word, would consider a succession to Senator Lehman's spot among the upper Congressional echelon as his future dish of tea. Hence the sudden burst of enthusiasm to render a public service contribution and pin a monopoly rap on the networks.

On the basis of his recent FCC scrutiny, Celler apparently is out to shoot the works, up to and including the splitting up of stations and the networks on the grounds the present scheme of things adds up to monopoly. But he's not stopping at station-network relations. Celler also thinks there's an unhealthy monopoly of talent as well. And on the basis of his recent two-day closed-door bout with CBS prexy Frank Stanton, Celler is loaded with data right up to his antennas. He has gone out and corralled files even as far back as 1950 of pertinent facts and figures and, regardless of whether they're applicable to a 1956-tempoed tv industry, he's prepared to throw them back at the networks, the talent agencies, the ad agencies and all the others who will be summoned for the Foley Square frolics.

Even If You Walk A Mile You Won't Find Camel on NBC-TV Sked

When R. J. Reynolds finally axed its longrunning "News Caravan" sponsorship on NBC-TV last week, it was more than just a matter of dropping one of the pioneering television sponsorships dating back to 1948. Overlooked was one singular fact—Reynolds, though amply represented on CBS-TV and even ABC-TV, hasn't one show on NBC.

The Reynolds lineup on Columbia includes half of the Phil Silvers show, the entire Bob Cummings segment, half the Friday at 9 "Crusader" spot (still looking for a replacement) and the entire "I've Got a Secret" segment. n ABC-TV, the ciggie outfit has bought half of the hourlong "Wire Service." But on NBC-TV, nothing, now that the news show has been dropped.

Calling HST

Perle Mesta is confident that ex-President Harry Truman will come on for the finale when CBS-TV translates that "Perle Mesta Story" into a 90-minute "Playhouse 90" presentation in the fall. In view of the fact that Truman played such a vital part in her latter-day career as envoy to Luxemburg, as well as their close friendship, she feels he's an inherent part of th story.

If Irving Berlin gives his okay, the play based on Miss Mesta's life will be called "Hostess With the Mostest." Suggestion that the title be changed to "Call Me Mesta" has been nixed on the grounds that it's not dignified enough for the subject being dramatized.

'Disneyland,' 'Mickey Mouse Club' Geared for Greater Adult Appeal Because of Kid Sponsor Dearth

Shall We Dance?

One of the most incongruous sights of the summer tv semester is on tap for tonight (Wed.) when the Archie Moore-James Parker bout goes out over the ABC-TV channels from Toronto—for viewers will be getting a gander at the lowly sports writer in formal attire. As a matter of fact, the entire first 10 rows ringside will be occupied exclusively by the white-coat-cummerbund set.

What's it all about? Just a brainchild of flack Saul Richman (on behalf of After Six Formal client) to dress up the hot weather spectrum with some offbeat programming.

Walt Disney is plotting the upcoming "Disneyland" and "Mickey Mouse Club" on ABC-TV more for adults than ever before. In the case of "MMC," certain format changes are believed geared to attract adult bankrollers in the face of a dearth of for-the-kid sponsors.

Relying on the probability that ABC-TV will continue with "Afternoon Film Festival" in the hour-and-a-half prior to "MMC" every day, Disney is taking animations out of the first quarter-hour hole and replacing them with "Mickey Mouse Newsreel," which has appeal for the adult quotient. Belief seems to be that the new arrangement, with cartoons being placed next fall in the 5:45 to 6 p.m. segment across-the-board, will serve as a lead-in, from "FFF" to "MMC," for maturer viewers.

Six weeks of "MMC" are in the can already, according to Sandy Cummings, the ABC liaison with Disney on the Coast. The new batch of 20 programs starts on Sept. 12, using essentially the same rerun system as this year's—20 new, 20 repeats and the rest third runs for the 52-week contractees, of which there are presently 11.

In at Wednesday from 7:30 to 8:30 p.m., "Disneyland's" 26 new stanzas will contain a considerable amount of material with direct adult appeal, Cummings disclosed. The starting date is Sept. 12, and for the time being, there will be seven reruns during the first 33 hours, with the rest of the 52 being all reruns.

In the hour's previous two years, the number of futuristic "Tomorrowland" programs was limited to one per annum. However, in 1956-57 Disney is preparing three such scientific shows. There will be five hours of "Frontierland," and Disney is going whole hog to build another character of Davy Crockett dimensions for kids, with all of the ensuing merchandising factors. He announced several days ago that he was going to do two hour programs in the "Frontierland" batch on Johnny Tremaine, who in real-life was an apprentice to Paul Revere. The Tremaine character, incidentally, got video treatment on the "Son of Omnibus" series a couple of seasons back. Other shows in this "Disneyland" category will be on John James Audubon, the nature artist, and a show on "Oregon Trail" plus one utilizing the Academy Award Cartoon, "Pecos Bill."

Six "Adventurelands" are on the sked. A followup to this season's Antarctic filmization, called "Operation Deepfreeze," will be one of them.

12 'Fantasylands'

"Fantasyland" title belies its content to a great degree. Serving as a catchall monicker, it will con-

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Pall Mall's 'Stop That Stopette' In Axing of Hackett

Helene Curtis, which has bought a half sponsorship interest in "Stanley," the new Buddy Hackett situation comedy series, which goes into the Monday night 8:30 to 9 slot on NBC-TV, has asked the network to be relieved of its contract. Pall Mall is the alternate underwriter on the show and apparently the two clients can't live together.

Helene Curtis' request for out stems from its decision to plug the Stopette deodorant on the new film series. (Curtis recently acquired the company.) However, American Tobacco Co., parent company of Pall Mall, insists on adhering to company's longstanding policy of not sharing any show with a deodorant plug. Curtis remains adamant, so does Pall Mall. As far as Curtis is concerned it's "Stopette—or else." In view of contractual commitment, Curtis bowout may provoke some legal action on the part of the network.

NBC's now trying to line up Rinso to share tab with Pall Mall.

Television Would Have Been Right Up Ziegfeld Alley, Sez Billie Burke

Schenectady, July 24.

Television would have been both a challenge and an opportunity for Florenz Ziegfeld, who was the first musical producer to do a radio show so his widow, Billie Burke, said in a recorded interview with Martha Brooks (Kroman) on WGY, Schenectady, Thursday (19).

Miss Burke, starring in "The Solid Gold Cadillac" at the Spa Summer Theatre in nearby Saratoga, pointed out that Ziegfeld had presented a "Ziegfeld Follies of the Air" radio networker for Chrysler some years ago. The producer appeared on the show. Miss Burke filled several dates with it, too.

With his love of beauty, his unerring eye for beautiful women and his knowledge of the ballet and of music, Ziegfeld would have found television very much his medium, Miss Burke thought.

WQXR's Peak Biz

WQXR, the "Good Music" radio indie in N. Y., hit its best first six months in history. Sales volume was up 13% over the same January-June period in 1955.

Summer biz, covering the fiscal period from June 15 through Sept. 15, is 14% over last year at the same time.

NBC's New Coin For 'Showcase'

NBC-TV is off the hook for six of the 10 "Producers' Showcase" Monday night spec presentations for next season. Most of the new coin will come from John Hancock Insurance Co., via McCann-Erickson agency, which has bought five of the shows for $1,300,000. A sixth was purchased by Buick, through the Kudner agency.

Both of the new clients will have RCA as co-sponsor, with the latter riding with all 10 of the one-a-month shows. Buick has purchased the November entry. John Hancock has bought in on the December, February, March, April and May presentations. That leaves a co-sponsor for September, October, January and June still to be heard from.

THAT TUES.-SUN. NBC-TV 'PLOT' GROWS MORE INTRIGUING BY THE MINUTE

If, as recently as two years ago, anyone would have suggested that Tuesday night 8 to 9 on NBC-TV would become a "danger" spot in terms of latching on to sponsors, he would have been asked to turn in his Nielsen-Trendex card. But Tuesday 8 to 9 ain't what it used to be for NBC, and the fact that the network is now anxious to break it up into two half-hour segments stems from the unprecedented situation where the web can't get off the hook on the hour.

Dinah Shore and Bob Hope between them have Chevrolet in the bag for a total of 26 shows, but NBC is still stuck with the 16 Ray Bolger entries also slotted for the Tuesday hour. (Originally peddled at $165,000 per show, NBC is now willing to sell 'em for $100,000 apiece, but still no takers, with the hottest prospect, General Foods, dropping out of the picture).

When, last week, it appeared that Goodyear would relinquish its co-sponsorship of the Sunday night 8 to 9 dramatics NBC envisioned fond hopes of installing 16 Dinah Shore shows and 10 Bob Hope shows into the Sabbath period to alternate with 26 weeks of "Alcoa Hour." But Goodyear apparently likes what it's got and will stand pat.

Now NBC has a new "plot." It is asking Alcoa to drop 16 of its shows and come in next season for 10 high-budgeted dramatic entries in its Sunday 9 to 10 period. That would clear the decks for 16 Dinah shows. Both Bob Hope and Bolger (to whom the web is committed whether it sells the show or not) would be shifted to another night, probably on Friday to help take up the slack on NBC's failure to pact a co-sponsor on the Friday spec series.

Thus Tuesday 8 to 9 would be clear for the half-hour entries. McCann-Erickson is pitching hard for both segments. At 8 o'clock it would install a show for either Swift or Chrysler; into 8:30 would go Jack Webb's "Noah's Ark" for Chesterfield.

The while thing should be resolved by the end of the week.

Britain's Top 10

London, July 24.

Commercial television scooped the pool for the 10 top ratings, both in London and the Midlands during the quarter ended June 30. BBC-TV was unplaced in either area.

On the London outlet three U.S. imported programs took the first places. "Dragnet" headed the list with a rating of 68, followed by "I Love Lucy" and "Gun Law," both of which clocked 58. "Sunday Night at the London Palladium" was fourth with 57.

In the Midlands "Dragnet" was nosed out of first place by "Cross Current," a series produced on the continent by Sheldon Reynolds.

SAMMY KAYE
Swinging and Swaying
On Tour
Oceanport, N. J. — July 28; Canton, Ohio — July 29; Detroit, Mich. — Aug. 31.
Columbia Records - current release, "EVERY SUNDAY MORNING" b/w "ONCE AGAIN."
New Album Release:
Sammy Kaye Swings and Sways
MY FAIR LADY (For Dancing)
On ABC Radio—"Sunday Serenade"

Breach Is Healed In Brit. Com'l TV Revamp Schedule

London, July 24.

The split between Associated-Redifussion and Associated Tele-Vision, which led to a breakdown in commercial tv networking, has now been healed. The new season's programs, announced last week, make provision for a complete interchange between London, the Midlands and the North.

The two commercial tele program contractors fell out in the spring when A-R beefed at the type of program they were being offered by ATV and also objected to the prices asked for such shows. In the main, A-R complained that too many of the networked shows followed an unscripted vaudeville pattern, too frequently using familiar faces, which was resulting in a viewer downbeat.

Apart from one or two minor exchanges the two programmers have been going their own ways for a few months, although both have traded with the Granada Net-

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KOMO-TV's 'Color Fair'

Seattle, July 24.

KOMO-TV added second color eamera and began presentation of new local color program "Color Fair" Monday (23). Program featured singers Suzuki and Cathy Wellander, Norm Bobrow's Colony oreh, ehoreographer Darrell Henline and pantomimist Don Rogers. Cliff Carl emeeed.

Buff Cobb Now a Flack

After a long career in radio and television, Buff Cobb is shifting to publieity. She's joined the Robert S. Taplinger flackery and will handle women's features, specializing in radio-tv eontaet work.

Miss Cobb just wound a European tour in which she taped European features for several network spreads.

Inflation Hits the TV Specs

Hollywood, July 24.

The inflationary spiral that has rocketed production costs in tv will hang a new high on some of the biggies that will be coming along next season. In many of the gigantics it will take up to $400,000 to cover all costs. Producers in charge of these specs claim that any saving would be negligible without the sacrifice of scope or quality.

Coming up on NBC-TV this fall will be three sets of specs—"Producers Showcase" productions on Monday, and "Hallmark Hall of Fame" plus other Friday specs—with the fiscal impost after all bills are in and mark paid hovering over the 400G mark. Such an entry in the Friday lineup as "Born Yesterday," with Mary Martin or Shelley Winters as the main exhibit, will add up to better than $225,000 on production costs, to which can be added $100,000 for time plus agency commission, publicity, promotion and items out of "petty eash." Practically the same amount will show on the check stubs of the run of spees fielded by "Producers Showcase."

It is claimed by producing companies that the cost of one live spec in color will cost nearly half of what goes into a theatrical pic, which runs on and on before it is swallowed up by tv. With the "long form" live teleshows, it's just one telecast and then out the window. The new eleetronic tape and lenticular film, which will obsolete the kinescope, may have the preservative quality to assure a later repeat and thereby obviate the high production costs of a remake such as the perennial "Peter Pan."

Canadian TV Faces Curtailment As Fiscal Rap Totals $1,358,621

Ottawa, July 24.

Upped eosts and reduced revenues produced an operating loss of $1,358,621 during the fiscal year that ended last March, aeeording to the annual report of the Canadian Broadeasting Corp. All but $286,830 was in television. The report warned that a substantial slash of video serviee would be inevitable unless some way of providing the state-owned system with additional funds.

CBC had a $4,267,668 surplus in the preeeding fiseal year which partly eovered the deficit in 1955-56 but the eorporation said new money would be needed if tv operations were to be held at the present level, or advanced.

CBC gets its funds from two sourees: commereial revenues and a 15% tax on the sale of reeeivers. It foresaw no large commereial increase this year and tax revenues were expected to drop since the nation's major population areas were elose to, or at, tv saturation.

The report pointed out Canada's unique position in television, with the population strung coast to coast along a narrow border-hugging strip, making the video setup complex, and costly compared to the number of viewers served. CBC claimed 80% of the population is being served now by 33 CBC or other tv outlets.

Total operating outlay for radio and television networks in English and French elimbed from $29,103,587 the preeeding fiscal year to $38,572,512 last year. Commereial revenues were up to $7,403,438 from the previous $4,157,325 but income from the speeial tax on set sales rose by only $778,026, to $17,737,991. In radio, commereial revenues declined so seriously

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Maltex to Share Tab On 'Children's Hour'

Maltex has bought in on half the WRCA-WRCA-TV "Children's Hour" simulcast sponsorship on the NBC flagships in New York starting in September. Maltex will share the Sunday 10:30-11:30 with longtime sponsor Horn & Hardart for a 26-week span.

Elsewhere on WRCA-TV, Manisehewitz Wine has picked up full sponsorship of "Hy Gardner Calling" for the fall. New York Herald Tribune columnist is eurrently bankrolled in his Sunday 11:15 p.m. interview seg by American Airlines, the Latin Quarter and the Dominiean Republie, but these will yield to the winery. Station has also grabbed renewals from Ronzoni and Savarin for the Tuesday at 7 period, but will sub "Celebrity Theatre" for "The Great Gildersleeve" as the program in the time slot. Finally, station has picked up a ehunk of the new first-time-on-tv Clorox business in the form of a spot schedule.

Conventions Cue Spot Biz Upbeat

Local stations seem to be getting an early sharp sales boost as a result of the political conventions and the November Presidential election. WABC-TV, N. Y. key for ABC-TV, is practically SRO on spots adjaeent to the network's convention coverage and is SRO on election night.

Dannon Yogurt has inked for all available 20-seeond spots on election night, starting at 8:59 p.m., when returns start eoming in strong. The Dannon WABC-TV sked calls for pitches every half-hour until the finals are in. Hereules Plastic Corp. has taken the five-minute election news capsules, from 8:55 through conclusion.

Guild Wine has bought 38 announcements for the two eonventions later this month. Calvin Bullock bought 19 spots at convention time, and Dannon, in addition to election night participation, has bought 19 convention spots.

Coca Cola made election night spoticipation complete by buying all the 10-seeond availabilities. It also inked for the last of the 20-seeond spots on convention coverage, leaving only five packages of 10-second spots on sale.

Malloy's Canada Slot

Ottawa, July 24.

John R. Malloy heads Canadian Broadeasting Corp.'s Television Sales as supervisor, succeeding W. Hugh Clark who has left CBC for Young & Rubicam Ltd. as radio and tv director.

Tom Atkins and Jack Kennedy are appointed senior tv sales reps and Ron Joynt senior radio sales rep.

Political Scandal In Chi Accents Limitations of Electronic Journalism

Chicago, July 24.

The secondstring role played by the loeal radio-television newsmen in covering the most explosive Illinois politieal story of the deeade has raised some questions as to the seemingly inherent limitations of the eleetronie form of journalism.

The news erews of the major Chi stations "eovered" the yarn in great detail as WBBM's Hugh Hill, NBC's John Chaneellor and the WGN staffers seored their share of beats with their faster tools. But in the early, most dramatic stages of the unfolding story, radio and tv were merely relaying the details grubbed out with mueh more effort and ingenuity by the Windy City newspapers.

One newsman, who for obvious reasons choses not to be identified, has been in the forefront of the campaign to gain status for the radio-tv reporters equal to that of the newspaper legmen. The theme song has been "equal aceess" to all the news on the theory that the radio-tv boys have matured to a parity with their press eounterparts. Now he's wondering.

Case in point is the seandal involving state auditor Orville E. Hodge who resigned last week after it was discovered that an estimated $800,000 in state warrants were improperly issued or cashed by his offiee. The ease was first eracked by the Chicago Daily News after weeks of old-fashioned digging. It quickly grew into a Page 1 story in all four Chi dailies as their best probers were unleashed. The "exclusives," copyrighted or otherwise, were a dime a dozen.

In short, it was strictly a newspaper ventilation of a politieal mess in the best tradition of the "watchdog" press. It's generally conceded the juicy seandal might never have come to light had the Jack Knight-owned News not started probing a tip under its self-proclaimed policy of "investigating everything."

It's in this area of investigation, it's conceded, that the radio-tv newshawks trail way behind their daily press brethren. By the nature of their media, the eleetronie boys can "scoop" the newspapers routinely in handling the surface spot news, thus the eontinuing "freedom of access" eampaigns to get radio and video into the places where news is being made. But also because of the nature of their media, it's argued, the so-called modern journalists have generally shown little initiative in probing behind the seenes where the big exposes frequently lurk, especially in the politieal arena.

Thus, as dramatized in the current Illinois scandal, radio and tv have been primarily a transmission belt for the dope dug up by the press probers. This has been spotlighted additionally by the use of the newspaper Page 1's to spark up visually the tv newseasts. So in effect, radio-tv's accounts have been at least partially devoted to a coverage of the newspapers' work in the ease. And other than providing a fast relay service for the stuff that was unearthed by the press reporters, radio-tv's contributions to the basic yarn were practieally nil.

What troubles this veteran newsman is that it is exposes like the Hodge case that underscore the fact that there are other fundamental facets to the newsgathering process than merely aiming a mike or a camera at some hot news character, particularly when it's the competing medium that made the characters hot. It's admitted, that by and large, radio and tele newsmen have contributed very few of the kind of investigatory scoops that win Pulitzer prizes for the newspapers.

It's argued, of course, that radio and tv don't have the manpower to turn loose on individual stories as do the newspapers whose primary function is news gathering. Also that as government licensees there's certain internal inhibitions about probing into situations that have political overtones.

Also in defense of the broadcast media, it's pointed out they have done outstanding jobs in many areas. Both nationally and locally the industry has built up extensive and competent reporting staffs to eollect the hard, spot news. Then there are the examples of news-in-depth interpretative backgrounding as done primarily on CBS, but occasionally also on NBC. And there are the shows like NBC-TV's "Meet the Press" and "Press Conference" and CBS-TV's "Face the Nation" or WNBQ's "City Desk," locally that generate news themselves in the public grilling of publie figures. But here, too, television gets an assist from the competish in manning the griddlecasts with daily and magazine newsmen.

However, the feeling persists for one subjective observer that if the electronic news hustlers are to attain equal status with the boys that report for print they'll have to develop a better track record of exploring for news—wherever it may be found.

The freedom to probe is sacrosanet with the press. Why not for radio and television, he asks.

'Studio X' Music Snares a Client

WOR, N.Y., closed its first sponsorship deal for its new "Music from Studio X" show with Budweiser Beer, which bought a one-eighth participation. Deal with a cigaret firm also looms close, as exploratory talks for other sponsors continue.

The beer outfit, via D'Arcy Agency, inked a firm 13-week sponsorship, with options for the remaining 39 weeks. The four-hour music show, heard nightly Monday through Saturday and in the afternoons on Sundays, is being sold at an introductory price of $900 weekly for a half-hour strip segment Monday through Saturday. Sunday afternoon show is not included in deal.

It's reported that Grand Union was dickering for the whole show, but couldn't reach a decision when confronted with the firm participation offer of Budweiser.

The show, which made its debut about two weeks ago, continues to attract the attention of Mutual affiliates, many of which report they are picking it up for loeal airing. The all-music show, instituted by

(Continued on page 100)

McC-ERICKSON'S NO. 1 STATUS

TV'S REAL SHOWMEN

Some time ago some of the smart admen decided they'd stick to their racket—advertising. "Let the video wiz kids make with the showmanship, we'll make with the ad copy. Whether it's printer's ink or highway signboards, that's our racket," they figured, "and it shouldn't be too different on television."

Such singleness of purpose and concentration of talents has paid off in a manner as to make the show biz segments of many a tv half-hour wonder who is the smarter showman. The public, in many instances, has already given the nod to the imaginative ad production impresarios vis-a-vis the producers of the basic shows.

There's no question about it—there is more showmanship, savvy and originality in some of those "produced" commercials, be they live or cartoon, than in the shows that are supposed to be the peg for the ad pitch.

It is not for nought that these same smart admen decided to let the networks and packagers "get the headaches and the ulcers with their problems about budgets, stars, scenery, properties and rights to same—we'll tend to our chores with the ads." Their craftsmanship is paying off. And with more appeal and draw than the supposed marquee values. *Abel.*

Weitman Sees TV Specs As Reprise Of 'Battle of Broadway Deluxers'

By ABEL GREEN

CBS program veepee Robert M. Weitman sees "the battle of the Broadway deluxers" repeating itself all over again "only now it's called spectaculars." "Which is a misnomer to me," says he, "because all it means, apparently, is anything running over an hour. But a 90-minute marathon of talent, or just because it may even run two hours solid, doesn't make it a spectacular."

Weitman, steeped in Broadway firstrun theatre operation as longtime managing director of the Paramount where he incepted the bandshow policy among other innovations, harks back to that very platform as today's counterpart in the battle for ratings. He cites that if he did something "big" at the Paramount, Louis K. Sidney or Joe Vogel would try and top him at the Capitol, or Sam Rothafel and late A. J. Balaban would ditto at the Roxy.

"It got so that we'd look at each other and pull the oldie, 'so what do we do for an encore?"

"But in television," he continues, "the encore can come during that so-called offseason, the mythical 13-week hiatus which, to me, is fallacious. For one thing, even the now socalled backward picture business has long since learned not to hold back for the summer—some of the best product is pitched for the hot-weather months because they now know that an airconditioned theatre or a drive-in will do even better with a good attraction.

(Continued on page 100)

Gallup Vs. Roper

Those old pollster competitors are at it again, this time on television. With Dr. Frank Gallup already set with NBC-TV for the convention-election coverage, CBS-TV this week signed Elmo Roper for its side.

Roper will conduct polls, furnish analyses and will serve in an interpretative and advisory capacity to CBS News during the conventions and elections.

WRCA-TV Will Go 50% Tint in Sept. On Local Entries

Following the pattern set for the other NBC-TV o&o station, WRCA-TV, the net's New York flagship, will start a partial conversion to colorcasting in the fall. As of mid-September, the station will air some 50% of its local live programming in tint, plus as much color film as it can get for its regular celluloid programming.

All told, the colorcast schedule will run about 11 hours live a week, accounting for almost 30% of the entire local live-film schedule. That doesn't include the large network tintcasting schedule, but represents local-only. At present, the station programs about 50 minutes a day on weekdays in color, most of this comprising segments of existing shows rather than entire programs.

Conversion is being achieved at a cost of about $500,000, according to v.p.-general manager Tom McFadden. Included in this are two live and two film chains and studio changes at the station's 67th St. building which will provide for two studios. These studio changes

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WBC's 'Hometown' Politico Coverage

Westinghouse Broadcasting Co. Is setting up its own radio coverage of the political conventions as a supplementary service to the network coverage (evening only) being piped in by NBC Radio. Strangely enough, the disaffiliation of the four key WBC stations from NBC comes on Aug. 26, just at the windup of the GOP Convention, so that WBC will get the conventions just in under the wire.

Nonetheless, the extra coverage being set up is a forerunner of the type of news coverage WBC hopes to inaugurate in a Washington bureau and in state capitals for each of its stations. Westinghouse is assigning a three-man team to do "hometown coverage" at the conventions, feeding in early and late evening reports on home-state delegates and candidates to each station. Operation is in line with the "radio is local" concept emphasized by Westinghouse.

Trio, all news directors of their respective stations, are Ross MacLeish of WBZ, Boston; Sanford Markey, KYW, Cleveland and Jim Snyder, KDKA, Pittsburgh.

CBS-TV Going Ahead With 13 Perry Masons, In Case Hour Opens Up

Hollywood, July 24.

Although CBS-TV's new fall programming roster makes no provisions for the hour-long Perry Mason film series, the network is going ahead with a full production schedule on the series in the event that a 60-minute availability opens up.

Series is being produced by Ben Grady. The initial 13 scripts are already "in the house" and casting will be finalized this month. It's hoped to have the initial 13 programs in the can this fall.

$105,000,000 IN TV-AM BILLINGS

McCann-Erickson agency goes to the post in the fall with $105,000,000 in television and radio billings, giving Terry Clyne's AM-tv division a kingpin status among all the agencies in the country. It's the first time in history that any agency has hit or exceeded the $100,000,000 mark in broadcast billings. The $105,000,000, incidentally, represents 55% of the agency's domestic accounts.

Interesting aspect is that McCann-Erickson has practically doubled its television biz within a two-year span. At that time practically all the agency network shows were represented on CBS. Today the breakdown reads: ABC 20%; NBC 40%; CBS 40%.

Overall McC-E has 30 shows going for its multiple clients, 23 of them riding the three networks (others are either spot programming or special monthly shows as in the case of "Shower of Stars" and "Producers' Showcase"). Billings break down as follows: $60,000,000 on network tv; $10,000,000 in spot network programming; $20,000,000 in spot announcements on tv networks and $15,000,000 in network and spot radio.

Five full hour shows are on the McC-E agenda: "Studio One" (Westinghouse); "Climax" (Chrysler); Jackie Gleason (Bulova); "Disneyland" (Swift), Wednesday night fights (Mennen).

Other network shows include Eddie Fisher for Coca-Cola; "Dragnet"-and "Gunsmoke" for Chesterfield, with a third half-hour Chesterfield show on tap for the fall (probably Jack Webb's "Noah's Ark"); "Jim Bowie" for Vaseline Hair Tonic; the new "Oh Susannah" situation comedy for Nestle and "High Finance" for Mennen.

Spot shows include "Sky King" and "Death Valley Days" along with "Esso Reporter," "Sohio Reporter" and Humble Oil, latter three regional programs. In addition, National Biscuit is represented via the syndication route and an Esso-syndicated half-hour show is on the fall agenda.

Special shows include Chrysler "Shower of Stars," John Hancock's participation in "Producers' Showcase," Gem's "Game of the Week," and there are two projected half-hour shows for Chrysler and Swift.

Daytime entries include "Lone Ranger," "Mickey Mouse Club," Garry Moore, Bob Crosby, Johnny Coons, "Queen For A Day," Tennessee Ernie and "Today" and "Home."

AFTRA Welfare Benefits Exclude 10,000; They Don't Earn Enough

Allen Narrows Gap

Steve Allen is creeping up on Ed Sullivan in the Sunday night Trendex sweepsteaks. At least he did so on Sullivan's Sunday night (22) substitute, Jack Paar, who handled the CBS-TV'er while Sullivan was in Europe. The boxscore was Sullivan, 20.2 (48.6% share) to Allen, 16.6 (40.9% share), with ABC-TV and its "Odd Man Out" way behind with a 2.8 and a 6.7% share.

Allen show, incidentally, had billed Judy Holliday as one of the guest stars (other headliner was Buddy Hackett), but she couldn't make it due to what was described as a mild case of food poisoning.

Six months ago, the new program of health and welfare benefits for members of the American Federation of Television & Radio Artists was recognized as a genuine innnovation for thesps, but only a third of AFTRA's 14,000 cardholders are understood to benefit under the program.

Between 9,000 and 10,000 AFTRAns are ineligible at present, because they don't earn $1,000 or more a year from live tv. Some of the actors in the ineligible income bracket are seeking insurance against death, accident, and hospitalization for themselves.

Under AFTRA's Pension & Welfare Fund regulations, currently ineligible members can become eligible when the earning tallies for the year preceding July 1 are completed. AFTRA allows ineligible members to apply for a review of their earnings every three months until they prove eligibility.

The big grips seems to be that members can become ineligible if they fail to meet the minimal requirements from year to year. A small group of actors report they will seek some guarantee that once they hit $1,000 per annum they be guaranteed permanent insurance coverage.

Union says that it presently cannot afford to cover low earners. Members are taxed 5% of their tv earrings over $1,000, for which they are eligible for $3,000 in life insurance, $3,000 in accidental death, dismemberment and loss of sight insurance, hospital benefits, major medical expense benefits up to $5,000 for themselves and dependents and Blue Cross and Health service for thesps and dependents.

It's agreed that if any compromise on permanent benefits is eventually reached for below-par earners in AFTRA, there will have to be a clause stipulating that a performer in live tv must earn something every year to prove he's active. It presumes he must pay up a $5,000 policy before he can retire from acting in video.

12 Network Shows Shift to Chi, S.F. Convention Week

An even dozen television shows will move out of their New York home quarters to take on a "camp follower" status at the political conventions. Though most are news and public affairs segments, one or two are strictly from entertainment, moving because of personnel or topical needs.

Example of the latter is "What's My Line?" which will move out either in toto or as a split-origination operation. That's due to the fact that moderator John Daly will be at both conventions serving double-duty as ABC's anchor news man and v.p. in charge of news for the same web. That being the case, either he'll work solo out of Chi with a monitor or CBS-TV will move the entire "Line" panel out to both sites to join him in Chi and San Francisco originations.

Another case, though strictly a one-day affair, will be Faye Emerson's "Of All Things" morning hour, the CBS-TV summer sub for Garry Moore, which will originate from Chicago on the opening day

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CBS-TV Gets 'Oz' As Spec for 250G

Contracts are being drawn for the first major film company's release of a top grosser to television, under a special-fee basis, whereby CBS gets "Wizard of Oz," Oscar-winning 1939 production. The $250,000 fee will give the network the video rights to the Judy Garland-Jack Haley-Bert Lahr-Ray Bolger-Frank Morgan starrer for the Christmas "Ford Star Jubilee" plus one repeat.

CBS also has a firm option, at the same fee, for another twice-around if it elects to exercise the video privilege.

Deal is marked by the fact that Arthur M. Loew, prez of Loew's Inc., has been adamant against releasing top product of this calibre to tv. It is now expected that this will pave the way for similar "special" deals for residual values, on a per picture basis.

BOB ALTON TO STAGE COLE PORTER SPEC

Hollywood, July 24.

Bob Alton has been pacted by CBS-TV to produce and stage the "Ninety Minutes of Cole Porter" spec which will inaugurate the '56-'57 semester for "Ford Star Jubilee." CBS-TV program exec Lester Gottlieb was on the Coast last week to arrange for the spec components.

Alton won critical kudos for his staging of the Judy Garland nitery bow at Las Vegas last week.

Battle of the Minicams

A portable, battery-operated and fully transistorized miniature television camera and transmitting pack which can beam signals for more than a mile have been developed by RCA and will be used experimentally in NBC-TV's coverage of the political conventions starting with the Democratic conclave in Chicago on Aug. 13.

The camera, measuring only 2½ x 3 x 8¼ inches, weighs only four pounds. The transmitter pack, measuring 12 x 13 x 3 inches, weighs only 15 pounds as compared to 50 pounds for previously developed portable transmitters. Both units are fully transistorized, with the exception of the transmitting and pickup tubes, and the entire assembly uses 70 transistors.

Heart of the new camera is a new vidicon tube which is only one-half inch in diameter and about as long as a king-size cigaret, which uses any standard 8m motion picture lens. It also employs an electronic viewfinder which though electronically synchronized with the camera, can be detached and hung around the cameraman's neck. Advantage of the viewfinder lies in the fact that he can see the picture holding the viewfinder in a normal position while holding the camera itself high in the air to see over crowds or other obstacles. Other features include a longer battery life, five hours as compared with two in the past for the unit.

CBS-TV laid claim this week to the smallest television camera yet developed, a one and a half pound vidicon job measuring 5 x 1¾ x 2 inches and hand-held by a pistol-grip handle. Camera, developed by Lockheed Aircraft in connection with the flighttesting of a new turbo-jet airliner, will be used by CBS at the political conventions in Chicago and San Francisco.

Announcement of the new camera came during CBS-TV's closed-circuit orientation telecast to affiliates and delegates Monday (23), the same day that RCA announced its new hand-held vidicon weighing four pounds. The Lockheed camera, smaller than a flashlight, is 1/300th the size of a standard studio camera.

One difference—and a key one—between the CBS camera and the RCA unit is that the latter is completely self-containing and portable, while the CBS camera must be wire-connected to a control booth. Consequently, while the CBS camera is smaller, its range of operation is more limited—it can go only so far as the wire will allow it, while the RCA camera-transmitter can move within a mile radius of a relay station.

CBS unveiled a second camera as well, a portable unit accompanied by a 32-pound transmitter pack. New camera, developed by the French and called the "Intec," weighs four pounds including lens and viewfinder.

SENATE TO FCC: 'GET MOVING ON DEINTERMIXTURE; WE'LL BE WATCHING'

Washington, July 24.

Senate Interstate Commerce Committee will keep an eagle eye on the FCC to see that it doesn't dally or get cold feet on its plan for selective deintermixture pending an eventual shift of all or substantially all tv stations to ultra high.

In an interim report on its tv inquiry in which it gave its blessings to the Commission's allocation program, the Committee last week served notice it would "follow closely" the agency's course in carrying out the proposal and would call for progress reports from time to time.

By an overwhelming majority of its members, the Committee urged the Commission to move "as rapidly as possible" to finalize its proceedings. It particularly endorsed the proposed channel shifts to safeguard UHF markets from VHF competition and declared that the overall plan "if expeditiously followed to its conclusion . . . holds promise of resulting in a truly nationwide, competitive tv system."

The Committee said it recognizes that deintermixture cannot be achieved overnight but feels that the agency "should move with all possible dispatch, designating additional proposals for hearings and expediting the proceedings in every way."

Even though it may take some months to do this, the Committee asserted, such a course "may serve to halt the deterioration of the UHF situation" and "demonstrate, even more than any mere words can, the Commission's determination that UHF shall continue to play an important, and ever increasing, part in American television."

Although doubts have been expressed that the Commission intends to go through with its allocation proposal (which Rep. James Quigley (D-Pa.) said "isn't worth the paper it is written on"), it's expected that the Senate report will spur the agency to prove to its critics that it has the courage to deintermix—in the face of VHF pressures.

While the agency had the opportunity to effect deintermixture last November by finalizing proposals which were then pending, it's pointed out that the climate in Washington has changed considerably since then. For one thing, the various Congressional investigations into monopoly in television, dramatized somewhat sensationally in the Bricker report, have focussed attention on the allocation problem and the corollary need for more competition in the industry.

For another, the Commission's dream of getting more VHF channels from the military services, through which it hoped to solve the allocation dilemma, vanished with the report of the Office of Defense Mobilization. That left UHF—and the dreaded deinter-

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ABC's 'Mouseketeers' To 'Cover' Conventions As Educational Fillip

ABC-TV's "Mickey Mouse Club" will have a couple or more "authorized correspondents" on the floor at the upcoming Democratic and Republican conventions. Walt Disney will turn to the network's news vecps, John Daly and Tom Velotta to arrange for kid "Mouseketeers" to interview the solons present.

The kids at work at the political powwows will be lensed for inclusion in later "Mickey Mouse Club" segs on ABC. Incidentally, "Mouseketeers" will serve as "young hosts of California" to receive Republicans at Friseo's Cow Palace during the conclave there.

More than a gimmick, the convention coverage, according to a network source, will become part of an educational upbeat on adult issues for "MMC." The hour-long daily stanza will also have several segs to o.o. the elections in November, and they'll be cued to such topics as "What Is the Constitution?" and "What Is a Primary?," etc.

Folsom Hits Road For RCA Dealer Powwows; 'In-Person Best Way'

San Francisco, July 24.

RCA prexy Frank M. Folsom has been hitting the dealer route from Vancouver through Portland, Seattle and down to here—after a similar trek from Montreal westward—and has come to the conclusion that "the customers are always glad to see the old man from the ivory tower in faraway New York."

Result is a reaffirmation of "greater loyalty from the dealers." Folsom, a merchandiser from 'way back, says that "when they (the dealers) have the lowdown from the horse's mouth, they are more loyal dealers. They all have troubles; or, if business is good, they all like to fish, hunt, play, drink or eat—and one can always listen. What's more, they are glad to have this chance to talk to somebody who, in most cases, may be only a rubberstamp signature on a stock proxy or a homeoffice letter—but it's plenty different when they meet 'em face to face. The values become 20 times greater."

Folsom says he has "worn out shoe-leather but has found this trip very, very worthwhile."

WLW (NBC Affil) Carries Soapers Off ABC Beltline

NBC Radio has run into new problems from one of its pioneer affiliates, WLW in Cincinnati. There's no threat of disaffiliation in the WLW situation (as with Westinghouse) but it's a case of rubbing salt into some already raw wounds.

The Crosley outlet in Cincy, though a primary NBC affiliate and without any tics to ABC, this week started carrying the ABC morning soapopera block on a delayed basis in its 2:30 to 3:30 (EST) time period. What's significant about this is the fact that it cuts into the first half-hour of the new NBC daytime lineup which preems July 30.

ABC soap block comprises "My True Story" (half-hour), "When a Girl Marries" and "Whispering Streets," all broadcast from New York from 10 to 11 a.m. In taking on the soaps in the afternoon, WLW won't carry the NBC 3-3:30 "Five Star Matinee," but will pick up the NBC sked at 3:30 and run with it till 4:15, when it goes local. It will look for a delayed slot for Mary Margaret McBride, who's in the 4:15 web slot. When "Matinee" goes commercial, WLW will pick it up.

WLW has been carrying ABC's "Breakfast Club" since April in the 9 to 10 a.m. period, but this doesn't affect NBC since its morning schedule doesn't start till 10. What is unusual, however, is the fact that all WLW's dealings with ABC are on a "freelance" basis—there's no affiliation relationship whatsoever.

ABC-TV Up in the Air On Some Fringe Time

ABC-TV is still having difficulty extending its network schedule. Web appears to have cooled on the idea of going into the 11:30 a.m. to 12:30 p.m. time slot in the fall, although the plan has not been fully committed to the trash heap.

Station clearance difficulties at that hour seem to be in the way of implementing the plan. Probably another network meeting will be held before any final decision about the idea is made.

ABC-TV also hoped to enter the 10:30 p.m. period cross-the-board next season, but all but one day has been returned to affiliates. A combination of what some tradesters felt was a format unsuited to tv and the difficulty of clearances between 9 and 10 ayem killed Don McNeill's "Breakfast Club" last year. The only day, incidentally, on which the network kept 10:30 was Saturday, but even that will be returned to stations, it's reported.

NBC, WBC Set Strategy Meets

Having gone their separate ways, NBC Radio and Westinghouse Broadcasting last week started mapping out future plans for their two different concepts of radio, network vs. local. NBC and its affiliates set up a program advisory committee among its stations to cooperate with the network on future program planning. Westinghouse called a meeting of its radio sales managers in N. Y. this week to plot sales strategy on its new "all-local" program schedule.

The NBC committee, formed "to reflect the thinking of the affiliates and assist the network in its plans by trying to help make these plans as practical as possible" (sez Lester Lindow, chairman of the affiliates' exec committee), consists of Alex Keese of WFAA, Dallas; Louis Read of WDSU, New Orleans; Harold Essex of WSJS, Winston-Salem; Harold Grams, KSD, St. Louis and William Warren, KOMO, Seattle.

Westinghouse meets, called by WBC sales v.p. A. W. (Bink) Dannenbaum Jr., started yesterday (Tues.) and run through today, with all the Westinghouse brass from prez Don McGannon down sitting in on the discussions. It's the latest in a series of station meetings in N. Y. covering programming, publicity - promotion, news and personalities.

Hurleigh Gets Nod To Helm D.C.'s WGMS

Robert F. Hurleigh, Mutual's director of Washington, D. C., operations, is slated to be appointed general manager of WGMS, the new capital station recently bought by RKO Teleradio Pictures, Mutual's parent company.

Hurleigh, as station manager, will continue as head of the net's Washington operations, in addition to doing his morning news strip on the net and his production of "Reporter's Roundup."

CBS-TV's Block Programming

A new programming pattern appears to be evolving at CBS-TV, the old block programming formula. The pattern first came to notice—and sharply, at that—with the decision to program two and a half consecutive hours of drama Thursday night, with "Playhouse 90" following the hourlong "Climax."

Now, the trend is apparent on other nights, particularly as it relates to comedy. Tuesday is a case in point, with two and a half hours of comedy lined up from 7:30 until the 10 o'clock "$64,000 Question." Lineup starts with "Name That Tune," nominally a quizzer but lent strong comedy values via the emceeing of George DeWitt. From that point on, it's pure comedy, with Phil Silvers at 8, the Gale Gordon-Bob Sweeney "The Brothers" situationer at 8:30, Herb Shriner's new live layout at 9 and Red Skelton at 9:30.

Saturday night's another instance, this in a two-hour layout that encompasses Jackie Gleason back in the hour format, "Oh Susannah" (Gale Storm) at 9 and "Hey Jeannie" (Carson) at 9:30. In the Saturday vein, however, NBC's new comedy block runs even longer, for two and a half hours, with the Perry Como and Sid Caesar hours back-to-back followed by George Gobel.

From the Production Centres

IN NEW YORK CITY . . .

Capt. Seymour Siegel back to helm of WNYC after three-week cruise with Naval Reserve . . . **William Persky** has been upped from assistant continuity director at WNEW to continuity director . . . WNYC night program topper, **A. Alan Levin,** was injured covering the Wanamaker store fire for the city o&o a week ago; okay now . . . **Homer & Jethroe** to headline the **Don Larkin-Lyle Reed** (deejays) country & western jamboree Sunday (29) at WAAT's Mosque Theatre in Newark . . . **Gene Shefrin,** veep at Dave Alber flackery, to L.A. for three weeks . . . WQXR to carry a special tomorrow (Thurs.) night commemorating the late George Bernard Shaw's 100th birthday . . . Tonight (Wed.) same station carries a report on Far Eastern music by pianist **Eugene Istomin,** who's just returned from a swing about the Orient . . . **Phyllis Ginsberg,** ABC press staff, married Saturday (21) to Stanley Vogel . . . **Norman Seaman,** WNYC program exec, sidelining by sponsoring 10 performances by **Paul Draper** in the new "Three For All," opening Aug. 1 at Carnegie Recital Hall.

Lanny Ross to open the annual Trinity Church Parish Fair in Ossining, N. Y., this week . . . **Charlotte Lord,** former producer of the **Bill Silbert** deejay stanza, joined the scripting staff of the **Galen Drake** show on CBS . . . **Bobby Scott** guests on "Tonight" next Tuesday (31) . . . WCBS deejay **Bill Randle** to the Coast next month for some film shorts . . . Juve **Peter Lazer** into the cast of "My Son Jeep" on CBS Radio. His sister Joan is a featured cast member . . . Actor **Joe Julian's** ("Road of Life" on CBS) new play, "The Gimmick," opens at the Westport Country Playhouse this week . . . **Luis Van Rooten** stars in Sunday's (29) "FBI in Peace and War" . . . **Jackson Beck** turns from spieling to acting via a stint in the "Second Mrs. Burton" CBSoap.

Tom Tausig, formerly program director for WTOP-TV, Washington, D.C., has joined Ted Bates as a supervisor in the tv-radio department in N. Y. . . . **Lucille Webster,** formerly with Biow also has joined Bates agency as assistant business manager . . . House Democratic leader John W. McCormack of Massachusetts was guest on Monday (23) on Mutual's "Reporters' Roundup." . . . **Hardy Burt,** producer-host for Mutual's "State of the Nation" series, soon will have the state of his own "nation" to ponder. Burt has acquired one-sixth ownership of the 500-square mile island of Tiburn, near Mexico's state of Sonora in the Gulf of California. To permit unimpaired development of the island as a tourist mecca, the Mexican government is granting the owners extra-legal quasi-governmental powers to set up their own police, customs, etc. . . . **Randy White** has joined WLIB's community news staff and will work under **George W. Goodman,** station's news and special events director . . . **Tony Bennett** will be one of the headliners for Mutual's "Bandstand, U.S.A." music tour on Saturday (28) night. He will be heard singing from Club Bolero in Wildwood, N. J., with **Stan Kenton** and his orch featured during the mid-portion of the show from the Steel Pier, Atlantic City, N. J.

IN HOLLYWOOD . . .

Knox Manning, for many years one of the Coast's top newseasters in radio, moves from KFWB to the indie KDAY as director of news and special events . . . CBS radio veepee **Bill Froug** readying two hour-long extravaganzas for next season to prove to the doubters that there's lots of life in the old medium yet . . . **John Guedel** has a new gimmick show in the hopper at NBC-TV. There's $50,000 in loot for whoever can track down the guilty culprit in a mysterioso. It's a takeoff on an old radio property . . . The **Steve Rowlands,** who won $74,000 spread over 14 weeks on "Do You Trust Your Wife?" will only have to give up $600 a year to Uncle Sam's revenooers . . . After a hitch with Roland Reed Productions as sales veepee, **George Faust** is back at KNXT as account exec . . . **Dick Bluel** named story editor of "Wire Service," which rides the ABC-TV cable next season . . . **Earl Ebi** and **Cal Kuhl** given new assignments by J. Walter Thompson's **Cornwell Jackson.** Ebi becomes associate producer of Lux Video and Kuhl moves over to the Tennessee Ernie Show as executive producer . . . KBIG prexy **John Poole** named foreman of a superior court jury in Orange County . . . **Ward Spencer** quit Warners publicity staff to puff the clients of Sue Clark . . . **Ralph Edwards** hied to Alisal ranch with his family for a few weeks of post-season sabbatical . . . NBC's **George McElrath,** technical supervisor for the two national conventions, calls it "Operation Calamity." . . . **Sid Fox,** onetime owner of radio and tv stations in Salt Lake, will soon be getting back in the biz with a packaged show for tv.

IN CHICAGO . . .

Harold Eisenstein comes in from New York to direct the Aug. 7 audition of **Don McNeill's** projected NBC-TV daytimer from the Prudential Bldg.'s "Top of the Rock" . . . **Hilly Rose,** creative director at Kling Films, spending a month at Kling's Coast lot supervising an industrial reel for General Electric . . . **Charles Younger** has moved out from ABC's New York engineering department to head up the web's Windy City new film-kine operation . . . WNBQ-WMAQ sales director **John Keys** and family plying the Wisconsin vacation circuit . . . **Jack Drees** will handle the play-by-play, and **Red Grange** the color on the Pabst-sponsored ABC-TV coverage of the All-Star football game Aug. 10. **Bill McColgan,** radio voice of the Cleveland Browns, will work the AM side . . . **Chuck Carner,** former suburban editor-publisher, has joined the WGN publicity stable as a feature writer . . . Freelance gabber **Bill O'Connor** flying his new Piper Tri-Pacer to Detroit and St. Louis for tv assignments. Also in the flyboy act are Chi NBC deejay **Wed Howard** who just got his pilot's license and colleague **Greg Donovan** who's taking lessons . . . **Jim Smiley** has sold his "The Rising Generation" teenage amateur talent package to the IGA stores for Saturday night berthing on WBKB as of Aug. 18 . . . Veep **Jules Herbuveaux** hosted a reception at the annual Chi NBC golf outing yesterday (Tues.) honoring new initiates in the company's 25-20-10-year club.

IN SAN FRANCISCO . . .

KEAR's last tax liens were lifted by the Treasury but 10,000-watt independent may still run into trouble with NABET—negotiations between union and management have broken down . . . **Frank DeBellis,** who used to do a free "Music of the Italian Masters" show Sunday nights for the longhair station, has packed his records and gone home because KEAR manager (and ex-owner) **Stephen Cisler** has refused to promise the station would remain longhair for another year. Minority stockholders' suit against KEAR is under consideration by superior court, and lease-sale to **David M. Segal** still doesn't have FCC's blessing . . . Meantime, FCC okayed KSFO sale to **Gene Autry's** KMPC, reported sale price was $555,000 . . . In from L.A.: **Peter Potter** . . . New newsman at KCBS is **Dick Leonard,** late of KNBC and Denver radio stations . . . KGO deejay **Fred Stuth-**

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30-MIN. LIVE STORY'S DEMISE

Scorecard on the Specs: '55-'56

NAME	Trendex Rating
Peter Pan (NBC)	36.2
Judy Garland (CBS)	34.8
Inside Beverly Hills (NBC)	30.1
Emmy Awards (NBC)	30.0
America Sings (CBS)	29.9
Caine Mutiny (CBS)	29.3
Heidi (NBC)	28.5
Academy Award Nominations (NBC)	28.1
High Tor (CBS)	27.2
Our Town (NBC)	26.5
Dateline 2 (NBC)	23.9
Cyrano de Bergerac (NBC)	23.8
Salute to Baseball (NBC)	22.4
Blithe Spirit (CBS)	21.5
Day Lincoln Was Shot (CBS)	21.5
Babes in Toyland (NBC)	21.3
Paris in the Spring (NBC)	20.7
20th Century (CBS)	20.3
Show Biz (NBC)	20.3
Noel Coward-Mary Martin (CBS)	20.0
Happy New Year (NBC)	19.7
Barretts of Wimpole Street (NBC)	19.5
Dodsworth (NBC)	17.9
Bell for Adano (CBS)	17.7
Maurice Chevalier I (NBC)	17.4
Dearest Enemy (NBC)	17.0
Festival of Music (NBC)	16.6
Caesar and Cleopatra (NBC)	16.5
Adventures of Marco Polo (NBC)	15.9
Heaven Will Protect Working Girl (NBC)	15.2
The Road to H'wood (NBC)	14.4
Panorama (Imogene Coca) (NBC)	13.9
Constant Husband (NBC)	13.7
Happy Breed (CBS)	13.6
Bloomer Girl (NBC)	13.2
Music of Gershwin (NBC)	13.1
The Bachelor (NBC)	12.2
Dream Girl (NBC)	12.5
Alice in Wonderland (NBC)	11.5
Skin of Our Teeth (NBC)	10.8
The Devil's Disciple (NBC)	9.6
Maurice Chevalier II (NBC)	8.6
TOP RATINGS FOR NBC	
Saturday	
Emmy Awards	30.0
Heidi	28.5
Academy Awards	28.1
Babes in Toyland	21.3
Paris in the Spring	20.7
Dearest Enemy	17.0
Sunday	
Inside Beverly Hills	30.1
Salute to Baseball	22.4
Show Biz	20.3
Happy New Year	19.7
Maurice Chevalier I	17.4
Heaven Will Protect the Working Girl	15.2
Monday	
Peter Pan	36.2
Our Town	26.5
Dateline 2	23.9
Cyrano de Bergerac	23.8
Barretts of Wimpole Street	19.5
Dodsworth	17.9
TOP RATINGS FOR CBS	
Saturday	
Judy Garland	34.8
America Sings	29.9
Caine Mutiny	29.3
High Tor	27.2
Day Lincoln Was Shot	21.5
Blithe Spirit	21.5

NBC's 50% Stake In Merman Legiter

NBC's Kagran Corp. subsidiary (renamed California National Productions) has made its first legit investment, buying a 50% piece of the new Ethel Merman musical authored by Lindsay & Crouse, "Happy Landing." NBC network originally made the stake, but ownership in the show has since been transferred to California National, which in the future will handle all such investmnets. NBC gets a first refusal on television rights to the play.

Formula for the Cal National-NBC relationship vis-a-vis legit investments will vary according to the circumstances but availability of television rights (and motion picture rights as well) will always be the motivating factor in any investment. If NBC network indicates a desire to participate in a legiter, Cal National will make the investment and turn over first refusal to the network. If however, Cal National spots a property and invests with an eye toward a tv one-shot or series, it would sell the series wherever it could.

Greek Theatre Series Set for WCBS-TV Run

New pubservicer on the Greek theatre titled "Long Before Shakespeare," is slated for an eight-week run on WCBS-TV, the CBS flagship in New York, starting Aug. 4. Series, to be conducted by Prof. Lionel I. Classon of New York U., replaces another N. Y. U series, "Yesterday's Worlds," which will wind a 26-week run in the Saturday 2 p.m. slot this week.

It's the fifth joint project between the school and WCBS-TV, with another of the five, "Our Goodly Heritage," currently in its fourth year. New series will be supervised by Clarence Worden, station's public affairs director, with Nazaret Cherkezian of the university's office of radio-television as associate producer. Clay Yurdin, "Camera Three" director, will direct.

At the same time, the station announced a new record in time and facilities to pubservice broadcasting. In the second quarter, covering April through June, the station devoted time and facilities worth $1,145,000 to pubservcie, compared with $800,595 for the same quarter last year. It's the first time it has surpassed the $1,000,000 for any quarter.

DRAMA, SITUATION COMEDY TO FILM

With the new fall season, the half-hour live teleplay will be seen no more. That covers both live situation comedy and dramatics in half-hour form. The momentum of film, along with the rash of quiz and audience-participation entries on the live side, have finally done in the "story" format in half-hour form.

Up until this summer, there were three strong holdouts, all of which have played their last. They were the longrunning "Mama" on CBS-TV, the in-and-out but always around "Ethel & Albert" and the ambitious but lesser-known "Star Tonight." In the semi-live capacity was "Star Stage," which used half of its schedule with live shows and the other half filmed.

There are still two exceptions to the overall demise of the live half-hour teleplay, but they are dubious ones—that is, they're not all live. One is "General Electric Theatre," which offers 26 live, 13 filmed and 13 film repeats over its 52-week season. The other is "Big Story," which though produced as a live segment, integrates preshot film in the production for as much as 50% of the entire show.

The key factor in the demise of the live half-hour "story" program is unquestionably film, and a glance at the film ratio on the three major networks this coming fall is a dramatic indication of the celluloid charm. Of the total nighttime half-hours (138) set on the three webs (7:30 to 11 Monday-through-Saturday and 6 to 11 Sundays), 46.4%, or 64 half-hours, are on film.

ABC-TV Celluloid In Lead

The network-by-network breakdown shows ABC-TV in the lead in the use of celluloid, with 22 out of 38 half-hours set thus far on film, or a percentage of 58.1%. CBS-TV is exactly at the 50% level, with 26 live and 26 filmed half-hours. NBC-TV runs last, with only 16 of 48 half-hours on film, or 33.3%. On a day-by-day basis, Friday is far and away the biggest film night, with 12 out of 19 half-hours. There are four for ABC, six for CBS and two for NBC. There are only two nights in the entire week when any one network is all live. Those are Sunday, when ABC is blank on film (due largely to the 90-minute "Omnibus" and 60-minute "Amateur Hour" presentations), and Saturdays on NBC-TV, when the combination of "Big Surprise," the comedy block—Perry Como, Sid Caesar and George Gobel—and "Your Hit Parade" blank out film for that night.

In contrast, however, NBC has four filmed half-hours and CBS five on Sundays when ABC is blank, and ABC has three and CBS four on Saturdays opposite the all-live NBC. Columbia, incidentally, has a minimum of two filmed half-hours scheduled for each night, the maximum being its half-dozen (as opposed to one live) on Fridays. ABC is the only web that hasn't at least one live show scheduled for one night, that being Tuesday when the lineup is all film (five half-hours).

BRITISH TV HASSLE OVER GRID RIGHTS

London, July 24.

BBC-TV and the commercial network have become involved in a price war over the rights to football games. The state web's offer to the Football League of $168,000 has been topped by a bid of $280,000 from the commercial undertakings.

The bids cover the regular Saturday afternoon games and Sir Tom O'Brien, MP, general secretary of the National Association of Theatrical and Kine Employees, has appealed to the Football League "in the name of all workers in the British entertainments industry . . . to abandon your proposed agreement to televise Saturday night football matches." He fears that the living theatre would not survive the new threat.

CBS-Owned 'Navy Log' Moving To ABC-TV For Pall Mall, Pearson

First major crackthrough of the competitive barr[illegible] among networks was made this week by CBS Television Film Sales when it set "Navy Log" with Pall Mall and Pearson Pharmacal for use on ABC-TV In the fall. This is the first instance of a network production being sold for airing on a competing network, with "Log" having originated in the CBS-TV subsid and produced through its facilities.

"Log" will move into the Wednesday at 8:30 period on ABC-TV, behind "Disneyland," come the fall, replacing "Dunninger," which was in for a summer ride. Strange history of the show saw CBS-TV locking it out of its Tuesday time period of last season, but holding back on release elsewhere until only last week, when the Film Sales subsid was allowed to peddle it. Produceer Sam Gallu has g[illegible] right to work on his 39 new pictures, and he's received Navy clearance to shoot at least one film aboard the new atomic sub, the Nautilus, and another on the guided m[illegible]s prog[illegible]m.

This business of network film subsids selling elsewhere has had a limited precedent. ABC Film Syndication has sold summer runs of its "Herald Playhouse" (Schlitz reruns) on CBS and NBC, but while ABC had distribution rights it had not produced the series itself. Also, "This Is Show Business," of which CBS-TV still has a piece, is running this summer on NBC-TV. But the "Navy Log" deal is the first cut-and-dried instance of a network accepting a series produced and distriuted by a competing web's film subsid.

Peggy's Perkin'

San Francisco, July 24.

Peggy King grabbed a couple of headlines here last week simply by reiterating "what I've been saying all along." She has, she said:

1) Two more years to go on her contract with Gomalco;

2) Gomalco has until mid-September to pick up her option;

3) Her option has not yet been picked up;

4) If it is not picked up she has "25 other offers";

5) She "would love to do another year on the show";

6) She and "George (Gobel) are inseparable friends and respect each other tremendously";

The singer, who's appearing at the Fairmont Hotel, added that she "doesn't know what all the fuss is about."

Ford Motor Eyes CBS-TV's Sabbath 'Seven Lively Arts'

In the works at CBS-TV is an ambitious cultural project designed to fill the void created when the Ford Foundation decided to move its "Omnibus" over to ABC-TV. The new CBS project, titled "The Seven Lively Arts," would be a one-hour Sunday presentation slotted in the 5 to 6 p.m. period on a three-weeks-out-of-four basis, alternating with the once-a-month "Sec it Now."

Ford Motor Co., which is said to have broached the idea to the network, is the frontrunner in the projected sponsorship, though it's not certain that Ford would take the whole chunk. Sponsorship won't be clear for some time yet, since the series is targeted for a January start, after CBS-TV winds up its pro football coverage. It was the decision to carry football, incidentally, that prompted the "Omnibus" moveover, since the games would have cut into at least part of the "Omnibus" schedule.

Series has by no means been whipped into shape, but would encompass all the arts, with emphasis on drama, music and the dance. No producer has been selected yet, but CBS-TV exec v.p. Hubbell Robinson, who is brain-trusting the project, is said to favor Robert Herridge for the slot. Herridge, who achieved prominence through his sock cultural offerings on "Camera Three," is currently producing the "Studio One Summer Theatre," and following the 13 summer shows, is slated to do 10 more before taking off for Europe. On his return in the winter, he would alternate with Felix Jackson on "Studio One." If the "Lively Arts" project jells, however, he'd likely be taken off the drama series at mid-season to devote fulltime to "Arts."

'Arrow' Merchandising

"Broken Arrow," starting in the fall for General-Electric on ABC-TV Tuesdays at 9, is getting the full merchandising treatment. TCF Television, the 20th-Fox video distrib producing the half-hour series, has signed a merchandising accord with MRW Associates to franchise "BA" toys, novelties, clothing and comic books.

Production begins this week on the Coast, with John Lupton starring, Mel Epstein producing and Alvin Ganzer directing.

WOV Stepping Up Rome-Made Shows

Rome, July 24.

Morris Novik, president of Radio station WOV, New York, is currently on his way back to the U.S. by sea, following a o.o. of the Italian end of his outlet's operations, repped here by George Cucto.

While here, Novik set plans to boost local recording of shows for WOV to give the station an increased coverage of the Italian situation in all sectors. Since Italian operations started in Rome in 1948, over 25,000 programs have been recorded her[illegible] for U.S. airing, in addition to some 273,000 individual interviews with local personalities and guests. WOV, which is the only U.S. station with complete facilities and studios abroad, also relays live shows from Italy via its Paterson, N.J., listening post. Latter receives via shortwave directly from Radio Roma, the Italian government broadcasting station.

During his local stay, Novik was also received by Italian President Giovanni Gronchi. The WOV prexy presented him with an album containing President Gronchi's speeches made during his recent U.S. tour.

WNBQ'S CHI ADULT EDUCATION PROGRAM

Chicago, July 24.

NBC-TV's WNBQ and the Chi Board of Education are combining efforts next fall in an adult education program which will be formally tied in with the board's night school setup. Under the plan which will run through the regular academic year, WNBG will air a Sunday morning "lesson" which will take the place of one of the two night classes for the particular course.

First offering will be freshmen English with the enrollees "attending" both the televised in-the-home classes and the single night sessions earning a regular high school credit. Fee is $7.50.

McCleery's 'Matinee' Tinters Incept Flock of H'wood Innovations

Hollywood, July 24.

A "look behind the scenes" at NBC-TV's "Matinee Theatre" as it nears the end of its first year's run from the network's studios at Burbank is revealing in the number of innovations incepted by executive producer Albert McCleery. Even in a city where film talent has long been accustomed to early rising, the spectacle of talent (including a flock of Hollywood's stars who have guested on the dramatic showcase) rising with the dawn to put in a 6:30 a.m. appearance for the first of two dress rehearsals on the day of the performance is something of a "topper" for Coast video. This, of course, is a cross-the-board practice. (Show goes on at noon Hollywood time (3 p.m. EDT).

"Matinee," incidentally, already has NBC's blessing for a second-year go-round, with $1,225,000 in sponsor coin in the till for the '56-'57 semester, though a long way off from the $5,000,000 talent-production nut that goes into the five-times-a-week tint presentation.

The production modus operandi on "Matinee" is unique even for a medium that takes precedents in stride. There are five different units in rehearsal every day (and on at least one day of the week seven different casts are warming up under a one-roof umbrella setup at NBC's Hollywood & Vine quarters), which pretty much makes McCleery the "merry-go-round man of the year," since he oversees all of them. But he's taken it all in stride with somewhat startling statistics for the 42 weeks that the show has been on the air, as for example:

"Matinee" has already drained off 25% of Hollywood's AFTRA members; because the show provides more gifted and prominent talent the opportunity to play more important roles, they've been brought in at a fraction of the price they command on nighttime segments. (In the span of 42 weeks and more than 200 performances,

(Continued on page 104)

WRCA Hewing To Network Pattern

With a new network daytime schedule due to start July 30, NBC Radio's New York flagship, WRCA, is juggling its schedule as of that date to fit the requirements of the new network look. Biggest change is an expansion of the morning "Pulse" for another half-hour to 10 a.m. and the addition of a new "Pulse at Noon" one hour segment. Ken Banghart has been set for the noontime segment, a new tack for the newscaster.

Concurrent with the expansion of the Pulse segment is a format revamp which will see the show cutting out its "stunt remotes" in favor of more music and hard news. Segment will continue to use its mobile units and reporter Gabe Pressman, but the "stunt for stunt's sake" routine is out, and the remote pickups will be carried only when Pressman has legitimate news or features to report. At the same time, music will be upbeated, with the new half-hour morning segment, which leads into the net's "NBC Bandstand," to consist almost entirely of music.

Expansion, coupled to the axing of the 6 a.m. farm news when Phil Alampi resigned from the station recently to become Secretary of Agriculture for New Jersey, will give "Pulse" emcee a full four hours a day, from 6 to 10 a.m. Getting the axe in the 9:30-10 slot is Kay Armen. That's the only axing involved in the new lineup.

Following "Pulse at Noon," which runs to 1 p.m., will be Al (Jazzbo) Collins for an hour, Johnny Andrews at 2 to 2:30 and Ed & Pegeen Fitzgerald at 2:30 to 3, with the network cutting in at that point with its dramatic lineup. New schedule, incidentally, will mark the return of Ed Fitzgerald to active duty. He's been warming up for it via his and Pegeen's Waldorf-Astoria late-night stint in place of Tex & Jinx, but it's official in the daytime on July 30.

'Ozark's' Thurs. Slot

ABC-TV, which was withholding final okay, this week firmed "Ozark Jubilee" for Thursday night at 10 p.m. American Chicle had placed an order for alternate week half-hours. The network was hoping for a skip-week bankroller before it committed the time, but has given up the idea of waiting.

"Ozark" is tentatively scheduled to continue from 10:30 to 11 p.m. as a co-op offering on the network. No final decision has been made concerning the co-op portion, which falls in station option time. Some affils reportedly have rejected the 10:30 continuation in order to use local program inserts.

KSPT Pulls Brake On Office Seekers, Curbs Politicasts

Minneapolis, July 24.

KSTP, local NBC outlet, is serving notice to political office seekers that its facilities during this election year will not be available to them to previous extents. It looks like a better break for set-owners hereabouts.

Station has announced a new political broadcast policy both for tv and radio designed to hold such airline political programs to more of a minimum than formerly, thus eliminating the necessity of cancelling so many network and other regular shows.

Whenever practicable, it's stated, during the months ahead KSTP-TV will broadcast only political talks by or dealing with candidates for such major offices as president, vice president and governor.

Speeches dealing with lesser offices and with subjects of limited interest to the overall audience will not be tv scheduled during the evening hours and there'll be no Sunday video or radio political programs or announcements. Broadcasts simultaneously with other stations also will be largely taboo.

In all this connection, it's pointed out that "the times required for political broadcasts usually fall during the prime evening listening and viewing hours, favorite programs during an election year hitherto have often been cancelled for years at a time."

The new policy, it's explained, "aims to serve the Northwest audience by eliminating, insofar as possible abuses in the system of scheduling political broadcasts while still providing the complete, accurate public service function for which it is noted."

At the same time, it's also explained that the KSTP news function is, "of course," completely independent and objective.

"In order that no confusion develop between news reporting and political advertising, no KSTP radio or tv newscast of any duration will be sponsored by a political organization or candidate nor will there be any paid political announcements within any newscast," asserts the announcement.

"In the past," the announcement continues, "listeners often have become a 'captive audience' when a political organization or candidate buys time on all Twin Cities' tv outlets at a given time. Particularly during the peak-audience evening hours, a simultaneous broadcast of a political talk by all outlets is often a disservice to that portion of the Twin Cities' audience which is not primarily interested in a particular candidate or political organization.

"Since those who are interested may view the talk on another channel, simultaneous broadcasts are largely unnecessary and, at times, unwise. In the public interest KSTP will not enter into simultaneous broadcasts during evening hours with other Twin Cities' stations either by 'feeding' the broadcast to them or by accepting it from them. This, of course, does not apply to candidates for the offices of President and Vice President of the U.S."

WCBS Ivy League Grid Inked by Brokerage House, Bristol-Myers

WCBS, the CBS Radio flagship in New York, has sold its nine-game Ivy League football schedule in a cosponsorship deal with some unusual angles. Sharing the tab will be Bristol-Myers and Harris, Upham & Co., the latter a Wall St. brokerage house. For the latter, it marks the first time an investment firm is sponsoring football; for Bristol-Myers, the deal represents an interesting dual-exposure experiment, since the drug house is sponsoring the NCAA gridcasts on television (NBC-TV) at the same time.

Schedule kicks off Sept. 29, with Columbia vs. Brown. Bill Hickey and Dan Peterson will handle play-by-play on the series. This is the third year the station has carried the Ivy League lineup, with the current sponsorship set via Doherty, Clifford, Steers & Shenfield for the B-M and Albert Frank, Guenther Law for the brokerage.

Elsewhere on the outlet's schedule, business continues to hop, with some 11 sponsors having purchased a total of 87 participations, 16 feature minutes and 20 station breaks a week, all signed over the past two weeks, New is American Home Foods, with renewals including Piel's, Marlboro, Standard Brands, Pall Mall, Sinclair Refining, Beltone, Chock Full O' Nuts, Bristol-Myers, Kirsh Beverages and R. J. Reynolds.

SCALPONE REPLACES LOVEJOY ON ACAD

Hollywood, July 24.

Al Scalpone, coast program chief of CBS-TV, has been named co-chairman of the awards structure committee of the Academy of Television Arts & Sciences following resignation of chairman Frank Lovejoy. Another co-chairman will be selected to share the duties with Scalpone, in wake of Lovejoy's exiting.

Bob Longenecker, first v.p. of the Acad and its acting prez since prexy Johnny Mercer is in N.Y. readying a Broadway entry, disclosed the change and said it was due to Lovejoy's acting commitments.

John Guedel has been named special entertainment chairman, and in that capacity will line up a series of fund-raising lunches for the Acad during the year.

Membership symposium sessions begin in September, the first to be on production, with NBC conducting it, and the second on Ampex tape, with CBS in charge.

Scheck's 'Star Time' In Return to Gotham TV'er

George Scheck's perennial video show "Star Time," returns to the N.Y. telewaves for the fourth time in six years on Sept. 9. It goes in Sundays from 6:30 to 7 p.m. on WABC-TV, where it appeared for the 1954 season. Hebrew-National Kosher Products is sponsoring.

The juve variety package began in 1950 on WRCA-TV (then WNBC-TV) where it ran three consecutive years. Then it had its WABC-stint, followed by a year on WABD, the DuMont channel in N.Y.

Sheck's live showcase, while only five years old, is beginning to show a list of veterans who have "made good." Since "Star Time" performers are all from among the early-teenage set, the list is necessarily small, but Connie Francis was one and she sings now under the MGM label. Barry Gordon has hit the networks as a kid warbler, Lynn Rose and Sandy Leeds, two other "Time" grads, are appearing in the legituner, "Dawn Yankees." Gail Kuhr is now in "Mr. Wonderful."

Old regulars, Angel Mignanelli, ventriloquist, and Joey Sheptok are returning to the show. They'll be joined by the three Capri Sisters and others.

Meantime, it's understood that WABC-TV is seeking a new slot for its reruns on CBS Film's "Gene Autry" half-hours, which held down the 6:30 post previously.

Seattle—Jane Darwell, in town to star in two productions at the Cirque Theatre, is acting as hostess of KING-TV's afternoon "King's Kamera" through July 27 as replacement for vacationing Cheri Corcoran.

Brit.'s Com'l TV—'Squalid Profanity'

London, July 24.

Through the medium of tv, people in Britain are becoming a nation of "glass-eyed crystal-gazers" and the new, artistic creative mind is gradually being ousted from its proper place, opined Lord Lucas of Chilworth, addressing the Performing Right Society.

He said: "I watch tv with keen interest and I see arrogant and impertinent people pretending to produce and direct Beethoven, Chopin or any of the great composers. Their ideas of production generally result in showing the artists performing in every posture except standing on their heads." Humor has declined from mediocrity into vulgarity, and even down to obscenity in many cases."

Lord Lucas, who has championed the rights of authors, artists and composers in the House of Lords during copyright debates, added: "I hope the day will come when we shall have a government with the commonsense to give the British Broadcasting Corp. facilities for a second program (tv) which can show the cultural artistry and good music, and allow the other program to compete with the squalid profanity which is at present the hallmark of commercial tv."

Goldenson Relying on Hand-Picked Features to Upset Como, Gleason

Hollywood, July 24.

ABC will make it a three-cornered fight for rating points on Saturday night next session when hand-picked feature pictures from major studio backlogs will be pitted against NBC's Perry Como and CBS-TV's Jackie Gleason. This disclosure was made last week by Leonard Goldenson, prexy of American Broadcasting-Paramount Theatres, who declared, "we'll look at what to buy at the right price," indicating that some of the pre-'48 releases are being offered to networks at prices up to $100,000.

Network showing of top major pictures in the prime Saturday night time will be closely watched by agencies and sponsors. By slotting the films edited to 90 minutes at 7:30 p.m. (N.Y. time), it would give ABC a half-hour jump on the other major nets hour shows. While ABC's "Film Festival" of British pictures didn't figure as competition to the Sunday night "giants," they "did a job," according to Goldenson.

Live network programming in the daytime will be stepped up, said Goldenson, but ABC has no desire to get into the "spec" fight with the other nets. "There is so much competition for material and actors that they'll be hitting the bottom of the barrel fast," he declared. ABC, however, has plans for an hour variety show.

DEMOS' TEA-SERS

Party Pulls Teas to Pay For Broadcasts

Hollywood, July 24.

"Teas for TV," local Democratic Party scheme to raise coin for air time buys, has already brought over $20,000 into party coffers, according to Demo national committeeman Paul Ziffren. The tea parties, staged by various Demo ladies around town, solicit contributions to the fund.

However, Ziffren indicated that the party will probably work out plans for mass solicitation of small contributions, to raise further coin needed for the fall campaign.

Kellogg Champin' At the Bit to Slot 'Waldo' the Chimp

Kellogg Cereals is "extremely interested" in buying "Waldo" from Television Programs of America, but there is a two-ply contingency to the deal on the "all family" half-hour telefilm. Would-be sponsor is faced with a dearth of available network half-hour openings in which to slot the series and the Battle Creek outfit probably won't buy unless it finds an alternate sponsor.

Kellogg is eyeing ABC-TV at 7:30 p.m. on Saturdays. Until the cereal manufacturer evinced interest in the time, ABC was contemplating an hour-and-a-half weekly feature between 7:30 and 9. If the deal goes through it may kill entirely the net's current "Famous Film Festivals" skein.

CBS is SRO on half-hours, and NBC has no program openings, although some half-hours are available for alternate sponsorships. Kellogg could have used ABC Thursdays at 8, directly after "Lone Ranger," but the time was nixed by the web immediately because of product conflict with the cowboy skein's alternator, General Mills.

"Waldo," produced by Robert Maxwell for TPA, concerns a young scientist's attempts to raise a chimpanzee as closely to a human as he can. A Kellogg spokesman thought the science angle geared it or adults as well as kids. TPA only has a pilot completed.

American Firster In $2,500,000 Suit Vs. 4 Webs on 'Equal Time'

Chicago, July 24.

Lar (American First) Daly, perennial Windy City political candidate who campaigns in an Uncle Sam uniform, filed a $2,500,000 suit in Federal District Court last week against the four radio-tv networks if they fail to give him equal time with President Eisenhower before the Republican national convention next month.

Earlier Daly had appealed the webs' refusal to give him national exposure to the FCC but was turned down by the agency.

FCC Authorizes 4 New TV Outlets

Washington, July 24.

Disposing of an accumulation of applications before a majority of its members took off for a month's vacation, the FCC last week issued authorizations for four new tv stations, including an educational outlet.

Commercial stations were authorized in Baton Rouge, La., Williston, N.D., and Kalispell, Mont. The educational grant went to Miami U in Oxford, O.

Agency also issued grants for 11 radio stations, including two FM'ers. Latter were for stations in Los Angeles and Minneapolis.

Among station transfers approved were the sale of WMBV-TV in Marinette, Wis., to Guild Films Co. of New York; purchase of the Stromberg-Carlson stations WHAM and WHAM-TV in Rochester, N. Y., by Transcontinental Television Corp.; sale of WHAM by Transcontinental to Riggs & Greene Broadcasting Corp.; sale of KLAC in Los Angeles to Hall Broadcasting Co.; sale of KSFO in San Francisco to KMPC in L.A.; sale of WFIE in Evansville, Ind., to W.A.V.E., Inc.; sale of WTVT (TV) in Tampa, Fla., to WKY Radiophone Co., Oklahoma City; sale of WACH and WACH-TV, Newport News, Va., to United Broadcasting Co. (Richard Eaton); and sale of WGMS in Washington, D.C., to RKO Teleradio Pictures, Inc.

Waterbury, Vt.—Radio station WDEV, which started as a 100-watt venture in the early days of the airwaves, has celebrated its 25th anniversary here.

The outlet, of which Lloyd E. Squier is now sole owner, has expanded into a 1,000-watt station with a 19-hour operating day beginning at 5 a.m.

Tele Follow-Up Comment

Steve Allen Show

Steve Allen apparently had to do some hurried rearranging for Sunday's (22) edition of his NBC-TV effort. Judy Holliday, originally slated to participate, was taken ill on short notice, and wholesale shifts had to be made. Result was entertaining in most spots, but the gaiting was a bit awkward. Under more auspicious circumstances, the layout could have been reroutined for better effects, since there was only one spot that was actually bad. The pitchman bit failed to come off, being repetitious and too slim to sustain all the time given it.

Speaking of the pitchman bit, Allen seems to be breaking a lot of taboos on the network. He announced it as a satire of "The Late Show" even to the "Syncopated Clock" theme. It's a CBS-TV project, and products of the rival network aren't generally mentioned. Allen also mentioned the fact that his direct competition (Ed Sullivan) bought Elvis Presley for $50,000 and then showed the audience what a 50G bill (a phoney, with the Pelvis' likeness thereon) looked like.

Allen seems to be aiming to make his show a lot of fun instead of something big as is being done by the competition. The basic premise seems to be sound, and once Allen gets his pacing down, the endeavor should make a bigger payoff.

Top guester was Buddy Hackett. Hackett is a funny citizen as was shown in his reprise of the Chinese waiter bit, and he contributed to the gaiety toward the end when he together with Allen and maestro Skitch Henderson ribbed a Latin trio. Allen gave this show a different twist with his reliance on remotes. Performed from the Hudson Theatre, he was only a short distance from a Times Square corner, roped off so that the Four Lads could pefform without interference in their rendition of "Standing on the Corner."

It was a well-staged bit. Another remote took place at the back entrance of the theatre where Allen disguised as a Broadway peasant was querying bystanders on what's going on here. Only a moderate return on this one. The pickup from Birdland with the Count Basie band was a fine jazz exhibition. The Basie crew is one of the better representatives of the golden era of swing in which he was an important element. Although this bit probably didn't keep the older folks glued to the same channel, it seemed a worthy concession to the younger elements. *Jose.*

Ed Sullivan Show

Apparently Jack Paar has no loyalties when it comes to working. A couple of weeks ago he sat in Steve Allen's vacated Monday-Tuesday "Tonight" (NBC-TV) chair and last Sunday (22) he moved over to CBS-TV to mind the store for Ed Sullivan and slug it out with Allen who was running his own vaudeo outing on the rival NBC web.

Sullivan, who trekked to England to prepare some film clips for future shows, left his spot in good hands. Paar is a handy fellow to have around as an emcee sub and the Allens and Sullivans will be in trouble when he gets a permanent show of his own, which he rates, and is placed on the unavailable list. Although Paar's close-off monolog was only so-so funny, he worked comfortably and easily through the show leaving his mark but never getting in the way of the acts.

Topliner for the hour fest was Ted Lewis, now celebrating his 45th anni in show biz. Lewis' vet savvy was neatly displayed with the familiar "Me and My Shadow" and a schmaltzy talk-song bit from his RKO-Unique album. His only concession to the current tempo was in the "Shadow" segment into which was inserted a rock 'n' roll beat at the end. It wasn't necessary.

Other musical offerings came from the Ames Bros. who belted "Autumn Leaves," "Dry Bones" and their current RCA Victor click, "It Only Hurts For A Little While," and Elaine Malbin who worked over "This Is My Beloved" effectively.

Femme impersonator T. C. Jones came in for only a mild score with his impresh of Parisian chanteuse. Doffing the curled wig to show his clean-shaven skull at his walkoff is beginning to lose its impact.

Comedian Larry Daniels had an overlong bit about airline travel that seemed a bit grim in view of the recent airplane crashes. Jimmy (Professor Backwards) Edmundson drew yocks with a line of patter about army life and impressed with his backward spelling feat.

Show opened breezily with the acrobatic Fredonias, and The Moscow Bears (via a film clip) midway in the session drew a good share of yocks with their almost-human shenanigans. *Gros.*

Montgomery Summer Theatre

Robert Montgomery's summer edition on NBC-TV came in Monday (23) with an overly familiar piece about a film thesp who was washed up in Hollywood and had to seek other pastures. But despite the abundance of cliche situations and lines, "Catch a Falling Star" maintained interest in spots and succeeded in building up deep sympathy for the main character, Charles Drake, especially in the third act with its happy-ender.

No longer wanted in pictures, Drake hit Broadway, was frustrated (it seems he had to audition for the role and wouldn't) and finally managed to grab the lead in a H'wood-based telefilm series backed by the same studio head who'd nixed him. This, too, was an audition, in which he won out against great odds, etc.

Drake's performance was a topper, and he drew good support from Jan Miner, Elizabeth Montgomery, John Gibson, Tom Middleton, Mary K. Wells and Sam Gray. James Beach directed the David Levy script—the same Levy out of the Young & Rubicam ad agency from whose mag story the memorable "Man On a Tiger" was adapted last year for "Alcoa Hour." There was authentic atmosphere, particularly a set of Sardi's Restaurant, furthered by the presence of Vincent Sardi playing himself. *Trau.*

READ AND GO SEEK
With Jerry Solars, Russ Anderson, guest
Associate Producer: Jerry Solars
Director: Neal Finn
30 Mins., Sat.; 8:30 a.m.
WCBS-TV, New York

The High School of Performing Arts and the group of young, alert panelists deserve a round of praise for keeping this half-hour quiz show so alive and interesting. Jerry Solars, as associate producer, host and quiz master, and guest Russ Anderson, illustrator of books, also contributed ably, but the kids steal the show.

The interpretive dancing of the group from the H.S. of Performing Arts, utilized in the charades game, has subtlety and imagination. The panelists, too, in their brief dramatizations and pantomimes, offer humor and refreshing insights. If the level of the initialer is maintained, this half-hour programmer deserves a longer run than its slated summer filler spot and a better time slot, for its appeal is fairly broad.

The show, aimed at creating an active interest in books and reading among youngsters of elementary and high school age, is produced by the station's public affairs department in cooperation with the N. Y. Board of Education. It is one of the two programs which will serve as the summer replacement for the Paul Tripp-hosted "On the Carousel," also presented in association with the Board of Education.

The preem highlights the subject of "Pirates, Ships and Sailors." Two teams of three, composed of public school students, make up the panelists. Host Jerry Solars keeps things moving without being patronizing, or stiff. The dance group in the initialer offer a big assist and should be kept on, if possible. Illustrator Russ Anderson with his chalk-talk-quiz also helps to pack the half-hour. The lone dissent is that the show, while it may be meat for high school-aged students, probably is above the heads of most elementary school kids, an age segment which the producers seek to attract.

Horo.

TO BUILD A NATION
With Cameron Andrews
Associate Producer: Florence Monroe
Director: Robert Goodman
30 Mins., Sat.; 9 a.m.
WCBS-TV, New York

After the educational quizzer "Read and Go Seek" in the 8:30 a.m. WCBS-TV slot, this show is a disappointment. Cameron Andrews, acting as Adam Friendly, the storyteller, cannot overcome the static quality and the lack of imagination which characterizes the program, aimed at giving youngsters an insight into the growth of the U. S.

(Continued on page 106)

ALL ABOUT WOMEN
With Harriet Van Horne, Richard Heffner; guests, Alice Thompson, Dr. Abraham Stone
Producer: Heffner
30 Mins., Mon.-thru-Fri., 1:30 p.m.
Participating
WRCA-TV, from N. Y.

Simplicity was the note on the engrossing four-week replacements for Tex & Jinx McCrary and Richard Willis on WRCA-TV. "All About Women" and "All About Men" might be thought of as programs for the opposite sexes, if they weren't back-to-back on WRCA-TV during hausfrau time, when no men in particular are available to sit in. Actually, what the N. Y. flag of the NBC network has done is to distinguish subtly between programming for the female and programming for the feminist.

Steve Krantz, WRCA program director and exec producer of the twin skeins, and Richard Heffner, doubling as producer and panelist, organized the stanzas which began a week ago Monday (16) and were reviewed last Friday (20). Harriet Van Horne, tv critic for the N. Y. World-Telegram & Sun, sits with Heffner on the permanent panels-around-the-coffee-table.

The formats of "Women," which appears at 1:30 p.m., and "Men," directly afterwards, are essentially the same. Heffner and Miss Van Horne pop queries at expert guests. For "Women," there is a different specialist each day and an expert who rides with the half-hour for a whole week. For "Men," the two permanent members simply move to another coffee table and ask questions on only one expert. But the first show dwells on subjects that hit mama close to the hearth: The three general discussions on "Women" during its WRCA stay will center about women in her "early years," "middle years" and "late years." The second 30-minuter, on the other hand, digs at answers to the more cosmic problems, which bring out the professional in mama: It platforms "men of accomplishment" and highlights their views on relatively impersonal but major facets of civilization.

On Friday, "Women's" week-long guest Alice Thompson, youth authority and former editor and publisher of Seventeen, was closing her stint, and rarely has there been a better informed or more engaging personality involved in a video paneler. She and the Friday-only guest, Dr. Abraham Stone, a neurologist and marriage counsellor, discussed the early stages of marriage—at what age it proved practicable and so on. Neither had hard and fast rules on how kids should gauge the marriage proposal, but their comments, which hardly needed the gentle prompting of Miss Van Horne and Heffner, were enlightening.

When the glass-topped coffee (or was it tea?) table of the "Women" segment gave way to the more severe surroundings of "Men," Miss Van Horne, Heffner and Friday's guest Norman Thomas got into the two-ply discussion of why Socialism is finished as a factor in politics and where "American Radicalism" goes from here. Thomas, the Dean of Socialism, demonstrated how a man can effervesce at 70, and he raised some highly provocative, if not new, points about the similarity between Democratic and Republican platforming and about the need for total disarmament, which Thomas thought was to become the standard of Socialism in the future.

Although Miss Van Horne had a slight tendency to stray, when she was performing for the female, her questions became brisker, yet remained thoroughly as pleasant, when she was talking for the feminist. Heffner did a smart job in his questions and most particularly in the analytical warmup (about the history of Socialism) to the appearance of Thomas. *Art.*

Mitchell a McCoy Mayor

Los Angeles, July 24.

Thomas Mitchell, star of KTTV's "Mayor of the Town" series, has been made honorary mayor of L.A.

In his official capacity, "Mayor" Mitchell will head a delegation of Junior Chamber of Commerce members when they visit Tulsa, Okla., to invite the Tulsa C. of C. to make Angeles their 1958 conto make Los Angeles their 1958 convention headquarters.

ALL ABOUT MEN
With Harriet Van Horne, Richard Heffner; guest Norman Thomas
Producer: Heffner
30 Mins., Mon.-thru-Fri., 2 p.m.
Participating
WRCA-TV, from N. Y.

THE BARRIS BEAT
With Alex Barris, Betty Jean Ferguson, Roy Roberts, Sammy Sales, Willi Block Hansen Dancers (3), Gino Silvi Octet, Bill Isbister's Orch (15)
Producer: Len Casey
Writers: Barris, Len Casey, Sales
30 Mins.; Wed., 9 p.m.
STANDARD BRANDS, FRIGIDAIRE OF CANADA
CBC-TV, from Toronto
(McLaren, Baker)

Summer replacement for "Cross-Canada Hit Parade," top-budgeted musical of the Canadian Broadcasting Corp., "The Barris Beat" is in for 13 weeks under same "Hit" sponsorship and shapes as a bright and breezy variety show for the telcviewer as well as studio audience. It's an extension of the daily columnar activities of Alex Barris, amusements editor of the Toronto Globe and Mail, and covers comment on activities in general of the entertainment field.

Barris, who looks like a junior Jimmy Durante and whose integrity cannot be seduced by a steak or a cup of Salada, proves to be an excellent emcee on tv, with a new face and more than the usual talent for spontaneous and visual delivery. On format, he and Len Casey, producer-director, have wisely incorporated a diversity of personalities that sees "Barris Beat" off to a hefty start, the series getting the full CBS-TV treatment of 28 trans-Canada stations.

Backed in the choruses by the voices of the Gino Silvi group (four boys, four girls), the solo vocalists are Roy Roberts over big on husky appearance and masculine delivery, and blonde Betty Jean Ferguson, former Miss Canada, in bouffant evening gown, in a medley that displayed plenty of diversified song-styling from lilt to serious.

Interpolated for one number is the Willi Block Hansen group in "African Rain Dance," done against a jungle background on a prayer theme, with Miss Hansen dancing the principal role as well as responsible for the choreography. It's a little long but a neat change for program pace.

For sophisticated comedy, the chief contribution comes from Sammy Sales, a very astute comedian who knows all the tricks of timing though, this time out, he was sometimes inarticulate and hard to hear. However, his interpretation in makeup of Shakespeare, this a satire on the Stratford (Ontario) Festival, was tremendously funny in its takeoff on the Ed Murrow type of interview with Barris in the chair, and the whole highly successful. Sales came back later as banquet toastmaster for the annual dinner of a mythical, garment factory (written by himself) and poking plenty of Yiddish dialect fun at current labor relations.

"The Barris Beat," back-to-back with "The Milllonaire," shows lots of accomplishment on its teeoff, particularly on varied variety. In fact, it's a very good segment of tv entertainment. *McStay.*

OF ALL THINGS
With Faye Emerson, Ilene Woods, Jack Haskell, Del Sharbutt
Producer: Byron Paul
Director: Ken Whelan
Writers: Virginia Schone, Lois Peyser, Hank Miles, Chuck Warner, Charles Slocum
30 Mins., Mon.-thru-Fri., 10 a.m.
Participating
CBS-TV, from New York

Faye Emerson took over Garry Moore's mid-morning tv berth Monday (23) for a five-week stay with an easy-going half-hour of patter and song. It's easy to take, making no demands on either the ear or the eye which should please the housfraus who can't afford to spend 30 minutes in the morning glued to the set.

Except for the heat from the studio lights, which seemed to be getting the better of her, Miss Emerson was in her usual amiable hostessy manner. She was casual and cool introducing the show's personnel and used an effective low pressure sell for the sponsors. She also handled the interview session with offbeat inventor Russell Oakes in a likeable fashion.

The song department for the series will be handled by Ilene Woods and Jack Haskell. Both are pleasing personalities with a disarming way with a tune. On opener Miss Woods took Gershwin's "'Swonderful" for an appealing ride and Haskell hit with Frank Loesser's "My Time Of Day."

Musical backing was delivered neatly by Billy Clifton and Del Sharbutt came in occasionally for some commercial shots. Ken Whelan is directing for the first two weeks with Clarence Schimmel coming in for the final three.

Series shapes as an informal morning stop-off that won't strain the five-writer regiment recruited to put it out. *Gros.*

ROSALINDA
(Producers' Showcase)
With Cyril Ritchard, Jean Fenn, Lois Hunt, Robert Wright, Thomas Hayward, Sig Arno, Ralph Dumke, Wiere Bros. (3), others
Producer: Edwin Lester
Director: Bob Banner
Music: Johann Strauss
Writer: Sid Kuller, from Max Reinhardt-Erich Korngold version of "Die Fledermaus" (book by Gottfried Reinhardt & John Meehan Jr.); lyrics, Paul Kerby, Kuller; choreography, Todd Bolender; design, Oliver Smith
90 Mins., Mon. (23), 8 p.m.
RCA, FORD
NBC-TV, from Hollywood (color)
(Kenyon & Eckhardt)

Even "Producers' Showcase," which among the spectaculars has had the most self-restraint, fell prey to the "production bug" in its television transplantation of the Edwin Lester Los Angeles-San Francisco Light Opera Assn. production of "Rosalinda." The tendency to overproduce, in this case seemingly to take advantage of the color potential, cluttered up what was in spots a sprightly tongue-in-cheek outing and to slow it down to a walk much of the way.

Possibly it's ingrained in producers—a sort of word association—but when Vienna is the locale and Strauss the composer, everybody seems to have an urge to place the minimum number of persons before the cameras at about 50. And it's these mob scenes that invariably slow things down. Unfortunately, this was the case through much of "Rosalinda"—when the principals had the cameras to themselves, it moved along brightly, but as soon as a chorus and dance troupe came along, everything stopped and dragged.

By way of contrast, the scenes where Cyril Ritchard, Jean Fenn, Lois Hunt, Robert Wright, Thomas Hayward, Sig Arno, Ralph Dumke and the Wiere Bros. were left to themselves, it was a merry and good-naturedly naughty affair, pleasant and brisk. Ritchard was a fine roue, in good voice and step, while Miss Fenn was a charming Rosalinda. Miss Hunt was in fine fettle vocally and physically as the maid; Sig Arno excellent in comedy and dance as the prince; Robert Wright suave but a little stiff as the prankster Baron Falke; Thomas Hayward excellent as Alfredo and Ralph Dumke just right as the warden. As for the Wiere Bros., they virtually walked off with the show via their well-integrated violin bit and some delightful pantomime in the final act.

Bob Banner's direction fell into the pattern of the overall production—when things were kept simple, it moved; when too many people got into the act, it ground to a halt. Sid Kuller's adaptation was lively, and his and Paul Kerby's lyrics listenable. All the production trappings were lavish, in tune with the overall setting. This reviewer's black and white signal tended to be blurry, which should indicate that the NBC engineers still have a lot of research to do on that question of compatibility, particularly since on other occasions the color signal has come over quite sharply in monochrome. *Chan.*

CHEVROLET ON BROADWAY
With Snooky Lanson, The Mello-Larks, Hal Hastings Orch; Bill Wendell, announcer
Producer: Gordon Auchincloss
Director—David Lowe
Writer: Auchincloss
15 Mins.; Tues., Thurs., 7:30 p.m.
CHEVROLET
NBC-TV, from New York
(Campbell-Ewald)

Snooky Lanson, the "Hit Parade" regular, is in for a two-month summer stint while Dinah Shore vacations from this two-a-week quarter-hour. He's fronting a show featuring the Mello-Larks and the Hal Hastings orch, and it all adds up to a fast-moving and pleasant musical segment.

Lanson handles himself nicely, both on the vocals and small-talk. He's no sock performer and never will be, but handles a vocal competently and is personable enough to hold his own. On show caught, he did well with a medley of standards but just fair with "Old Man River" (not his kind of song) and "After School" (not anybody's kind of song).

Mello-Larks, on the other hand, are standout, both in the vocal and staging department, turning in some tricky arrangements with aplomb and dressing 'em up with a choreographic flair. They were topflight on a "Jealousy" turn night caught. Gordon Auchincloss, as producer-writer, has furnished oke production values and David Lowe's direction keeps things snappy. Hal Hastings' orch cuts the show nicely. *Chan.*

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

BOSTON — *Approx. Set Count*—1,395,000 — *Stations*—WBZ (4), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Man Behind the Badge (Myst)	WNAC	MCA	Sun. 10:30-11:00	25.0	65.0	38.5	Masquerade Party	WBZ	12.3
2. Highway Patrol (Adv)	WBZ	Ziv	Wed. 10:30-11:00	24.2	57.7	42.0	U. S. Steel Hour	WNAC	15.7
3. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	23.0	55.3	41.6	Jungle Jim	WBZ	18.3
4. Death Valley Days (W)	WNAC	McCann-Erickson	Fri. 10:30-11:00	22.1	57.3	38.6	Cavalcade of Sports	WBZ	16.6
							Big Play Back	WBZ	8.4
5. I Led 3 Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	21.2	76.9	27.6	Wyatt Earp	WBZ	6.2
							Nightly Newsteller	WBZ	5.1
6. Mr. District Attorney (Myst)	WNAC	Ziv	Tues. 10:30-11:00	19.3	49.1	39.3	Studio 57	WBZ	19.0
7. Studio 57 (Dr)	WBZ	MCA	Tues. 10:30-11:00	19.0	48.4	39 3	Mr. D. A.	WNAC	19.3
8. Jungle Jim (Adv)	WBZ	Screen Gems	Sun. 7:00-7:30	18.3	44.0	41.6	Waterfront	WNAC	23.0
9. City Detective (Myst)	WNAC	MCA	Fri. 11:05-11:30	16.6	67.8	24.5	News; Counterpoint	WBZ	9.8
							Counterpoint	WBZ	3.4
10. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	16.2	80.6	20.1	TV News Reporter	WBZ	4.5
							Stage 7	WBZ	2.5

WASHINGTON — *Approx. Set Count*—754,000 — *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Jungle Jim (Adv)	WMAL	Screen Gems	Fri. 6:00-6:30	13.9	57.7	24.1	Cisco Kid	WTOP	5.7
2. Highway Patrol (Adv)	WTOP	Ziv	Fri. 7:30-8:00	13.7	34.7	39.5	Rin Tin Tin	WMAL	16.1
3. Mr. District Attorney (Myst)	WRC	Ziv	Mon. 10:30-11:00	12.9	31.6	40.8	Studio One	WTOP	13.7
4. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	12.4	42.7	29.1	Badge 714	WTTG	8.1
5. Capt. Gallant (Adv)	WRC	TPA	Sat. 12:00-12:30	12.0	52.5	22.9	Big Top	WTOP	9.1
6. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	10.9	50.5	21.6	Long John Silver	WTTG	3.7
							News—John Daly	WMAL	5.2
7. Championship Bowling (Sp)	WMAL	Schwimmer	Sat. 6:30-7:00	10.6	31.6	33.5	Count of Monte Cristo	WTOP	7.7
							Your Hit Parade	WRC	18.1
8. Death Valley Days (W)	WRC	McCann-Erickson	Mon. 7:00-7:30	10.2	47.7	21.4	Turning Point	WTOP	4.4
							News—John Daly	WMAL	5.5
8. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	10.2	42.5	24.0	San Francisco Beat	WTOP	8.3
10. Celebrity Playhouse (Dr)	WTOP	Screen Gems	Tues. 10:30-11:00	10.0	30.6	32.7	Big Town	WRC	14.0

DAYTON — *Approx. Set Count*—640,000 — *Stations*—WLW-D (2); WHIO (7); WCPO (9), Cincinnati

1. Highway Patrol (Adv)	WHIO	Ziv	Tues. 8:00-8:30	28.3	64.2	44.1	Fireside Theatre	WLW-D	14.0
2. Man Called X (Myst)	WHIO	Ziv	Fri. 9:30-10:00	27.4	65.5	41.9	Cavalcade of Sports	WLW-D	14.7
							Red Barber's Corner	WLW-D	9.1
3. The Whistler (Myst)	WHIO	CBS	Sat. 10:00-10:30	21.2	44.9	47.3	Midwestern Hayride	WLW-D	22.8
4. Badge 714 (Myst)	WHIO	NBC	Sat. 10:30-11:00	18.1	45.1	40.1	Midwestern Hayride	WLW-D	18.4
5. Roy Rogers Ranch (W)	WHIO	MCA	Sat. 5:00-5:30	14.8	73.3	20.2	Wild Bill Hickok	WLW-D	6.2
							It's a Great Life	WLW-D	3.3
6. Follow That Man (Myst)	WHIO	MCA	Sun. 10:15-10:30	13.9	52.7	26.4	Star Stage 10:15	WLW-D	12.1
							Science Fiction Th. 10:30	WLW-D	10.4
7. Little Rascals (Ch)	WHIO	Interstate	Mon.-Thurs. 6:00-6:30	13.8	73.0	18.9	Meetin' Time at Moores	WLW-D	4.0
8. Passport to Danger (Adv)	WLW-D	ABC	Sun. 9:30-10:00	13.0	22.2	58.6	What's My Line	WHIO	44.0
9. Science Fiction Theatre (Adv)	WLW-D	Ziv	Sun. 10:30-11:00	11.6	50.0	23.2	Follow That Man	WHIO	14.3
							Break the Bank	WHIO	5.9
10. Amos 'n' Andy (Co)	WHIO	CBS	Tues. 10:30-11:00	11.4	35.6	32.1	Milton Berle	WLW-D	18.9
10. I Led 3 Lives (Dr)	WLW-D	Ziv	Fri. 8:30-9:00	11.4	23.6	48.2	Playhouse of Stars	WHIO	35.4

MPLS.-ST. PAUL — *Approx. Set Count*—515,000 — *Stations*—WCCO (4), KSTP (5), KEYD (9), WTCN (11)

1. I Search for Adventure (Adv)	WCCO	Bagnall	Tues. 8:30-9:00	20.7	50.6	40.9	Big Town	KSTP	14.6
2. Man Behind the Badge (Myst)	KSTP	MCA	Fri. 9:30-10:00	18.6	40.2	46.3	Our Miss Brooks	WCCO	24.6
3. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	16.1	34.8	46.3	Godfrey & Friends	WCCO	23.0
4. Life of Riley (Co)	KSTP	NBC	Mon. 8:30-9:00	15.9	40.8	39.0	Studio One	WCCO	19.5
5. I Led 3 Lives (Dr)	KSTP	Ziv	Wed. 8:30-9:00	15.4	34.4	44.8	Wed. Nite Fights	WTCN	14.8
							U. S. Steel Hour	WCCO	12.1
6. Celebrity Playhouse (Dr)	KSTP	Screen Gems	Sun. 8:30-9:00	15.3	42.0	36.5	Turning Point	WCCO	13.3
7. Turning Point (Dr)	WCCO	MCA	Sun. 8:30-9:00	13.8	37.8	36.5	Celebrity Playhouse	KSTP	15.3
8. Highway Patrol (Adv)	WCCO	Ziv	Sat. 10:00-10:30	13.6	37.6	36.2	Today's Headlines	KSTP	20.0
							Weather; Sports	KSTP	12.5
9. Mr. District Attorney (Myst)	KSTP	Ziv	Wed. 10:30-11:00	13.0	47.6	27.3	News; Weather	WCCO	11.1
							Amos 'n' Andy	WCCO	5.2
10. City Detective (Myst)	KSTP	MCA	Thurs. 10:30-11:00	12.8	52.0	24.6	News; Weather	WCCO	8.5
							Night Final; Theatre	KEYD	3.9

SEATTLE-TACOMA — *Approx. Set Count*—500,000 — *Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)

1. I Search for Adventure (Adv)	KING	Bagnall	Wed. 7:30-8:00	34.6	55.4	62.5	Father Knows Best	KOMO	16.2
2. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	31.0	60.9	51.0	Championship Bowling	KOMO	11.6
3. Waterfront (Adv)	KOMO	MCA	Wed. 9:30-10:00	29.0	58.8	49.4	Amazing Dunninger	KING	13.9
4. Mr. District Attorney (Myst)	KING	Ziv	Fri. 9:00-9:30	26.5	48.8	54.4	Line-Up	KTNT	15.9
5. Western Marshal (W)	KING	NBC	Wed. 7:00-7:30	25.8	52.4	49.3	Screen Directors Playhouse	KOMO	12.1
6. Turning Point (Dr)	KOMO	MCA	Mon. 9:30-10:00	23.6	55.0	43.0	Dollar a Second	KING	11.3
7. Code 3 (Adv)	KING	ABC	Fri. 10:00-10:30	22.7	57.0	39.8	Championship Bowling	KOMO	10.0
8. City Detective (Myst)	KING	MCA	Sun. 10:00-10:30	22.1	61.7	35.8	Paul-Ford; Curtain Time	KOMO	8.7
9. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	19.9	36.8	54.1	Bob Cummings	KTNT	19.0
10. Celebrity Playhouse (Dr)	KOMO	Screen Gems	Thurs. 8:00-8:30	19.8	37.8	52.4	Climax	KTNT	19.6

'BACKLOG' TALENT HITS ROAD

Kagran's New Monicker, Envisions Global Aspirations; Six Series Set

Lending greater stress on its projected filmmaking activities than any other phase of its operations, Kagran Corp., the newly expanded NBC subsidiary, is changing its name to California National Productions Inc. New name stems from the company's Coast production facilities—it rents four stages on the California Studios lot and has an option to longterm-lease the entire studio.

Lending support to the accent on film is the fact that California National has six new half-hour telefilm series in the works, and additionally is dickering foreign coproductions on five more, three in England and one each in Mexico and Italy. Two other series are currently shooting on the California stages, which incidentally have been dubbed the California National Studios, though the overall studio site is still sans the "National" tag. These are "The Adventures of Hiram Holiday," the new Wally Cox starrer, and "Life of Riley," for which the firm is furnishing below-the-line production for NBC-TV. The option to take over the entire California Studio from the Gross-Krasne ownership, by the way, still has a year to run, so no decision will be forthcoming for a while.

Bob Levitt's Spot

Concurrent with the expansion is a clarification of the duties of Bob Levitt, who moved in ostensibly to head up the NBC Television Films division fo the company but who now is general manager of the entire California National shootin' match under prez Alan Livingston. Since Livingston will headquarter on the Coast, Levitt, who was brought in recently from Screen Gems where he was national sales director, will head up the entire New York end. In addition, he'll remain in charge of the Television Films division, which will take on the additional task of national sales on new pilots developed by the company, plus its expanded diet of syndicated entries.

Re the new program development, California National is setting up two "story" departments, or program development units, one on each coast, to search out new material and properties for filming by the company. In this connection, Levitt reiterates Cal National's intention to sell to all comers, regardless of network, and the "no favored treatment" philosophy as regards parent NBC.

Of the six new properties, two are aimed at syndication, and here of course, the old NBC Television Films "all comers" philosophy holds. But as regards the new network-targeted pilots, same idea is to be stressed. The foreign coproduction deals are slated for syndication. Levitt says he can't pin down the actual number of shows Cal National will offer for syndica-

(Continued on page 30)

Rerun Bonanza

Here's a case that proves there can be lots of lucre in those telefilm hills for scriptwriters.

Joseph Cochran just got payment on the ninth reruns of "His Name Is Jason" and "First Prize," two 30-minute teleplays he did several seasons ago for "Fireside Theatre."

Enders Does Some Trail-Blazing On 'Govt.-Sponsors'

Washingon, July 24.

A Washington film producing company, specializing in government and industrial telepix, has evolved a system of split sponsorship that may well be the answer to budget-conscious Federal agencies. Uncle Sam's bureaus have long been conscious of the impact of tv in spreading their varied messages throughout the country. But few of them have sufficient funds to meet the high cost of production. Robert J. Enders, Inc., working first with Federal Civil Defense Administration, is blazing the trail for U. S. industry to pick up the check for production, without blatantly commercializing the government's filmed messages.

Enders, originally operating an ad and public relations agency, broke into films via one-minute spots for local clients. Gradually, firm moved wholeheartedly into the new and lucrative field, via a fulltime film department. In its bid for national attention, it has gone into the high-priced talent market and recently completed a film on the 20th lot in Hollywood. Latter, "Sky Sentinels," is another example of the sponsorship angle of public service pix—a Civil Air Patrol color telefilm sponsored by Lear, Inc., makers of airborne electronic equipment. Sponsor obviously did no pennypinching on this one. Henry King of 20th, is the director, with Oscar winner Glenn ("Lifeboat") McWilliams in charge of photography, and Hollywood lenser Roy Clark at the camera. To top it all, Tyrone Power is currently doing the narration, a chore which took prexy Bob Enders to England, where star is on location.

Sponsorship plan took shape during "Operation Cue," atomic tests held at Yucca Flats, Nevada, Spring, '55. "House in the Middle," FCDA film made by Enders, captured attention of National Paint & Varnish Association, since it was based on fact that painted house withstood the blast, whereas unpainted ones were shattered. Association offered to spread the gos-

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WB Features Sold In 40 Markets

Over 40 tv stations have bought part or all of the 754 Warner Bros. pre-1949 features in the past month and a half. Associated Artists Productions reports that it has sold all 754 to about 40% of the stations, with the remainder taking from one through 12 groups of 52 pictures.

Latest AAP sales on the Warners were to stations in Duluth, San Diego, Bellingham, Wash., and Portland, Me. Moreover, AAP returned to two stations, which had previously bought groups of the pix, for additional Warner sales. These latter type have not been tallied in the over 40 figure.

Sales on the AAP "Movieland" package of 68 features is said to be "well over 100." In the last week the distrib has sold them or other pre-Warner product to WKRC-TV, Cincinnati, KHJ-TV, L. A., and KXLF-TV, Butte, Mont.

KRCA'S 300G FOR 52 OFF 20TH SHELF

Hollywood, July 24.

Sale of 52 pictures from the 20th-Fox backlog to KRCA for approximately $300,000 was closed over the weekend by National Television Associates, which bought the pre-'48 productions for $2,500,000. Deal calls for 10 runs over a period of three years. It is claimed by NTA that the sale to the Hollywood NBC-TV affiliate represented the 17th key market in which the block of 52 from the 20th-Fox backlog has been sold.

In the group are "How Green Was My Valley," "Ox-Bow Incident," "Kiss of Death," "Daisy Kenyon," "The Black Swan," "Les Miserables," "Lifeboat," "Thunder in the Valley," "Hudson's Bay," "Wing and a Prayer" and "Story of Alexander Graham Bell."

FEATURES GET NTA 'HOTFOOT'

Chicago, July 24.

Not only have the television film syndicators taken over the big bulk of Hollywood's celluloid backlog, now they're copping a traditional leaf from the film industry's publicity-exploitation book. A plan is in the formative stages by National Telefilms Assocs. and a group of midwest stations who have recently purchased NTA's packet of 20th-Fox features wherein a covey of the stars and feature players will be wooed to hit the road in behalf of the video "debut" of the first-runners.

Within recent days, NTA has peddled the bundle of 52 20th pix to five midwest stations, with more in the offing. Feelers have already gone out to the stations and the Coast from NTA's midwest veep E. Jonnie Graff on the possibility of lining up a midwest personal appearance circuit for some of the talent used in the pictures. It would be a paid junket, plus expenses, with NTA and the stations sharing the tab.

Purpose, of course, would be to lend live name values to the tv kickoffs of the films in the various cities in the traditional "premier" manner. It's calculated to be a natural space grabber in the local press.

Possibility is being discounted that the actors and actresses might hold back in fear of creating ill will with the hometown exhibitors. It's pointed out such a junket would be strictly a business proposition for the talent in the same vein as the major's sale of the libraries to video.

Also, the p.a.'s could be used to tubthump the stars' current or upcoming theatrical releases, not an unimportant consideration in this era of participation deals. Then there's the final factor that such outfits as NTA have emerged as "important" Hollywood producers and talent employers in their own right wtih their half-hour vidpix adjuncts and thus eligible for a certain amount of "good will" manifestations.

Stations in the midwest area which have purchased the 20th bundle are: WCPO-TV, Cincinnati; WBNS-TY, Columbus; CKLW, Windsor-Detroit; KSD-TV, St. Louis, and a Milwaukee outlet being kept under wraps for the nonce.

Danny Thomas' Busted Leg to Be 'Integrated' Into Revised 'Daddy' Pix

Hollywood, July 24.

Scripts on "Make Room for Daddy" have been rewritten following Danny Thomas being floored when he broke his ankle playing basketball in his backyard. Consequently, the comedian will be back before the cameras in three weeks despite the fact he will have his leg in a cast for eight weeks, it's disclosed by producer-director Sheldon Leonard.

"The series has not suffered any damage. The only damage is to Danny's leg. We will incorporate his handicap into the story. The comedy values won't be impaired," said Leonard.

Graziano's 'Code J.D.'

Rocky Graziano has been set to costar in a new telefilm series on juvenile delinquency to be produced by Theatrical Enterprises, new agency and package house headed by Dave Savage. Series would be based on federal and state files on j.d. and would be titled "Code J.D."

More TV Film News On Page 30

RKO, Universal Seen Moving Into Telefilm Prod. In Stepped-up H'wood Activity; SG's $16,000,000 Gross

Guild Goes Gob

For the first time, a telefilm producer can boast of a real navy. Guild Films, which is lensing "Captain David Grief" off Hawaii, has hired the following:

One two-masted sloop, one three-masted schooner, one power boat (for cameras), one tugboat, a handful of cabin cruisers, about 15 or so native outriggers with 20 natives to man them.

Centralized Plan On RKO Teleradio O&O Purchases

Centralized purchasing of feature films and telefilms for RKO Teleradio's six o&o stations has been put into effect, as one step in the company's new integration moves.

The overall purchasing will be done by a tentative three-man central executive staff, consisting of Peter M. Robeck, Arnold Kaufman and William Finkelday. Additionally, the exec staff will have the responsibility of acquiring new tv film properties to be sold and distributed by Teleradio's film syndication division, as well as working with RKO Radio Pictures execs on the production of new properties for tv. The latter move was viewed as putting RKO Teleradio another step forward in its plans to enter telefilm production.

Commenting on the move, Robert Manby, v.p. of RKO Teleradio, said that the company's six o&o stations serve an area embracing more than 25% of all tv receivers in use in this country. "The magnitude of the company as a user of film programs dictates full cooperation with its extensive production and selling facilities," he added.

Announcement of the new system of operation was made following a series of meetings conducted by board chairman Thomas F. O'Neil at the N.Y. offices with execs of RKO's various departments and station managers of its o&o stations. RKO's station lineup includes New York flagship WOR-TV; Boston, WNAC-TV; Los Angeles, KHJ-TV; Memphis, WHBQ-TV; West Palm Beach, Fla., WEAT-TV; and Detroit-Windsor, CKLW-TV.

The tentative appointment of the Robeck-Kaufman-Finkelday triumvirate to operate the central division will be an interim one, until an operating centralized department is more fully developed and formalized.

The first phase of the integration move came recently when RKO Radio Pictures veepees Edward Walton and Walter Branson made a swing around the country with Teleradio execs Robeck and Finkelday instructing RKO Radio Pictures branch managers on tv film sales procedures.

Adding another syndication show to its roster, Teleradio announced the acquisition of "War In the Air," the story of air power in World War II, produced in London, with the cooperation of Allied Services.

SG Re-Inks Sheldon

Hollywood, July 24.

James Sheldon has just been repacted to a multiple-pic ticket by Screen Gems under which he'll direct segments of various SG series.

First assignment will be "Model Wife," for "Ford Theatre," for which Ralph Bellamy planes here to star.

Stepped up activities in the telefilm field by theatrical pix companies are in the offing, with the planned entry of at least two film companies, RKO Radio Pictures and Universal.

Additionally Metro's plunge into telefilms looms, and a stronger accent on tv for Republic Pictures is promised in the projected Cantor, Fitzgerald & Co. deal. Also, co-incident with the new management group takeover at Warner Bros., the studio announced that it is forming its own telecommercial operation as part of WB's tv division.

These diversification moves, coupled with the strong lineup of telefilm activities currently represented by Columbia's Screen Gems and 20th-Fox's TCF-TV, could well change the complexion of telepix production-distribution in a matter of few years—with the tv division of the major motion picture companies accounting for a major share of the telefilms.

Of the motion picture companies only Paramount and United Artists have no current telefilming plans.

Here is a rundown on the activities and projects of the others:

RKO's Syndication Plans

RKO Radio Pictures has laid the groundwork for syndication selling, utilizing the physical branches for such merchandising, as well as top branch personnel. With the interests of the parent company, RKO Teleradio, encompassing six o&o tv stations, in addition to studio facilities and talent, its big push into telefilms is only a matter of time, variously estimated from six months to a year. Inci-

(Continued on page 94)

TPA's European Post to Reiner

Manny Reiner has moved back into the telepix field as European sales manager for Television Programs of America. He's exited his post as general sales manager for IFE Releasing Corp. (Italian Films Export) to take on the new post, and leaves on Aug. 2 for a six-to-eight-week tour of the United Kingdom and the Continent to introduce the TPA product there.

Reiner, longtime motion picture foreign sales exec, had been in telepix via a stint as sales v.p. at Guild Films before returning to the pic biz with IFE. Prior to that, he had been foreign chief for Sam Goldwyn, sales manager for the Louis G. Cowan radio-tv packaging house, a foreign exec with David O. Selznick and had been on the foreign sales staffs of virtually all the majors.

European jaunt will cover England, where TPA already has some product set, and eight Continental markets where TPA product hasn't been exposed—Paris, Brussels, Amsterdam, Frankfurt, Copenhagen, Stockholm, Rome and Geneva.

HOUSTON'S $1,000,000 FOR RKO BACKLOG

Houston, July 24.

C & C Television Inc. has made a deal with KTRK-TV here for the entire RKO Radio Pictures library of 742 features. The price is reported to be in excess of $1,000,000.

KTRK, immediately following inking of the deal, set plans to start telecasting some of the new films this week on its "Hollywood Theatre," aired Mondays at 10 a.m.

The deal was negotiated last week by station manager Willard E. Walbridge and Wade Crosly, C & C sales exec.

Rating Research Proves a Dud For Syndicators; Sift the Reasons

The research done by telefilm syndicators is considered a waste of effort. A healthy chunk of most sales promotion budgeting is given over to purchase of rating results and the maintenance of private research staffs, but the efforts are thought to have a negligible effect on sales.

Syndicators, in weighing the sales impotency of ratings against the cost of maintaining research, faced up to this fact: Six months ago, when the local sales picture had clearly weakened, most syndication houses thought they had already eliminated all expenditures which were not absolutely necessary, yet they continue pouring coin into mismanaged research.

There are two schools of thought on why rating research has failed for syndicators. The first is that "the only thing that sells a picture is itself," on the theory that what a vidfilm does in one town is no indication at all what it will do in another with different viewer problems.

Other attitude is that syndicators are far behind the rest of the industry in knowing how to use ratings. Contention is that most syndicators are satisfied picking out the best of the Nielsens, or the best of the ARB's or Pulses, to show how well a telepic stanza is doing in a handful of markets. Fully aware of the "weighted rating," the local buyers immediate retort is "What about the other 50 markets the program is in?"

But said to be the biggest mistake is not that syndicators are insistent upon showing only the sunny side of the research story, but that the entire concept of telefilm ratings has failed to keep up with the changing telefilm market. It's not the station sales that require the majority of effort from telefilm researchers, but the national and regional spot and network sales.

Only Screen Gems is thought by many to have made any real strides in this direction recently. Ziv has done some "national rating stories" and so have one or two others, but the overall count is low. In directing rating stories at the large advertisers. It's been discovered that there has been a by-product for local sponsors as well. A pitch at an automotive manufacturer, say, has it's influence on the local car dealer, too.

Some of the research yarns that are grinded out by syndicators look swell on the surface, but the pragmatic station exec reportedly refutes them with comparative ease. When a telepic salesman walks in with a "weighted study," based on the top markets of one of his shows, he's often sent scurrying for the story in the rest of its exposures. Feeling is that if the research departments don't arm their men in the field with a sour side, too, the salesmen can't anticipate and, perhaps, negate the weak side of the ledger.

Occasionally, a syndicator will get bright and come out with studies, showing how well half-hour drama anthologies or cowpoke pix do against network competition or against features (and vice versa where the latter are concerned), but again the cards are stacked.

'Show Us Your Trailers?' Say Ad Agencies On Major Studio Backlogs

Chicago, July 24.

The major ad agencies are perking up their ears over the various new virginal feature film bundles being purchased by stations around the country to the extent they're asking to be shown the trailers that go with the purchase. Interest from the percentage houses springs from the fact they may be desirous of buying into the shows on a spot basis.

Just last week a group of top brass at the Leo Burnett agency asked to have a gander at the trailers of the 52 20th Fox pix being sold by National Telefilm Associates. Agency's interest was presumably cued by the fact the pictures have recently been bought by Newark's WATV and are being examined as a possible avenue into the New York market for one or more of its clients.

Hygo's D.C. Sale

Latest sale of Hygo features went to WRC-TV, NBC o&o Washington, D. C. outlet.

Deal involved Hygo's "22 New Features" package and 75 Columbia Westerns.

Two Major Sales On AAP's 'Popeye'

The lid is off the "Popeye" cartoons controlled by Associated Artists Pictures for television, with two national bankrollers ordering the pictures through the distrib in a minimum of 32 markets each. And it's no secret that at least three, perhaps four, other sponsors are seeking to buy the show for national spot placement.

In a joint deal with the national sales department of AAP, American Character Doll and Remco Electronic Toys have bought a 13-week sked beginning Sept. 15. Both pacts were inked by Webb Associates agency. The brace have additionally bought into the WPIX exposure of the 237 AAP cartoons, and other sponsors of the stanza on the N. Y. outlet are considering using "Popeye" for large regional or national buys. Bosco, Seven-Up, Junket Brands and Schwinn bikes are understood to have expressed their interest to AAP.

Character Doll-Remco signing is unique in tv cartoon sales, since the pactees have firmed the deal on the strength of the show itself, without first waiting for clearances on stations. Also, it may prove to be the largest national spot contract ever negotiated by a vidfilm distributor for cartoons.

Tentative list includes every major tv market in the U. S. The two sponsors are buying half of the shows, evidently to alternate products within that half. The "Popeyes" will be placed as either 10-minute or 30-minute programs on the basis of the order, leaving stations or AAP to sell off the other half—most likely among those bankrollers who have already expressed interest.

In the months that "Popeye" group have been for tv sale, AAP has additionally sold them directly to 15 stations.

SOCONY'S 500G ON NTA'S 'COCHISE'

National Telefilm Associates has set its first major regional deal in syndication, a 67-market sale of its Desilu coproduction, "The Sheriff of Cochise," with Socony Mobil Oil. Socony is taking the series on come October, as a replacement for its current Douglas Fairbanks series which it presents in some 59 markets under the title of "Socony Mobil Theatre." It will hold onto its present time slots.

Deal set through the Compton agency, marks NTA's first major jump into the half-hour syndication sweepstakes in a couple of years and represents a reversal of policy to some extent by the company. With the addition of large feature film libraries, firm had originally stated it would keep out of half-hour syndication, though it would develop properties for network sale. "Cochise," which stars John Bromfield and was created and produced by Mort Briskin, was one of these. But failing a network deal, NTA cinched the Socony sale and will syndicate the show elsewhere.

Alperin Exits Guild

Norman Alperin has ankled as assistant to sales veep John Cole and as director of sales service at Guild Films. Nita Nagler has been signed on by the vidfilm syndicator as replacement for Alperin, who gave notice a week ago.

Miss Nagler, coming from Pyramid Productions, ("Big Story," etc.) becomes Guild's "administrative assistant to the sales department." Prior to four years at Pyramid, she was in magazine administration. Alperin's future plans were not disclosed.

'MR. BIG,' ANTHOLOGY ON CHERTOK'S AGENDA

The first telefilm series on a fictitious motion picture magnate and the first telepic "anthology-in-depth" are being planned by Chertok TV on the Coast. Company, which will lense a new batch of "Private Secretary" pix in the fall and expects NBC Film to order another 39 "Steve Donavan, Western Marshall" half-hours, is pitching the two new ideas at national sponsors for the 1957-58 season.

Producer is banking on selling "Mr. Big" on the strength of the Hollywood background. Jack MacNamara and other Chertok execs have begun negotiations with Gregory Ratoff to star, although Walter Slezak has also been mentioned for the role of the theatrical pic wheel. Plots will be built about the exec's Coast offices and a suite in a N.Y. hotel.

"The Family Tree" will be the anthology-in-depth. Initial plans call for using 10 name performers, each appearing four times in the series.

Dougfair Sets Six Features-Then-TV To Shoot in Eng.

Hollywood, July 24.

Dougfair Productions, in a real switcheroo, has begun production on six theatrical films in England, with three of them serving as "dry runs" for prospective vidseries. It's a reverse of the tv series-to-feature films trend.

Dougfair pix, modest budgeters, are being shot in England, and produced by Douglas Fairbanks Jr. It's Fairbanks' intent to work out any problems or "bugs" on the features, then convert the properties into tv series after they've had their theatrical play. Dougfair figures it can get off the nut on playoffs alone. Eros Films has distribution in England and the United Kingdom; no release has been set elsewhere yet.

Potentially tv'ers being feature filmed are "A Place of Execution," starring Ron Randell, now in production; "Counsellor at Large," next to roll, and "Privateer."

Lewis, Sharpe Set Own Vidfilmery

Hollywood, July 24.

Warren Lewis and Don Sharpe have formed their own vidfilmery, Wire Service, Inc., following Lewis' ankling of Four Star Productions where he has been a producer for the past four-and-one-half years.

Lewis will produce 39 "Wire Service" telefilms for the new firm which is headquartered at Motion Picture Centre studios. Hour-long films, to be seen on ABC-TV next season, have Dane Clark and George Brent as two of the top-liners, and producer is negotiating for a femme as third star in the rotating stars series.

During breaks in the "Wire" shooting sked, Lewis will finish pact commitments at Four Star, producing three or four "Hall of Stars" telepix in September, and three "Cavalcade Theatre" pix.

'LET'S GO GOLFING' SOLD IN CANADA

Chicago, July 24.

Screen Gems Ltd., which is handling the north-of-the-border syndication of Byron Nelson's "Let's Go Golfing," has sold the 15-minute golfing show to five Canadian tele stations. Al DeVine is distributing the package in the U. S. where it's running in 42 markets.

Canadian sales are; CHCH-TV, Hamilton; CHCT, Calgary; CBOT, Ottawa; CBUT, Vancouver, and a Winnipeg station being kept under wraps.

Greensboro, N. C. — Kenneth Beachboard has been named manager of WFBC-TV, Greenville, S.C. He succeeds the late Bevo Whitmire. Beachboard was associated with radio station WISE at Asheville, N. C. from 1930 until 1946.

TV Stepping Up H'wood

Continued from page 1

minor leagues of show business. But the shift in management-ownership at WB and the policy of caution and reappraisal adopted by M-G and others do serve to further accentuate, by contrast, the bullishness of tv interests.

The aforementioned McGowan studio, which started out as a tiny speck on the vidfilm map, is now undertaking a $500,000 expansion program. But even more to the point, the NBC-parented Kagran Corp.'s move-in on four of the 10 California Studio lots as the network stakes a major claim in the pix production arena is indicative of the changing picture here. (Ultimately Kagran prexy Alan Livingston envisions taking possession of all 10 lots.) [Kagran's corporate billing was changed this week to California National Productions Inc.]

Roach's 8 Series

It's approximately this time of the year when the telepix studios become reactivated and gear themselves for the '56-'57 shooting schedules. As such the next few weeks will witness unprecedented activity. At the Hal Roach Studios alone eight different house-owned series will be rolling simultaneously. There's not a single major film studio in the whole wide Hollywood firmament that can match that boast.

It's no longer a case of whether N. Y. or Hollywood becomes the No. 1 production center in television. It's obvious by now that both will occupy a preeminent and prominent share-and-share-alike status. It's merely a case, as video spirals up and up and spreads its wings of finding enough space (both N. Y. and L. A.) to keep pace with the growing physical demands of the mushrooming industry on the production front.

NBC's $14,000,000 Burbank tv centre is a case in point. Its four giant stages equipped for color (the two new additional ones will be ready for the start of the new fall season), along with the technical shops, a new office building housing 250 tv staffers and with complete film processing facilities, portend the "New Hollywood Look" as the NBC counterpart to CBS Television City in the almost day-to-day growing need for additional room in which to move around. This, of course, is exclusive of NBC's sprawling tv originations in Hollywood proper (the conversion of a Hollywood & Vine studio for the shooting of Groucho Marx's "You Bet Your Life" and NBC's lend-lease of the studio to CBS for the filming of the Edgar Bergen tv'er; the El Capitan emanating point for George Gobel's show, takeover of the Moulin Rouge floor space, etc.)

But even before "dedication time" NBC's Burbank centre has been blueprinted for maximum use, what with the five times-a-week "Matinee" full hour exposure; the 45-minute cross-the-board "Queen For A Day," the cross-the-board Tennessee Ernie daytimer along with his new once-a-week nighttime showcase for Ford Motors, not to mention the Coast-originating specs earmarked for Burbank, including the two Monday night musicals, "Jack and the Beanstalk," the Satchmo Armstrong-Kay Starr "The Lord Don't Play Favorites," and the projected Gordon Jenkins "Manhattan Tower" spec for a Friday.

NBC's Lenticular Kick

Color, of course, will play a major role in the NBC scheme of things. At the moment, Coast factotum John West is bullish over the RCA-Eastman development of the lenticular, which will permit for a three-hour color kine—true, an interim electronic solution to a vexing problem pending the ultimate arrival of RCA's tint tape process, but nonetheless one which takes NBC off the embarrassing hook, for example, of originating a live color spec from Hollywood only to serve up the same dish as a black-and-white presentation for Coast viewers three hours later. NBC is ready to go with three of the lenticular machines, originally devised by Eastman for feature film use but which, it's now discovered, lends itself to tv on a much more practical basis.

Taking its cue from the "Operation Sarnoff" blueprint, tint is the predominant note and hue in future west coast ambitions—both on the NBC and the Kagran front. As one of the initial Kagran undertakings in his film aspirations, Livingston is currently negotiating for acquisition of several tint series for network showcasing and syndication residual values plus overseas theatrical release. (Kagran's financing of a Broadway musical this fall is also known to be on tap, a la the CBS "My Fair Lady" deal on bringing in an ultimate tint spec.)

NBC's 50% ownership stake in Joseph Mankiewicz Figaro Productions (while it's divorced from Kagran, Livingston serves on the board) ties in directly with Kagran on utilization of its California Studios for filmization of "Good Old Charley Fay" as one of the two upcoming Figaro productions. (Other is Graham Greene's "Quiet American.")

'Color Thinking'

Meanwhile, the NBC creative braintrusters reporting to Fred Wile—Jess Oppenheimer, Carroll Carroll, Milt Josefsberg, Elliott Lewis, et al. — apparently are steeping themselves in "color thinking," as witness Oppenheimer's projected "Ten Commandments" tintfilm series, which looms as one of the major items on the NBC - Hollywood programming agenda for the new semester. Oppenheimer is also blueprinting his "Company of Players" repertory troupe with equal billing for all (the star one week could be a spearbearer the next).

Lewis has already started work on the Jenkins' "Manhattan Tower" spec, with the composer-conductor doing an entirely new score for the presentation (though it's destined as a Cap recording release in view of Jenkins and RCA Victor severing ties).

Similar preponderance of "color thinking" applies on a local level as well, with KRCA undertaking a $400,000 investment as the second of the NBC o&o's (Chi was first) to go all-tint on local programming starting Dec. 1.

Same frantic tv activity is applicable to CBS, with Television City ultimately envisioned as a $60,000,000 plant. Two additional studios and a nine-story office building are currently under construction. Like NBC, Columbia is taxed for space on originations, particularly with such major weekly entries as "Playhouse 90" popping up for the '56-'57 semester.

Kagran

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tion because some deals are still pending, but he says they'll represent a substantial increase over the past. Also, he's shooting for acquisition of rerun series, "and these don't have to come from NBC either."

Merchandising division of Cal National has also stepped up activities, representing such new properties and personalities as "Sir Launcelot," "Uncle Johnny Coons," Steve Allen, Arlene Francis, "Tic Tac Dough" as well as a host of NBC shows. Again, the "we'll serve all comers" motif prevails.

In other areas, the company is getting its 47-city tour of the NBC Opera Co. off the ground in November, and its legit investment activities now encompass an approximate 50% share in the new Ethel Merman musical "Happy Hunting" (see separate story).

MUELLER MACARONI BUYS 'DR. CHRISTIAN'

WABC-TV will play the new Ziv TV telefilm series, "Dr. Christian," in N.Y., beginning Oct. 1. Mueller Macaroni will bankroll.

Though the ABC-TV key's sked of local half-hours is not generally firmed, station and sponsor have decided on Mondays at 10:30 p.m. for the series, which stars MacDonald Carey. Scheidler and Beck firmed the deal for the bankroller.

30 Cities on 20th Pix

National Telefilm Associates has set its 20th-Fox package in another 15 markets in the past two weeks, bringing the total up to 36 cities and the dollar volume on the 52-film package up to around $1,800,000.

THE EGGHEADS AND I

By CARROLL CARROLL

Hollywood.

Although I enjoy nothing better than nibbling on luxury snacks; for some reason or other, my social structure is so shaky that I'm forever being forced to forage for myself at parties where the hot hors d'oeuvres are half-baked ideas. Apparently I'm a real mark for the skull-pounders who sling *soirees* at which it's *chic* to look askance at the pleasant custom of spreading caviar on melba toast. As a result of this, I'm always winding-up at some shindig that specializes in serving a mild brand of social consciousness smeared heavily over a thin veneer of intellectualism.

Briefly, instead of devilled eggs, I wind up with bedevilled eggheads. I'm speaking, of course, of those brain-busting, get-togethers where people sit on the floor and put their drinks on the chairs, because there's always a shortage of chairs and never a table. Nevertheless, true to the traditions of my ancestors, I always sit on a chair. This makes it easier for me to look down—without them knowing—on those I lispingly classify as my fellow thinkers.

Although I don't know why, I've been digging these high potency, horn-rimmed parties for many years, and through several social incarnations. I can remember when the problem before the people on the floor was, "Will radio kill the record business?" Or perhaps they discussed "Do talking pictures place the legitimate theatre in jeopardy?" There were many more such cerebral silly symphonies. The only thing that ever changes about the conversations at these floor-squatting sessions is the target for tonight. And I've heard everything from, "Will repeal take the zeal out of social drinking?", through, "Should there be more than one third party in the American political picture?" without snapping my cap. I have even referred some of the tougher tussles involving such problems as whether the Dalai Lama or Babe Ruth inspired a higher fervor of fanaticism and if the melodic impluses of Mendelssohn are more powerful than the terrible tenderness of Brahms.

But generally the assembled lotus-seat operators are shaking their shapely heads, purisng their eager lips and clucking their little tze-tze-tzes over the inexcusable failure of some form of what Gilbert Seldes calls "The Puplic Arts" to realize its potential and attain the perfection of line possessed by the egg, gain the dramatic integrity of Aeschylus, exhibit the literary cachet of Moliere and deliver the incisive, satirical sock of Krazy Kat.

The Too-Badders

These parquet-parkers are, in a sense, "do-gooders." And like so many aggressively aggravating members of their sect, they're essentially "too-badders." Their constant thesis is woven around the belief that it's "too bad" the things that do **well** do not do **good.** They shunned silent pix as a cheap and tawdry menace to eye and intellect until talkers came along. Now they look on the most ordinary old silent "flick" as worthy to stand beside that high job Mike Angelo did on the ceiling of the Sistine Chapel. They tabbed vaude as vulgar till radio appeared on the horizon. Then they let it be known that radio was the villain that killed "the kindergarten of entertainment," a few of the praiseworthy shows that television has given to all the people; some on a week-to-week basis, some on a daily basis, some on a special basis; but all of such merit as to make the beholder happy he'd invested in a cabinet full of tubes that could deliver such fascinating fare. When this rather impressive list (cut here for space) was completed, one of my attackers asked, "Why haven't I seen any of these great shows?"

Logical!

"I don't know," I said with honest amazement. "They're easy to find. They're always listed and advertised in the papers."

"But," she countered—and I know this is hard to believe, "I don't own a television set."

I had to accept that as a good reason for not seeing tv shows. Nevertheless, I said "If you haven't a set, on what grounds are you attacking tv? How can you revile something you haven't seen?"

"Well," she answered, "Whenever I go to my friend's house and see tv it's awful."

"Then let's criticize your friend," I said, "She's the one to plow under, not NBC."

But I really haven't got it in my [illegible] criticize the friend of this stupid intellectual—I a[illegible]r for owning tv. And without realizing it, just by [illegible] of averages, something good comes into her home through tv and the chances are very good that she watches it and is, in some way, improved by it. I feel sure, because I don't think she's much different from the rest of us, that while watching tv she's often informed by programs of an entertainment nature and frequently entertained "the training ground of the stars." Today they're teeing off on Cinemascope and TV. The former is too wide and the latter isn't broad enough. And the really rabid among them are setting up the thesis that color television is a monstrous threat to the integrity of Paddy Chayefsky.

The people I speak of are the victims of some sort of stubborn loyalty to whatever shows signs of becoming passe. They hated to see the horse go; or the trolley-car give way to the bus. And to this very writing they're divided as to whether to go all out in defense of the vanishing inner-tube or that sturdy invalid called radio. Regarding the latter, they have a feeling that, as represented by the disk jockey, radio is symbolic of "the mass inarticulateness of the little people." They are also beginning to swing out, with their peacock plume punches, against the record albums because they feel that package deals of all kinds "destroy the right of the individual to freedom of choice and expression."

Interference for Gen. Sarnoff

Naturally, in such a group, television is constantly on the pan just as radio once was; the movies before that. And, at a recent party the assembled broadloom philosophers, although each of them loathes the very thought of guilt by association, were barbequeing **me** because I write for television. The way they let me have it you'd think there were no General Sarnoff. You'd think I owned and wrote all of television from "Sheena, Queen of the Jungle" to "The Continental"; and, what's more, wrestled, sold used-cars and skated roller derby in my spare time.

Faced with this attack, there was nothing to do but zip into my combat gear, rise to the challenge and rattle off by shows that are primarily informative. And so are her old man and kids.

Nudged and prodded every day by men who know that if we dont' go forward we'll slip back, television is—as Coue once said—"Getting better and better." Naturally, all of it isn't getting better all at once. But **this little** part improves and then **that** little part improves. And the reason this rising standard isn't more obvious to all of us is because **our** standards, too, are rising. TV is pulling us up with it. What we thought was great a year ago we find merely adequate today.

Video's Strides

Thus television, in order to keep ahead of the increasing wisdom and enlightenment it inevitably makes available to its audience, broadens its scope as it goes, the way an inexperienced schoolteacher is forced to grow brighter each day because she has to keep one lesson ahead of her class.

TV today has dared to produce plays, with no marked ill effect on the country in general, that the screen wouldn't touch with DFZs' polo mallet. The standard of tv writing improves daily because the experience gained from constant practice makes any talent fuller and richer and the constant celebration and creation necessary to supply the tv monster is the best kind of writing experience in the world. And it will, like day-to-day deadline crime-reporting and sports-writing, eventually produce many of our finest writers.

It is a well-seasoned paradox that the business forces and pressures that are continually being blamed for what people call the evils of tv are the self-same forces that are steadfastly looking years ahead of the present problems because they understand that no nation in the world can be under the ceaseless barrage of entertainment and information, that is part of all domestic network programming, without becoming wiser, more sophisticated, more demanding and richer in spirit.

The trouble with my friends who **"think,"** as they shine the vinyl-tiles with the seats of their slacks, is that like most critics of tv, they measure but do not evaluate. They examine the size of the object and because it's so huge decide it cannot be good. Whereas the truth is, this enormous force became as great as it is, and must increase in integrity as it develops and continues to grow, in quality as in size, because it is self-nourishing.

Everything that is put into it day by day delivers experience for the improvement of what must be put into it tomorrow. This the critics of TV overlook as they gaze at the weeds instead of the flowers; ignoring the fact that with so few to attend such an enormous patch, and so many trampling on it all the time, it is remarkable that it produces so many handsome bouquets.

Automation Comes to TV

By J. L. VAN VOLKENBURG

(President, CBS-TV)

Those with fulltime job of building television programs naturally look on themselves as showmen, with the task of winning big audiences and rave reviews in VARIETY. They would never lay claim to being salesmen. Yet in a very real sense they are salesmen. Collectively they have an enormous impact on the state of the nation's economy. In winning big audiences for their programs they are at the same time creating vast numbers of potential customers for the sponsor's product.

J. L. Van Volkenburg

There are two reasons for this. The first is television's dual function as both an entertainment and advertising medium. The second is the transformation of the American market over the past 10 years by the introduction of automation into the selling process—as evidenced by the increasing conversion of retail outlets into self-service operations.

Prior to automation (and television) the primary burden of selling had rested on the retail clerk. It was he who explained to the customer the purpose, appli[illegible]ons and superior qualities of performance of the product. In today's self-service world he is conspicuous by his absence. Now the salesman in the store has been replaced by a better one in the living room. Today television has become the primary sales clerk of American business—the most direct, accurate and fastest link of persuasion between the manufacturer and the consumer. The combined impact of sight, sound and motion enables television to sell a prospective customer long before he sets foot inside a store.

Everybody's a Customer

While automation was changing the market place, a vast change was taking place in those who "go to market." Today most of America's spendable income finds its way into the pockets of what used to be called "the working class." Now virtually everybody is a customer for practically every product. Here again television is superbly designed to gain access to this new and vast market. Each day it reaches into more than 35 million homes throughout the nation, and in the case of some programs delivers its sales messages to as many as 50 million people at a sitting.

Another key characteristic of America's new market is, of course, the move to the suburbs. Equally significant is the manner in which television aerials have become the sign of occupancy for almost all those new homes "out in the country." Indeed it can be argued that television has made a more successful transition to suburban life than any other mass medium.

As Dr. Frank Stanton, President of the Columbia Broadcasting System, Inc. said two months ago when he received the American Marketing Association's 1956 Parlin Award, "I like to think that it's not just the fumes of the Madison Avenue buses which convinced me that television played a substantial role in helping market the tremendous output of this country's postwar productive facilities." I would like to add that simply because television is reaching so many people during an era when the total number of effective buyers has skyrocketed and because television is replacing the salesman in the store with one in the living room, the medium can make an invaluable contribution toward sustaining this American marketing revolution.

There is no question that television's ability to play such a vital economic role rests entirely on its continuing capacity to build the kind of programs that now keep America's families watching their television screens nearly six hours a day.

In meeting this challenge everyone associated with the medium can take pride in the fact that they are performing a dual role. They perform not only as showmen but as advertising men.

In creating boffo entertainment they are making a contribution to the nation's economic welfare as well as to its culture.

No clearer demonstration of this is needed than the fact that the network which has managed to build the biggest audiences both day and night for its programs has become the largest advertising medium in the history of broadcasting.

A Memory Of A B'klyn Bard

And How Much Different Is Changing One Roof for Another?

By JACKIE GLEASON

When professional funnymen get together, whether it's at the famed "comedians' roundtable" at the Hillcrest Country Club in Beverly Hills, or the billiard tables of the Friars Club in New York, the talk inevitably leans in one direction. You guessed it. Comedians usually talk about other comedians.

Who was the funniest man you ever saw? The greatest monologist? The best of the standup comics?

There are typical questions, and quicker than a greased billiard cue in a burley sketch you'll have the answers.

For me, though, the funniest man I ever knew was, and is, a non-pro. His name: Tom Dennehy. You've never heard of Tom Dennehy?

What makes Dennehy especially comic is that his humor is absolutely unintentional. A big, burly, redfaced Irishman, he just doesn't realize what it is that he says or does that makes people think he's funny.

I've known Dennehy for 26 years, ever since we were tenement neighbors on Chauncey Street in Brooklyn. His daughter Julie was my first girl. I was 14, she was 12.

It used to be quite a picture to see Dennehy come home from his job in a meat-packing factory. Although he weighed around 240 pounds, he invariably seemed close to 300, and with good reason. First, from one pocket of his overcoat would emerge a large liverwurst. From another he brought forth a bologna. A third pocket found him yanking out a slab of bacon. If his hat seemed uncomfortably perched on his hand it was because it concealed a dozen frankfurters.

Dennehy wasn't exactly modest when it came to grabbing a few snorts of libation during the day, and when he had had one too many the danger signals became pretty obvious. Except that the danger lay in the unusual: Dennehy would wax poetical. It was the worst poetry you ever heard.

The boys at the corner saloon always knew that Dennehy was in good form when he was given to spouting one poem in particular, flavored with the rich brogue that he had never lost despite his many years in this country. The poem went like this:

Give me a limburger sandwich,
A Trolley car ran down my throat,
Or make it a whiskey straight,
If you please,
If you don't I'll surely choke.

There were many poems. One worse than the other.

There was one of which I am particularly sentimental; Dennehy called it "The Bum Bowery Actor Who Courted His Daughter." I was the "bum Bowery actor."

Dennehy was never one to display affection, least of all towards me. He invariably chased me out of his house because of some prank I had played on him. But I remember when he started to soften up towards me. It was when he let me become official taster for his bathtub booze.

The Gleasons and the Dennehys were one tenement apart on Chauncey Street; each of us lived on the top floor. So, to get to their flat I used to scoot up one flight of stairs, dart across the roof and then down a flight. It was on the roof that I tried out my jokes on Julie. It was there that we invited a few breezes on a hot summer evening.

Dennehy looked with disfavor on the constant visitor. He never thought I was good enough for his daughter. "Why don't you come barefoot," he would ask me stoney-faced. "There's some real sharp pebbles on the roof."

I competed in amateur talent contests around Brooklyn in those days, and occasionally Dennehy came to watch me perform. He never thought I had any talent. He still doesn't.

Even now he pays me occasional visits, and we have a fine time insulting each other. Deep down, though, a great affection still exists between us.

Recently I showed him around my spacious penthouse apartment overlooking Manhattan. I was kind of proud of it all, and I guess I showed off a little. He looked at me intently, his red face looking more Irish than usual. I thought for a second that he was going to give me some of his poetry. He surprised me, instead, with a bit of home-brew philosophy.

"'Tis a wonderful country, indeed, where someone with half a brain like yourself can acquire all this," he said slowly, his brogue lending emphasis to every word.

I shrugged off the insult, but reflected on some of the wisdom inherent in the remark. Yes, I thought, this certainly was a far cry from Chauncey Street. I wondered, too, if perhaps all I had really achieved in 26 years was to exchange one roof for another.

6-Point Primer On What Is A TV Network

NBC Prexy Certain That All Will Agree 'Comprehensive,' 'Planned,' 'National,' 'Diverse,' 'Simultaneous' and 'Unique' Comprise Structure

By ROBERT W. SARNOFF
(President, National Broadcasting Co.)

If Frank Stanton, Bob Kintner and I were to participate in a roundtable discussion on the subject of television, I venture that we'd reach common ground quickly on at least one point. That would be on the amount of confusion prevailing in Washington and elsewhere, both in and out of Government circles, on the subject of networks.

R. W. Sarnoff

What is a network? What does it do? I attempted to answer these two questions in the opening part of my statement last month before the Magnuson Committee. However, I'm afraid that this phase of the NBC presentation was overshadowed by interest stimulated through the questions asked me by the senior senator from Ohio.

So, with VARIETY's permission, I want to borrow from my Washington statement and use some of your valuable white space to give a rundown on what I think are the most important, and perhaps the least understood, characteristics of the television network service as we know it today. These could apply to any network. They may never make a headline, but they will withstand scrutiny, I think, as a primer on network characteristics.

1. The network provides a *comprehensive* service. It presents a great variety of entertainment programs, but this is only one aspect of network service. The network schedule also includes a regular nationwide and worldwide news service. It provides national coverage of great public events like the political conventions. The network service gives the leaders of our country and candidates for high office their only opportunity to speak face to face to the whole nation. It provides important public affairs programs like "Meet the Press" on NBC and "See It Now" on CBS.

Live Coverage

Network also provides live coverage of great sports events. It offers many programs of information and culture, developed at the initiative of the networks—creative, costly programs like "The Search" or "Adventure" on CBS. Other examples are the NBC documentaries on the atomic bomb, on India, on the Nazi movement and on Russian communism; or "The NBC Opera Theatre," which a leading critic has called "the most vital laboratory example of a program which meets the ultimate qualitative test for TV."

These network programs emphasize the basic fact that networks are the only organizations furnishing the public with a comprehensive, responsible national program service which includes entertainment, but goes far beyond it.

2. The network provides service based on a *planned schedule*. It is not just a random assortment of different programs, but an organized structure of programming—similar to the makeup of a national magazine; but of greater scope and variety than any single magazine. Each program must be suited to the time it is broadcast. A particular program can be very effective in one time period, but wasted in another. This depends on the composition of audience available for the specific time periods, the type of surrounding programs, the type of competing programs and many other factors. The careful planning and organizing of the network schedule is one of the most challenging creative responsibilities in our busness.

National Character

3. The network provides service that is *national* in character. The network operation is distinctive because it furnishes a program service for simultaneous national broadcast. This is made possible through clearance arrangements with independently-owned affiliated stations, so that programs which may originate in Washington, New York, Los Angeles, or anywhere else, can immediately travel across the country on electronic tracks. These tracks consist of interconnections which the network leases from the telephone company to join the stations into a national communications system.

4. The network provides service which draws on a great number of *diverse* program sources. The network seeks the best programs from all available sources, both inside and outside the network organization, just as a magazine draws on many outside writers, as well as its own staff writers. In the case of a network, the outside sources of programming include independent packagers of live programs, independent film producers, motion picture studios, stations and advertisers.

Simultaneous Impact

5. The network provides service which is dependent upon a specialized advertising function. Network programming is supported by an advertising service which consists of furnishing *simultaneous* national exposure of sales messages in the network program structure. In the print field advertisers turn to magazines and Sunday supplements to buy national advertising in one transaaction. In the broadcast field, a network performs a similar specialized function.

6. The network provides service which is *unique*. Both in programming and advertising, a network's function is fundamentally different from any other organization supplying programs to stations. These other organizations acquire or produce individual entertainment programs for sale. They may sell some to a network, or to an advertiser who places them on a network, or on selected stations; or they may sell programs directly to stations.

But the companies producing and selling these programs do not themselves undertake the responsibility for developing a balanced daily program service which includes news, public affairs, information presentations and special events coverage. They do not assume the costs of furnishing stations and the public with unsponsored public service programs. These responsibilities they leave to the networks and the stations.

To summarize: A network's function is to furnish the public, through affiliated stations, with a comprehensive, balanced program structure, simultaneously broadcast on a nationwide basis. It is able to do this by means of the revenue it obtains from selling national advertising exposure. Thus it is built like a triangle. The base of this triangle is service to the public. The other two sides are service to affiliated stations and service to advertisers. These three aspects of network service are as inseparable as the three sides of a triangle. Only as the network serves the public well will it be able to develop the circulation to give good service to the advertisers and stations. If it does not give good value to the advertiser, it will not obtain the revenue to give good service to the public and the stations.

If you've followed my primer carefully, you've noticed that six adjectives are underlined. Lump them together and you have an accurate thumbnail description of network service: comprehensive, planned, national, diverse, simultaneous and unique.

Timidity Will Get You Nowhere

By HENRY SALOMON
(Producer, NBC's 'Project 20')

In all the fundamental areas of life and living, such as love, war and progress, there is no doubt in anyone's mind that timidity will get you nowhere—"Only the bold deserve the fair," "He who hesitates is lost," etc., etc. But when it comes to television the wisdom of the ages is often reversed and the word is: "If it's original, new and different, run very rapidly in the opposite direction."

If our experience in television, beginning with "Victory At Sea" and coming down to date with "Project 20," proves anything it is that playing it safe is the surest way of losing the game. When "Victory" was first proposed as a major, all-out dramatization of the war at sea in 26 half-hour episodes, the reaction was almost unanimously and violently negative. Who would want to sit through 13 hours of war stuff? No "documentary" had ever made a major impact on the mass television audience, had it? It would be just another rehash of history, and who was going to hold still for 26 weeks of that? A new approach? What can be new about World War II? Give us something entertaining. That's what the public wants. And so on.

I heard this on every side as I struggled to prove that a new approach was possible. Except for the encouragement of Pat Weaver and the ardent support of Bob Sarnoff, without whom the project would have collapsed, there would have been no "Victory At Sea."

6th Showing in N.Y.

When it was ready, not a sponsor could be found to back it. The show went on the network sustaining. That was five years ago. Today it is going through its sixth showing in New York, and its second, third, fourth and fifth showings all around the country.

Since those first Sunday afternoons, nobody any longer doubts the mass appeal of the program, and the NBC Film Division has just supplied me with some facts and figures on the variety of sponsorship—super markets and oil companies, labor unions and banks, and many others in 139 markets. It has been written about in glowing terms in every type of publication from The American Bottler—the national soft drink magazine—to Harper's. On a cumulative audience basis "Victory At Sea" has surely been seen by more millions than have looked at any other such series. Ten years from now? Well, it might still be around.

You would think that "Victory" proved a point once and for all—that properly dramatized history, using the most powerful themes of our time, had both a mass audience appeal and a powerful commercial potential, the two essential ingredients of successful television.

You would think so, but now we come to "Project 20" and "Nightmare In Red." This program dealt with the rise of Communism in Russia, and the dread word "controversial" spread like a miasma through the agencies. Even the NBC Sales Department trembled. Sponsor after sponsor felt that sinking feeling in the pit of the stomach and paused only to say, "No thanks" before continuing the search for another situation comedy. After much trial and travail, BBD&O and the Armstrong Cork Co. took a chance. "Nightmare" went on opposite the "$64,000 Question" and got the best rating ever achieved in that spot. Armstrong's advertising manager said after the first showing: "In the history of this company, no effort of ours has ever provoked so much favorable response from so many thoughtful people." The program was repeated within a few weeks, and again successfully.

The story was much the same with "The Twisted Cross," our program on the rise and fall of Hitler, when it was first proposed. It was argued that the public wouldn't be interested and, anyway, our treatment was too disturbing and unvarnished to win an audience whose chief concern was presumed to be sheer entertainment. Nevertheless, C. J. LaRoche and the Norelco Co., decided the program had what it was seeking: impact. It won the largest audience ever to see a "documentary." The Nielsen was 32.4.

Why have these programs, and others like them—the "Omnibus" series on the Constitution, for instance, or Irving Gitlin's fine treatment of mental illness, "Out of Darkness"—consistently found large and growing audiences in the face of all the objections so often raised in advance against them? It is, I believe, because they draw their sustenance from the vital, fermenting stuff of the times we live in, the drama of actual life. What greater television material is there? When I think of what "Project 20" is driving at I remember a quotation that goes all the way back to 330 BC. An Athenian lawyer, Aeschines, is speaking:

> "What is there in the list of strange and unexpected events that has not occurred in our time? Our lives have transcended the limits of humanity; we are born to serve as theme of incredible tales to posterity."

It is those, "incredible tales" we are trying to tell as powerfully and dramatically as we know how, and so far we have found that the timidity that continually threatens to obstruct such themes when they are first proposed is invariably swamped in the general acceptance that follows in their wake.

We are confident that the same rule will apply in the future. We have in preparation "The Great War" in which we are applying our techniques of factual dramatization of World War I, using film which has never before been seen by the majority of television viewers to recreate one of the most significant and stirring events of the American past. At the same time we are working on a parable of freedom, symbolically based on Austria's long journey toward independence. The glorious sight and sound of Beethoven's only opera, "Fidelio," recorded by a "Project 20" crew on the spot at the historic reopening of the Vienna Opera, serves as the golden thread that binds our story together. This 90-minute music drama will, we believe, be something unique in television programming. It is, at any rate, unlike anything we have heretofore attempted.

THUNDER ON THURSDAY

By MARTIN MANULIS
(Producer, CBS-TV 'Playhouse 90')

When "Playhouse 90" comes to television next season, CBS will present for the first time a new concept in this ever-new industry—a weekly hour-and-a-half dramatic show. It is exciting to think that this kind of programming could follow so soon after the debut of the one-shot hour-and-a-half show, but in today's jet-speed climate, there's little time lost between idea and accomplishment.

The concept of this new series reaches further than its own time-length. "Playhouse 90" will be preceded by 60 minutes of "Climax" rounding out two-and-a-half hours of drama on Thursday nights on the CBS Television network. I think it's safe to say that it has the possibility of being the most exciting parlay in television. I know it's true to say that a lot of necks are sticking out a long way to make it happen—the Madison Avenue neck of Hubbell Robinson, who thought up the whole thing and guides every step of the way—and the Hollywood neck of Al Scalpone, who supervises it from this end. And then there's mine. But, what are necks for anyway?

At this stage of preparation our main concern is with stories. We have already lined up a baker's dozen and each week we add to the list. The amount of reading has been enormous. We have all improved our minds to college-professor proportions and most of us have had our glasses changed. Apart from the wealth of material which comes from literary agents, authors, and the usual channels, we've had suggestions for the program from the janitor and a detailed program schedule submitted from a hermit in South Africa who somehow has heard about "Playhouse 90."

From screening all the possibilities, we have now acquired, among others, Pat Frank's new novel, "Forbidden Area"; Justice David W. Peck's true court story, "The Greer Case"; the Pulitzer Prize playwright, Maxwell Anderson's "The Star Wagon"; and John P. Marquand's best-seller, "Sincerely, Willis Wayde." We have original scripts by Rod Serling, Core Vidal, Dorothy Baker, A. J. Russell and Tad Mosel. And this is only the beginning. We hope to include originals by playwrights who have not yet made their bow in television—men like John Steinbeck and Clifford Odets, as well as television veterans such as Robert Anderson and Horton Foote—also to do several unusual projects which will involve music.

To Comb All Literary Fields

"Playhouse 90" will be an anthology embracing the best available works from all the literary fields with an emphasis on original writing for the hour-and-a-half form. These shows will be done live from Hollywood three times a month with a film making up the fourth show. Film production has already begun on John Cheever's story, "The Country Husband."

The live shows will rehearse for approximately three weeks. There will be three complete units, each headed by its own director—John Frankenheimer, Ralph Nelson and Vincent Donehue. Other directors will come in for one-shots. Multiple star casting, which has been such a valuable asset to "Climax," will be the policy on "Playhouse 90" as well.

The programming of two major dramatic shows back-to-back presents many problems, all of which we hope to turn into assets. The staff of "Climax" and the "Playhouse 90" staff are naturally working quite independently on scripts. For scheduling purposes, we will, of course, have to coordinate. The scheduling of even one show has its obvious difficulties—to have the right script, the right stars, the right director, all available on the same date. To add to this we have the complication of programming an hour show and a 90-minute show which, seen together on the same evening, will deliver the fullest entertainment values.

Scripting a 90-minute show is a new challenge. When the hour dramatic show took over almost completely from the half-hour, we found that there was a great adjustment to be made. In writing, it wasn't just twice as long, it was twice as different. Now with the hour-and-a-half show, the difference is even greater. In this length of time, one can present a story with as much scope as the average Broadway play or motion picture. Stories which make fine hour shows do not necessarily lend themselves to the longer form. We find frequently that a piece of material would be better for "Climax" than for "Playhouse 90," or the other way around. This is a happy discovery which I had not foreseen. Instead of what seemed a preordained rivalry for material, we find now that the work for one show is complementing the other. It's a relief to discover that we don't have to slit one another's throats.

We hope it thunders every Thursday and defies the old wives tale about lighting never striking twice. October will tell.

Summer Theatre On TV: Girls In Pretty Dresses

By ROBERT HERRIDGE
(Producer, 'Studio One' Summer Theatre)

A long time ago, F. Scott Fitzgerald wrote somewhere that in the summertime a young man's fancy turns to thoughts of the glittering potential wonders of Saturday night at the country club dance: the girls in their pretty dresses, the rinky-tink of iced drinks, and the Dusenberg that has conveniently run out of gas on the forested lower limits of Miss Priscilla's estate.

The stories that Mr. Fitzgerald wrote using this as basic material were many and wonderful. And no doubt about it, they make excellent dramatic fare for television. Unfortunately for television, however, there was only one F. Scott Fitzgerald and there are not enough of his stories to fulfill, for the four or five summertime dramatic television programs, the time-honored tradition that in the summertime the fancy of a whole nation would prefer to turn to images of well-dressed men and women floating hither and yon under the chandeliers. And, unfortunately, most of Fitzgerald's imitators wrote stories in which—to use Gertrude Stein's witty remark—"nothing happens very gradually." This is not to say that a good glittering "Fitzgerald" script, winter or summer, is bad but that in the summertime when the conventional rush is on, there are just not enough good ones to go around.

Robt. Herridge

And even if there were, I believe the whole notion of light summer entertainment is to seriously prejudice the wishes, needs and desires of a nation. It is to think of material as one thinks of socks, light for the summer and heavy for the winter. It is quite possible that the conventional notion of light summertime entertainment can stand a reevaluation.

The Basic Constants

A few summers back on "Camera Three"—at that time, in the middle of Saturday afternoon with baseball just across the channel—we decided to experiment a bit with the theory of summertime programming. We assumed the fact that science, history and literature pretty much agree upon—that human nature has certain basic constants: needs, wishes, desires that do not change with the season. We held that all things being equal an audience would just as soon see and hear a well-performed "Hamlet" as a well-performed "Merry Wives of Windsor" whether in winter or in summer. And so, to carry our experiment to the extreme, we placed "The Red Badge of Courage" by Stephen Crane alongside of "Flight" by John Steinbeck, Turgenev's "Rendezvous" and Crane's "Open Boat" alongside of The Emily Dickinson Suite, and ended the summer with Dostoevsky's "Dream of a Ridiculous Man."

This was an extreme of fare on the dark side: it was, as Frank Moriarty, the director, expressed it, "a summer of unrelieved tragedy and gloom." It was also the first summer in which the ratings remained relatively high against baseball and western movies, and there were literally thousands of "thank God, you are doing this!" letters.

The experiment, as far as "Camera Three" was concerned, was a success, and it led to the notion that there is no sure way of prejudging the tastes of an audience and that perhaps this would be true also for a nighttime dramatic show. Human nature being what it is, people like to be entertained—they like to be moved deeply and in a variety of ways.

I would like, therefore, to suggest a somewhat more varied approach to the summer theatre in television. It would not rely on a single staple diet of light comedy or tragedy or what you will. I would suggest a theatre for everybody based on the simple assumption that everybody is important—a variety theatre that would appeal colorfully, dramatically to the many regions, moods, temperaments, wishes and needs of the total audience. It would attempt to penetrate and present dramatically various areas of the human experience. No region, no time, no walk of life would be exempt. At its best, it would present, in terms of a series of programs, a gallery of characters, each of them representative of some basic and vivid aspect of the human experience. There would be something for everyone.

People Interested in People

Very simply, people are interested in people . . . in what they do, how they act, what they think, how they relate to each other in joy and in sadness, in love and in hate, in fear and in laughter. And this, it would seem to me, is the art of the story teller—to relate, to penetrate, to give form to a variety of emotions, characters, moods and conflicts; and the story teller's art is certainly the domain of the television theatre in summer as well as in winter, for the story teller's art has no season.

The story teller's art, which is one of the oldest forms of communication—and television drama is a most important aspect of it—is the art of making people laugh, cry, but above all it is the art of making people feel deeply about something, about other people with whom they can identify. It is the art of creating in fiction a real experience for an audience . . . an experience involving characters, relationships, dramatic actions in which the audience can become involved heart, mind, body and soul. It is an art with various devices to compel the audience to share an experience—not one or two or three persons, but all the members of a society.

And so, I think for the television producer the important thing is not to find a certain kind of material to fit the season but to find the best scripts possible for the full 52 weeks of the year. For this he needs, among other things, a lot of luck, and if his luck is good he will be able to match over the haul a comedy with a tragedy, a melodrama with a farce, and son on.

Remembering Fitzgerald, it is important to remember that we love him not only because he wrote glittering stories of girls in their summer dresses, but also because he wrote "Babylon Revisited," "The Great Gatsby," "Tender is the Night" . . . and these somber and tragic tales may well, like Shakespeare's "Hamlet" prove to be the most popular over the long run.

How To Be Hated A Little Less

By JOHN GUEDEL

Hollywood.

On a blistering October afternoon in 1934, I went into station KHJ in the old Cadillac building downtown to apply for a job in radio. It had a decided advantage over the landscape gardening work I'd been doing. It was indoors. (By landscape gardening I mean hauling dirt in a wheelbarrow.)

Threading my way through a mob rehearsing for the Hollywood Hotel program (I recognized Dick Powell among 'em), I found a cubicle in the back where a young man was furiously pecking at a typewriter.

"They told me to see you," I ventured.

"What about?" he said without looking up. Apparently, he was typing a script against a deadline.

"I would like to go on the radio where I'd talk between phonograph records," I said. "Me and my parrot."

This got him to look up. "Where's the parrot?"

"You don't need a parrot," I explained. "They can't see you on the radio. I just pretend to talk to the parrot and he talks back . . . like this." And then I said "pretty polly" three times.

"What else does he say?" the young man asked.

"I don't know yet—funny stiff—comments on the records—stuff like that."

He went back to his typing. "People don't want talk between records," he said.

"I advise you to stay out of radio." And with that he dashed out with the flimsy excuse that the script he'd just finished was going on the air in three minutes.

That was the first time I met Pat Weaver.

Taking the advice, radio was spared its first "disk jockey" for a while, and I wrote for the movies for the next three years and didn't get back to broadcasting until I'd been fired six times from the picture studios. Then I took the hint.

Last week Pat sent me a two paged single spaced answer to a relatively unimportant letter I'd sent him only three days before. He's probably as busy as any man in our business yet he found time to answer it quickly. On the other hand, I put in a phone call to him and he had another fellow call up and ask what I wanted. Pat was too busy to talk.

I could have blown my top and said, "Sure, now he's board chairman of NBC, he's too good for his old friends," and could have spent a few hours making myself miserable.

Gotta Be a Boss

But if you watched the average minute-by-minute day of fellows like Weaver or Robinson or McAvity or Scalpone or Wile or West and dozens of other focal point execs in networks or agencies, you could readily understand that they ARE too busy to make themselves available instantly. And it's not their fault.

It's only human nature for stars and sponsors and top men in agencies to want to talk only to bosses. After all, they themselves are bosses. Why shouldn't they talk to bosses? And bosses can get action, make decisions. They "play office" better.

So for diplomatic reasons, i.e. keeping everybody happy, the bosses must escort sponsors' daughters through the studios personally, see that a certain star's aunt from Kansas City has front row tickets to a hard-to-get Broadway musical and explain the low overnight Trendex.

After grousing about unavailability of execs for years, I've come to the conclusion that most execs work far longer every day than they should for their own longevity and most of it over worry about keeping as many people as possible happy who are spoiling to be offended.

What can be done about it?

What can be done to make most of us in the industry a little less mad each day?

I suspect that one of the reasons we're sore when we can't readily reach a boss is not just being unable to consummate our business, it's that we have some kind of inferiority complex which tells us: "You ain't big enough to get to 'em, Buster"

Well, if we realize that isn't the problem at all, it'll make things easier for us. Our ulcers won't stand up and flex.

As for the bosses, some of 'em have some rules they go by to help the situation. Corny Jackson says he makes it a point to answer every phone call the day it comes in. He says you answer it sooner or later anyway and takes the same amount of time. Don Belding scribbles a note the day he gets a letter, even if he can't fully answer the letter that day. The note usually says: "Got your letter. Will follow thru. Thanks." This makes the sender feel at least he'd made contact with his idea.

I suppose clients and most bigwigs will go on forever being satisfied talking only to the top man for trivial things but if they could realize that most companies have a number of very competent executives who are delegated to take the load off the top man, it would be smoother for everybody and give the other executives the importance they deserve, too.

We know it's a tough business to fill the face on the magic box seven days a week with new stuff. We make it so much tougher with feelings ready to be hurt at the slightest provocation. We need cushion more than anything else, allowances for what we consider other people's shortcomings. Just try and remember that word every day—"Cushion."

I know if I forget a name of somebody I've met it bothers me all day because I know I've hurt his feelings. And I must admit that it bothers me almost as much when somebody doesn't remember my name.

We all want to be liked. (Of course, the only way to be really liked is to have a few failures and it's hardly worth wanting that, so I guess I mean we all want to be a little less hated.)

But to make my wandering final point: When we realize that everybody in our industry—both bosses and non-bosses—want to be liked and stew within our shells about hurting each others feelings, it makes us non-bosses feel better.

I know I'm a pollyanna and see no wrong in it, because it makes me feel good. And is it bad to feel good?

A Package Deal Loaded with Phobias

'Wide Wide World' Tackles All the Fears From Acro-, Claustro-, Agora-, Right Up to Hydro-

By BARRY WOOD
(Executive Producer, NBC "Wide Wide World")

All of us, the jolly psychiatrists say, suffer from one phobia or another: acro-, claustro-, agora-, hydro-, and assorted other fears having to do with heights, depths, narrow or wide open spaces and all sorts of dangerous, out-of-the-way places. Me—I have a package deal of them all, thinking of some of the locations our "Wide Wide World" cameras have been to this past season.

They have sent pictures from mountain tops and ocean bottoms, from the middle of empty deserts and rush-hour crowds, from anything stationary and anything that moved: locomotives and cable cars, tanks and jeeps, fork-lifts and Ferris Wheels, airplanes and submarines—whether racing, crawling, climbing or diving—up, down, and sideways—on land, in the air, on sea and under the sea—from the Atlantic to the Pacific, from the Gulf to the Great Lakes, from Canada to Cuba, from San Diego to the St. Lawrence!

Barry Wood

And, of course, our NBC people went along with the cameras to nurse, coddle and coax, praise and curse them . . . engineers, cameramen and soundmen, directors and writers, and—like gallant generals leading their troops——so did our producers, who went out in advance to survey all locations themselves, sometimes to the dismay of wives, doctors and insurance agents.

I am proud of them all, and grateful. Grateful, too, to the American people and press and to our NBC affiliates who have been kind and understanding, even when we made mistakes.

We were trying to do more than show the technical virtuosity of the tv camera, fabulous though it is. We wanted to prove that television could bring its audience so close to life it could actually give its viewers the feeling of participation, thanks to the live tv camera's ability to project an audience into an event the instant it was happening.

Playing, Studying, Praying

So in 20 presentations this past season, "Wide Wide World" roamed the continent to show Americans of all ages, races, colors and creeds working, playing, studying, and praying. Our live cameras took our audience through the electronic looking-glass of the tv screen to see all this and to "live" what they saw as though they were on the scene and in the action—the harvesting and milling, the singing and dancing, the festivals, races and rodeos, the celebration of local customs and great historical events—not to mention such offbeat folkways as falconry, campanology (bell ringing) and Indian flying-pole dancing.

Our audiences became seasoned travellers. They soared from their living rooms to five different countries, to 41 of the States and Washington, D.C. In doing so, the program made tv history again and again, both technically and in programming. It achieved the first direct and controlled telecast from Cuba to the United States mainland, with the help of Station CMQ in Havana; it was the first to present live telecasts from three nations—Canada, Mexico and the United States—on the same program . . . thanks to the cooperation of the Canadian Broadcasting Corp. and the Telesistema Mexicana.

Americans gained fresh insight into themselves as a nation. "Wide Wide World" turned out to be a wonderful new way of seeing ourselves as others see us. Sharing the cultures and customs, sports and games, traditions and religions of all the different races, fused into one American people, became a great and enjoyable lesson on the meaning of America—its energy, diversity, creativeness and generosity. This was reflected in our themes; "American Heritage," "American Rhapsody," "Land of Plenty," "Promise for America," etc.

All this produced a memorable collection of Americana, important enough for the Library of Congress to add to its permanent collection—the first complete series of live television shows to be so honored.

We feel that this honor and the many others that have come our way testify that we have succeeded in what we set out to do. We have shown that the story of people can be told with immense new impact and interest, thanks to the vitalizing power of live tv.

Next Stop: Europe

Where we fell short was that "Wide Wide World" has been more like "Wide Wide America" or "Wide Wide Continent." Next year, however, we expect to include material from Europe. In cooperation with the authorities of Eurovision, the television network of Western Europe, NBC is discussing plans to visit the eight member countries for a 90-minute show, which would be seen live in Europe.

America would see this first show as a kinescope, but inevitably and soon, your tv screens will brighten with live pictures from across the Atlantic. Then American audiences will be able to see, with all the impact and excitement of live tv, the great landmarks of Europe both natural and manmade, and visit vicariously the original sources of so much Old World culture and customs that have been woven into the American way of life. We hope this trans-Atlantic traffic will be two-way, and that eventually, European tv audiences will see America "live," too. Then they will come to know us for what we really are, undistorted by prejudice or propaganda.

A naive hope? Maybe. But this potential for good does lie within tv's unrivalled ability to communicate reality. It is a great power—it is the gift of truth. It needs only to be used.

Three-Network TV Economy Is Here

By ROBERT E. KINTNER
(President, American Broadcasting Co.)

The 1956-57 television season will be the most competitive in the industry's short history. The reason is that a three-network television economy has now become a reality.

Robt. E. Kintner

It seems like a sudden development, but actually it was years in the unfolding. Nor is it the work of the ABC Television Network alone. Rather, the three-network economy has evolved from the action and interaction of many economic and social forces.

The three-network economy was born because it answered many needs: The needs of advertisers and their agencies, of television stations, of performers and producers and, most importantly, of the public.

In The Public Interest

The public wants good programming and a wide choice of programs. Viewers have responded to series such as "Disneyland," "Mickey Mouse Club," "The Danny Lawrence Welk Show," to name a few ABC-TV offerings. In the field of public service, ABC-TV has been able to offer such programs as the Stevenson-Kefauver debate, the Quincy Howe analysis of current affairs, OUTSIDE USA, Bishop Sheen, and many others.

I don't want to list the programs on ABC alone. For my point is that the competition among three networks has vastly upgraded the programming on each network. The success of Ed Sullivan on CBS brought Sunday spectaculars to NBC. And the impact of important Saturday programming on NBC and CBS brought the Saturday evening Lawrence Welk Show to ABC. Action and reaction—programming and counter-programming—the process means better programming, a wider selection of programming, more viewing by more people and greater interest in TV generally.

Th significance of the three-network economy, I'm certain, is not lost on VARIETY readers. They know what it means in terms of greater employment for all the creative personnel of show business—and particularly for the development of new talent.

Nor is the significance lost on station executives. They know that without three networks a sizable number of stations would be without a primary network affiliation. These stations would lack the more popular national programs—both live and film—and an important source of income. They would miss vital sales and promotional help from the networks. Moreover, for all network affiliates the competition among three networks places the station operator in a better position to strengthen his own local program requirements.

The Advertiser Benefits

The importance of a three-network economy also bears key overtones for the advertiser and the advertising agency. The steps are simple: competition among the networks is keen—and the sharper it gets, the better is the service and performance of the networks for the advertiser. The better is our cost efficiency, as we networks battle it out in the arena of cost-per-thousand.

From the buyer's point of view, TV is no longer two-dimensional—it is three-network dimensional. Competition has inspired new selling patterns and has given the tv advertiser maximum flexibilty.

Is There Room for 3?

The pressure of public demand, the needs of the stations and the advertisers brought into being the three-network tv economy. Yet there are some who may question: "Can the national economy support three networks?" Analysis of the economic data answers that question "Yes!" First of all, advertising in general is expanding. In the last five years, the money spent in all advertising media shot up almost 65%. But, while advertising is taking a bigger slice of our national production, it is still a small fraction of our gross national product—2.3%.

There are, of course, several very good reasons why a larger proportion of our product goes into advertising. More advertising is needed because of changes in distribution: Our higher standard of living, the introduction of more and more convenience products and services, and particularly the growth of new products. New products are an increasingly vital part of our economy—think of the dozens of things you buy which weren't available 10 years ago—and the new items must be advertised.

The increasing share of the national product going to advertising is merely part of the rising cost of distribution. Distribution costs must rise as the automobile owner demands a greater choice of color and accessories and the housewife asks for more pre-cooked, packaged meals and rapidfire buying in supermarkets—to cite two examples of forces making distribution more costly, advertising more necessary.

Not only are there more dollars going to advertising, but television's share is growing. In the past five years tv revenue increased by 500%—to pass the billion dollar mark. Conservatively estimated, in another five years tv's annual income will be over $2,000,000,000.

This large tv advertising pool will not cut into the dollar budgets of other media, although the shares of individual media may suffer. Magazines will have a considerable dollar increase—though not as large as video's share. Newspapers, too, will have a healthy growth. Radio has already begun to reflect the revitalization which all aspects of the industry have interjected into the medium during the past year or so. All this means that television is on economically solid ground, that it will expand as advertising expands—and with a more rapid rate of growth than other media.

The tremendous spurt of television advertising is part of the reason for the great advances the ABC Television Network has made in billings. For the first five months of 1956, we have already passed the $32,000,000 mark in gross billings. This is a 78% gain over the same period last year—a more rapid rate of acceleration than any other network. And it also represents a larger dollar gain than the other networks have experienced. The foundation of this billings gain is the great efficiency with which ABC-TV is delivering audiences in relation to the advertisers' expenditures.

There are enough advertisers to support three television networks. But are there enough stations?

A Government-created artificial scarcity works to the disadvantage of all networks. In some markets it pinches CBS and NBC, and in others it places obstacles in the path of ABC. To this extent, in these scarce-station markets, the full benefits of the three-network economy have yet to be felt.

What is required is for the FCC to make possible—as soon as possible—more competitive stations in each of the major markets. This means: (1) speedy action to grant pending applications in such cities as St. Louis, Boston, and Pittsburgh; and (2) reallocations to authorize additional outlets in such cities as Providence, Birmingham, and Louisville, so that there may be three, four or five competitive stations in the larger markets.

The improved quality of ABC's programming has won the broad support of advertisers and stations alike. The network's progress, in the case of the former, is attested to by the growing number of clients, the increased amount of commercial time and the record rate of billings growth previously cited.

In the station side, advertisers, for the most part, have been able to expand lineups as rating strength was noted in ABC programming. As a result, the coverage factor of our average evening program has improved from approximately 70% to over 80% of U. S. tv homes in the last three years. The lineup we expect for a typical new half-hour show this fall is 130 stations, covering 87.1% of U. S. tv homes—a broad and efficient lineup—and several new clients whose shows have not, as yet, made their debut, have already surpassed this figure.

All segments of the population desire this development—the public, which is growing by 4,000,000 a year . . . the advertisers, who must advertise more to sell the growing output that our expanding population demands . . . and the television industry in general.

The three-network economy is not a "luxury" but a necessity. It is part of the machinery that keeps our economy moving forward with ever-improving living and viewing standards.

Viewers are looking at "all three." Now, more than ever before, the advertiser, too, must look at all three.

It's Simply Delightful To Be In A Rut

By DAVE GARROWAY

Man came up to me the other day and said: "Admiral has just bought 260 participations on 'Today'."

Naturally I was delighted. So much so that I almost called up the people at Kiplinger and thanked them. You may recall Kiplinger. Their magazine, "Changing Times," was "Today's" very first client way back on Jan. 14, 1952. (1952! I've been doing this four - and - a - half years! Garroway, you're in a delightful, fortunate rut.)

Dave Garroway

In between Kiplinger and Admiral stands a stalwart array of 5,661 commercials, representing everything from Cadillacs to cat food. The fellows who add up the figures tell me that these 5,661 commercials have earned some $28,000,000 for the National Broadcasting Co. We've made friends at more than 150 advertising agencies, learned an awful lot about American business and industry, and have thoroughly enjoyed our role as part of our nation's vast sales, merchandising and distributing complex. For my own selfish reasons and for some other reasons that I'll get to in a moment, I've always liked to sell and I have always liked our sponsors. (There are some notable exceptions, but why exhume them.)

"Today" is an expensive and complicated show to get on the air. In any 15 hours of one week (and we have accumulated 3,500 hours in four-and-a-half years) we program as much as many once-a-week shows do in a whole year!

The mobile unit from the Queen Elizabeth to catch Sir Anthony Eden's press conference during his recent U. S. visit? It costs money, it takes manpower. The exclusive films of the Kelly-Rainier nuptials? It involved some 50 people and a logistic problem that took days of planning. The first exclusive "live" tv interview with Vic Riesel? More of the same. And since "Today" is constantly looking to improve its coverage of the world we live in, to extend our horizons, to poke our live cameras into new and exciting places, we're constantly aware that these things can't be done on a sustaining budget. Hence, I like to sell.

Simple, Just Tell the Truth

Another man came up to me recently and said: "How do you do it. Garroway? I mean all those different commercials and all those different products?"

What could I tell him? We tell the truth on "Today," whether its Frank Blair's newscast or me interviewing Vice President Nixon, or a simple one-minute pitch for a new client. We tell our story simply and straightforwardly. But mostly we tell it truthfully.

Television demands the individual selling method. This individual selling should be low-pressure and non-stentorian. It's produced excellent results for me, and it is especially mandatory for a long (7 to 9 a.m.) program like "Today." It creates "believability," the *sine qua non of* the low-pressure salesman.

TV has the peculiar power to illustrate the phony as phonier and the true as truth. This is the very strength of the medium—the fact that it is awfully hard to tell a lie on tv and get away with it.

Moreover, I like to know my products and know my clients personally. If an ad lib situation arises, and you don't know your product you're likely to fumble around or resort to stereotyped prose. But a knowledge of your product gives you a confident assurance which is invaluable.

The Stix Are Full of Crix

By HAL KANTER

Hollywood.

Even before the officer in the patrol car flagged us down I knew we were exceeding the legal limit on California highways so I had no excuse to offer the handsome young giant who was asking to see a driver's license.

"Familiar name," he mused as he filled in the citation. "You in television, sir?"

I admitted my guilt on that count, too. "Is there a fine for that?" I asked with what I felt was a devastating nuance .

"No, but there ought to be," the officer replied with no nuance, just devastation. He kept writing. After a silence no longer than the gestation period for a giraffe, he looked up and said, "We like your show. Always try to be in barracks in time to see it."

"Thanks, officer," I beamed, stirring to life. "If you're ever in Hollywood some Saturday evening, drop by and see us."

"I'd like that," the patrolman nodded. "Never have seen a broadcast. I'd like to see one—find out how come the lighting's so bad."

While rummaging my mind for a suitable riposte, he thrust the book at me.

"Sign there, please; that line."

"Here?"

"Yes, sir. I'm giving you a break; put you down for 80."

"Eighty!" I gasped. "Was I going that fast?"

"You were doing 87, sir," he said as he tore my copy from the book.

"Eighty-seven! Whew! Didn't look like that to me," I grumbled. "I guess the lighting's bad on my speedometer."

Several days later, while I was reading a letter from a total stranger asking me why my show didn't feature some folk dances instead of "those boring commercials," the telephone rang in my den.

"Mr. Kanter?" a tiny voice whined, "can your little girl come over and play with me?" It was the six-year-old across the street and I invited her to come play with my little girl.

"Just a minute and I'll ask my father," she said. "I can't ask my mother because she's lying down and the last time I woke her up she got mad at me and I don't like that."

"I understand, Honey," I comforted. "Go ask your father."

"She gets madder at me than Alice gets at George on your show sometimes," she went on.

"Tsk tsk tsk," I clucked. "Go ask your father."

"Mr. Kanter," she squealed, "why do you let Alice get so mad at George? She gets too mad."

I started to defend myself by asking why she lets her mother get mad at her but I decided I had very little to gain scoring a point on a six-year-old girl. Besides, she'd surely have a topper and fighting with children, even over the telephone, can become emotionally messy. I let it go and later, when she came over to play, broke her doll.

A Boom Shadow Counter

The following morning I was seated at breakfast when Al came in humming his morning song and rattling his milk bottles. Al has sinus trouble and riding in a cool milktruck aggravates it. He sings to spread his aggravation among others.

"Morning, Mr. Kanter," he said as he tried to decipher my wife's handwriting. I nodded. "Good show last Saturday," he went on.

"Thanks, Al," I said with sincerity for Al is not always pleased with television.

"Yes, sir!" he went on. "One of your best. Only caught two boom shadows the whole time! We got a special on cottage cheese today; you want cottage cheese?"

"No," I answered curtly.

"Yup," he went on. "Only two boom shadows. 'Course, now, in the whole season I've caught only one boom shadow on The Hit Parade. Only one. No cottage cheese, you sure?"

I was positive. I do not buy cottage cheese from boom shadow counters.

The man at the filling station didn't care for the show at all. He said Peggy King should have done an up tune, not the slow ballad. The boy wiping the windshield agreed. "And she's doing her hair different," he added for good measure. I assured them both I'd do what I could to correct the faults in the future.

The next evening, Mrs. Kanter (a woman who usually minds her own business) told me the gardener, who comes three times a week and never minds his business, complained to her that the sets on the show are much too literal. "They should be more suggestive," she reported him as saying. "Symbols, lines, chiaroscuro. By changing from the literal, set-wise, the dimension of the program as a whole will enlarge, it will become symbolic; viewers will be made to think beyond the obvious at the true, deeper meaning of what you are telling us."

And we have devil grass consuming our diacondra; our lawn is known to gophers through the San Fernando Valley as "Kanter's Picnic Grounds."

Our housekeeper doesn't watch the program at all because the music level is too loud. Only this morning, she said to me, "Mr. Kanter, I'm glad that show's off for the summer because the music level was always too loud." This same woman wakes up the household at daybreak every Sunday morning shouting hymns as she prepares herself for church. She staggers home Sunday evenings, croaking mittel-European drinking songs. The rest of the week she is ominously quiet.

Time and space permitting, I could recount numerous other instances involving a variety of humans in all areas of our civilization who have made unsolicited observations on television programs. But the foregoing is sufficient, I submit, to maintain my point: television has turned America into a nation of critics. The television industry has no audience; it is a defense attorney pleading cases to an openmouthed jury.

Thus I review the television scene for the season past; as for preview, I predict increasingly, overwhelmingly, terrifyingly more of the same.

TELEVISION'S 'PILOT PSYCHOSIS'

Envisioning A New Field In Television Programming

By THOMAS McAVITY
(V.P. in Charge of the NBC-TV Network)

Every once in a while a new television show comes along and opens up a whole new field of programming. Two years ago the spectaculars broke ground for the kind of bigtime television that can handle anything from Shakespeare to Shaw to Chevalier. Then came "Project 20" to develop the historical drama—the drama of a man, a movement, an era plucked out of history and brought to life on the screen. Last year we started "Wide Wide World," which has turned the live cameras loose to wander around the world and catch events on the run. Such shows have prodded television along and kept it moving forward at a brisk pace. But now the question is—what comes next?

Lately we have been working at NBC on what we call the "Telescope" concept—so named because we want to scan large areas of actuality, search out the vital points, and bring them into sharp focus. As always when we hunt for new ideas, we find ourselves giving some thought to such basics as form and content. We have asked ourselves, for instance, what is the best approach to the real world? Is it fiction or non-fiction? Or is it something else again? Fiction, of course, appeals to the emotions and the imagination, and this is what gives it such great power. But, in dealing with the real world, fiction has its limitations. For one thing, it has its own unities and disciplines and these keep getting in the way of the facts. For another, fiction seldom bites very deep into the real world, but rather sniffs at it for inspiration. To put it another way, the important thing in fiction is not the fact itself but what the author makes of it. You don't read "Moby Dick" to learn about whales.

Gotta Have Accuracy

The beauty of non-fiction, on the other hand, is that it has only one rule—accuracy. Once you have established accuracy, you can handle your subject the most effective way you know how. So, looking to this kind of flexibility, we decided to put the "Telescope" concept within the general framework of non-fiction. Then we began devising new techniques for treating the real world with understandability, dramatic appeal, and above all with the kind of creative and imaginative power that has been pretty much the private reserve of fiction. We decided we might even draw on the emotional impact of fiction, if and when such emotion is actually involved in the subject. So, all in all, what we may wind up with is something that is neither fiction nor non-fiction—something which we might call "actuality" but which, at any rate, should be a lot closer to the facts than any dry and disembodied statement of them.

Sam Park, who is heading up the "Telescope" project, has been leading the search for new techniques. He is approaching each subject with the respect due it and without any preconceived notions as to format. Thus he will not try to force each show into the same pre-cast mold, but on the contrary, will let the content take whatever shape best suits it, always helping it along with imagination and ingenuity. On one program, he may use the "byline" technique that was tried for the first time in "Assignment: India," in which Chester Bowles led the cameras all over the subcontinent, chatting informatively all the while. He may use the "key picture," an entirely new technique which takes a cross-cut look at an issue, say the school crisis, at the level of human drama just behind the news. Again, he may do a profile of some bigger-than-life figure on the national scene, probing into the man's convictions and prejudices that have helped shape our times.

"Telescope" will use these techniques and all the others we can devise to bring people, places and issues to life. In a show on Paris, why not have Chevalier as our guide, taking us from the left-bank bistros to the Lido and all the points in between, gay and not so gay, that he hit on his way up? In a show on medical progress, why not look at things from the viewpoint of "Doctor"—not The Doctor, but "Doctor," the harassed G. P. down on Main Street, who is nearly beside himself trying to keep up with the medical journals and still make the rounds during the virus season? In a program about the Cold War, why not start from the real people who bear its burdens and its wounds—the split-up families, the escapees returned behind the Iron Curtain, the dying soldier on Cyprus, in the Near East?

What I have said here gives the merest hint of what the "Telescope" concept may do. I have an idea that when the first shows go on the air we will see the opening of another entirely new field of programming. I hope so, at any rate, because television is something like the modern plane. The bigger and more powerful it gets, the faster it has to move to get off the ground. Right now television is climbing steeply—to keep it what way we will need all the new ideas we can find.

JACK STERLING

'SINE QUA NON' OF VIDPIX BIZ

By LESLIE HARRIS
(V.P., Gen. Mgr. CBS Television Film Sales)

Outside of suddenly announcing that someone left a runaway atomic reactor in the men's room at 21, the surest way to create pandemonium on Madison Avenue these days, is to screen a sensational pilot film for a group of account men, who have just returned from a meeting with the client, during which he finally approved the budget covering the agency's recommendation for his fall advertising campaign.

While this situation is in itself calculated to create enough dramatic intensity to wilt the roses on Grace Kelly's hat brim, even more important is the fact that it is highly indicative of the resurgence of that present day phenomenon—the "pilot" as the "sine qua non" of the television film industry.

Never before has the "pilot" assumed the importance that it has this season, in influencing the choice of a television series. With the exception of two years ago, when pilots became passe, and everyone talked very glibly about doing a series, most producers had thought of pilots in terms of a glorified screen test, and tried to get it off the floor as cheaply as possible. As a matter of fact there was a time—you won't believe this—when a show could be sold from just an idea and a personality.

But no more. Today a producer must have a pilot, and a good one. No basic research, slide rule economics, or even group thinking will any longer revive a series, if as the saying goes—"the pilot needs work." In fact, if anything in the film invites a post-mortem—and this includes such unrelated factors as recognizing the lead from some other film, to uneven sound levels, it is less soul-shattering not even to screen it. Sell it to war surplus for conversion into stink bombs.

It's The 'Emotional' Impact

Actually "pilot psychosis" isn't too difficult to understand. Sales psychologists have long recognized and capitalized on the fact that "emotion" plays a much more important part in closing a sale, than most people realize. Calculated judgment, financial consideration—even good old horse sense, cannot withstand the shock of a basic "emotional" impact. This sudden compulsion—that it must be yours, can be generated by the fear a competitor may get it—an unconscious affinity for a personality—pride in ownership, or simply because it fills a subconscious desire such as romance, escapism, adventure—or because the heroine resembles Marilyn Monroe. The main point is that most carefully thought out plans—or for that matter final decisions, can be completely reversed by suddenly injecting an emotional factor.

A "pilot" provides this emotional impact. In fact, aside from experiencing the sensation yourself, a pilot film can offer some of the most vicarious thrills ever devised by man.

Not that this is bad—but to accept or reject a series on the basis of the emotional wallop of the pilot, is hardly realistic, particularly when one considers the many variables in the production of a film series. At best a pilot should be compared to your first reaction to a beautiful gal—before you really get to know her.

Of course, many will contend that there is no other valid yardstick for evaluating the potential of a series. This is quite true, and we are not advocating the abolition of the pilot. What we are suggesting is that consideration be given to a number of other factors, not necessarily inherent in the pilot, and that the emotional factor be recognized.

For instance, a delightful little

(Continued on page 42)

Color: The Next Big Jump for Syndicators

By JOHN SINN
(President, Ziv Television Programs)

If the telefilm industry scores a general breakthrough into color syndication by late 1956 or early 1957, the general effect on much of the mountain of black-and-white-only telefilms already produced will be something like the arrival of sound in Hollywood in the late 20's.

The value of many backlogs of telefilm negatives that cannot be converted to color print quickly, to meet the new entertainment demand, will sag overnight.

Hollywood's color laboratories are ready to face this challenge of sudden conversion to color release prints for syndication. But whether the industry's syndicators and distributors will be able to meet the financial tab of conversion to color is another matter.

Converting a 39-episode telefilm series, even when you've shot your original negatives on color stock, to color release prints involves huge investment. At present prices, the conversion cost for such a half-hour series can be as high as $1,500,000—with no overnight expectancy for recovery. So, how fast the syndication industry changes to color depends on how much money syndicators can find to meet their costs, once the number of color-equipped stations and color-equipped homes make the move practicable.

At this stage of the game, color prints for syndication are like the first "pilot models" of automobiles. By comparison with the same unit, once it gets into mass production in the laboratory, the costs are enormous. For example, we've made at least three experimental color release prints on each Ziv series originally shot in color. These include shows like "I Led Three Lives," "District Attorney," "Cisco Kid," "Favorite Story," "Highway Patrol" and others. Our average cost for the first color print, in each case, has been about $4,000 as compared with about $35 for a half-hour black-and-white print.

The costs of printing do come down when you step up your volume. But you can figure that it will be some time before you get back the price of that first print—and there are 39 of them to be made in the usual series.

One Color Test Print Per Client

As a result of the tremendous interest in color television that has been building up among advertisers and agencies, we instituted last year a policy whereby advertiser can have from us—without extra charge, incidentally—at least one color print of their Ziv tv show in each program cycle to use as a "color exposure" test. We've been busy ever since filling the demand for the limited number of color prints we've made.

In the past year, as many as 100,000 viewers in nearly two dozen major U. S. television markets have watched colorcasts of Ziv tv shows. Stations airing our shows in color have included WRCA-TV, New York; KMJ-TV, KING-TV, Seattle; WOAI-TV, San Antonio; WSW-TV, Nashville; KPRC-TV, Houston; WFAA-TV, Dallas; KSD-TV, St. Louis; WSAZ-TV, Huntington, W. Va.; WBAP-TV, Fort Worth; WCHS-TV, Charleston; WBAL-TV, Baltimore; WBTV, Charlotte; WTMJ-TV, Milwaukee and KING-TV, Seattle.

This "testing" period is really only the beginning. Nearly 50% of all the television outlets in the country today have equipment whereby they can broadcast network-fed color and nearly 70 stations have local equipment to telecast color films. Each month, the list grows. Meanwhile, manufacturers have concentrated on breaking the price barrier on color television receivers to insure a mass distribution of tinted video sets, and are now pricing them below $500.

We expect that the demand for color syndication prints will really be developing in a major way by the end of 1956.

Will Ziv Television Programs, as a leading syndicator-producer, be able to meet the costs of color conversion?

The answer to that depends to quite a large extent on how willing advertisers are to pay for color telefilms in the face of our hard-to-cut costs of converting existing series to color prints.

We've discussed this problem with leading agency and client executives. Not surprisingly, we find that many are willing to pay the extra costs for color syndication because of the extra results and added impact which color has already demonstrated it possesses in television. We therefore feel that crossing the bridge from black-and-white to full-color syndication may not be as difficult or as lengthy as some have predicted.

BEN GRAUER
TV NBC RADIO

U.S. Radio Today in Three Words: Flexibility, Swiftness, Convenience

By DONALD H. McGANNON
(Pres., Westinghouse Broadcasting Co.)

In the period immediately following the close of World War II, probably one of the most significant changes was the flight to the suburbs. This was of such a magnitude that we found rural areas developing at the rate of seven times the urban areas; and great numbers of families were finding suburban life more attractive than city life, creating the necessities, in turn, for retailers and services also to relocate in order to meet this trend. As a matter of fact, there are currently in America over a thousand shopping centers with approximately 2,000 more either in the construction stage or in the drawing-board stage.

The change pattern of our business population in large or small cities throughout the country has necessitated less readjustment in radio, perhaps, than in any other medium of mass communication.

Don McGannon

Business is in the process of decentralizing, establishing branches in the areas of concentrated residential population. Radio, from its inception, has been decentralized. It has been for years where business is now going, that is everywhere.

Radio, in the sense of its presence and use in the home, is the greatest mass circulation medium in existence, and its other virtues are well known to the advertiser and the merchandiser.

It is mobile.

It is employed increasingly in more rooms of the home, and thus it has a quality of being incessant in its pursuit of the potential buyer.

Alfred Stanford said it well in a research report entitled, "The Importance of Radio in Television Markets Today." Mr. Stanford—who, by the way, formerly was Director of Advertising of the Bureau of Advertising of the American Newspaper Publishers Association, said this:

"In busy American lives it is one of the hardest jobs for the salesman to force attention, to get the door open, as it were. But to a fantastic degree, we see that radio has always had this door open, no matter what else people are doing. For radio is a constant, friendly companion in people's lives, present almost wherever they go or whatever else they do, all around the clock."

Selling With Subtle Nuance

Yet while being persistent, radio is capable of selling with subtle nuance.

Each of the major mass media has its own claim to exclusive virtue. Television, for example, can demonstrate—with movement, and in black and white, or color. The newspaper and periodical establish a permanent record, and thus lend themselves to item-advertising.

And radio is the multiple attention which, through the years, has infiltrated the great American buying market with such saturation that there are almost more radios than there are people, seven times as many radio stations as television stations and nearly three times as many radio stations as there are newspapers.

Radio can be used, in fact is used, by the listener while he or she is doing many other things—the housework, gardening, driving, or just loafing around the beach. Radio is there, all the time and everywhere, serving, entertaining and informing—and with insistent design, selling.

These qualities of holding the attention of the busy, as well as the idle, plus mobility and saturation should be of particular interest to the merchandiser who is trying to find the center of traffic and then attract that traffic to his place of business.

In this modern process of decentralization as you know, the plans for building usually start with a search for an area which will accommodate not only a store or office structure, but also parking lot for the customers. Now what other medium enjoys the luxury of its own parking lot within slingshot distance of its client's threshold? For that's what it amounts to, and the point is of some significance. When you see 500 automobiles parked outside the branch of a department store, you probably are seeing also as many radio receivers. The existence of these parking lots demonstrates that people still drive to do their shopping. And while driving, they are listening—but they can't be looking at television or reading newspapers or magazines or, in most of these suburban areas, scanning outdoor posters. This is not to minimize the effectiveness of any of these other media, but to point up a unique quality that is radio's alone—and upon which radio will not only survive, but prosper and achieve heights not previously believed attainable.

Knowing of this movement of population, into different rooms of the home; and then from the home by automobile to the shopping center; and then back home by automobile again—the merchandiser can visualize the effectiveness of tying his radio advertising plans directly to the habit patterns of the shopper. For he knows, by virtue of his own research, what those habit patterns are—when most of the shopping is being done and, in general terms who does it—the kind of people at different hours of the day and on different days of the week.

It's Flexible, Too

Radio is flexible, too, insofar as it is a medium of convenience for the advertiser and merchandiser to use. The need for good continuity in radio and the use of competent people to sell it on the air does not alter the fact that it is easier to use radio than other media. Preparation is not so elaborate. And since radio is so flexible, plans for special sales efforts can be made against short deadlines.

I believe that the use of radio for selling more merchandise can be stepped up considerably in its quality and effectiveness by closer teamwork between the broadcaster and the advertiser. We try to practice this in the operation of the Westinghouse Broadcasting Co. radio stations, and recently issued a booklet entitled "How to Make Radio Campaigns Move Goods in Local Markets," which was met with broad acceptance.

The man who runs the store can tell you pretty much everything about the people upon whom he must depend for a prosperous existence. The names of these people appear on his sales slips—and he has perforce, in this modern competitive world, made it his business to find out all about the characteristics of his patronage. Too frequently he may consider radio an "umbrella or saturation" medium merely because of the size and heterogeneity of its potential audience. This is not necessarily true. Radio can be programmed to selective audiences, through the proper choice of the vehicle and through a consummate knowledge of the audience ebb and flow in any given 24-hour period.

Flexibility. Mobility. Persuasive attention getting. Saturation circulation. Audience selectivity. Swiftness and convenience. These are the qualities of the nation's great companion medium which should be weighed with care by the advertiser; and when he evaluates them, I'm sure he will find that they bear direct relationship to the modern dynamics of merchandising and they can be applied with profit to selling in these changing times.

JACKSON BECK
Actor - Announcer - Narrator
MUrray Hill 8-6600

Unmasking The Unmilked Cow

By HAL DAVIS
(V.P., Kenyon & Eckhardt)

VARIETY's unmilked exploitation cow, delivered by an unnamed ex-film executive a few weeks back, suffers from a severe case of bull. Inasmuch as Kenyon & Eckhardt was named in the story as a leader in this field of promotion, we take it upon ourselves to defend the agency business from this latest attack.

It can't be true that only a handful of agencies are engaging in this activity for a mere bagatelle of sponsors—our exploitation field men find, alas, that the competition is increasing in leaps and bounds. Now let's define precisely what the competition is doing.

First, the entire field of tv personality merchandising has changed since we began with Ed Sullivan lo: these many years back. Bill Lundigan, Sullivan's carbon copy, is still using what seems to be our original plan. However, the list of those hitting the trail is not negligible; it's endless. For example, Vaughn Monroe, our Voice of RCA Victor, has been in something over 50 major cities on major promotions since coming with us as a commercial personality 18 months ago. He's pushed the entire RCA line from Maine to Mexico, with stopovers in Los Angeles, Dallas, Miami and Seattle. He was bought as a commercial personality with the understanding that he would travel and merchandise the commercials. Julia Meade has been on the road for Hudnut, as well as Lincoln-Mercury. Connie Clausen ditto for Beech-Nut. And I well remember one department store executive telling me that Mary Hartline had been at a promotion in his store the previous week and sold more than 1,000 of her dolls.

Roxanne is a familiar figure on the road. Certainly, so is Ted Mack. Horace Heidt is another. Summing up, I'd say the principle of tv personality merchandising has become extremely well established.

Wow, That's Nickels!

Secondly, most agencies and sponsors tie their programs into dealer and distributor promotions. Certainly, the success of Garroway and "Home," via NBC is strictly a merchandising success. I'd like to have a nickel for every piece of point of sale which has carried the faces of Garroway and Francis. Besides that, you can also count on numerous appearances at sales meetings and conventions. Like an iceberg, much merchandising may not be apparent to the trade. For example, last winter, "Home," plus RCA, plus several "Home" sponsors, ran three merchandising color shows tied in with stores of the Allied, AMC, and other chains and big independents. Fashion shows, special store showings of color tv, and lots of cooperative advertising added up the various sales elements. It was a great success—but few ex-movie executives would understand the basic thinking behind such tieups.

Premium contests and package insert promotions are used by many cereal companies and their agencies on all tv properties. Merchandising of the tv properties themselves, as Kagran did with Howdy Doody, followed by a dozen others, such as Wild Bill Hickok, Rin Tin Tin, Davy Crockett, etc., tion today.

We were using giant size cutouts is a common element of tv operaof tv stars for supermarkets as far back as 1949-50. And we are not alone in that. The Welch Grape Juice job on "Howdy Doody," followed by extensive merchandising of "Mickey Mouse Club," with in-store promotion after in-store promotion, is a classic in the field. chine at this year's NARTB con-

Most agencies, we feel, are conscious of the fact that commercial dollars just aren't working as hard as they could without adding the extra insurance of merchandising those commercials. The tons of print that have been consumed pushing tv properties is uncountable. Take Godfrey, for example. His face has appeared in almost as many grocery stores as Nabisco Shredded Wheat.

And, if anybody has read this far, here's a checklist which might be of some help.

(1) TV PERSONALITY MERCHANDISING: The tv star should sell goods. Write a merchandising appearance clause into your letter of agreement; it will save time and argument later on. Explain to the personality why his or her career is enhanced by the kind of promotion you will do for him; and then do a carefully planned, substantial job. Shaking hands with dealers is not merchandising.

(2) SALES PROMOTION MATERIAL: Use the program for your sales promotion. Back up your tv with the right kind of merchandising pieces and make sure your client sales force and their distribution channels know your program is on. This does not mean that brochure bleating about your program is automatic guarantee of extra distribution, shelf-space and trade attention. It has to be another carefully planned and executed job in this area; but the reward is good.

(3) MEDIA MERCHANDISING: Work with the stations and networks and get their help. Ask for it on an intelligent basis and don't expect them to waste money for you. Ask for specific help—not general.

(4) CONTESTS & PREMIUMS: Use the right kinds of programs to promote kinds of contest and premiums. Make sure the material for this activity is in the hands of the sales force, or wholesalers, or retailers, in time for their participation. Be sure, rather than hasty.

(5) INTEGRATE YOUR ADVERTISING: Wherever, and whenever, possible, have your print reinforce your television. Use your personalities to the fullest. In that way, you get the most for your dollar.

HILDEGARDE

Yank's USSR Junket

Greensboro, N. C.

Charles Crutchfield, executive vicepresident and general manager of WBT and WBTV, Charlotte, will be among 15 U. S. businessmen visiting Russia Oct. 5-15. Crutchfield said the trip is a State Dept. operation and he understands each of the businessmen will represent one branch of industry. Crutchfield said he assumed he was selected to represent the television industry.

The group will leave New York Oct. 4 and go directly to Moscow, he said.

BRITISH TV'S $30,000,000

What More Could We Ask?

By IRVING GITLIN
(CBS Director of Public Affairs)

"Now," the letter from the mid-western viewer concluded, "we can hold up our heads in our community." The writer was the mother of a mentally ill young woman. She had seen a television program. And television had made a tangible difference in her daily life.

Until recently, most Americans have labored under the age-old conviction that there is something shameful about mental illness. And "Out Of Darkness," which CBS Public Affairs had produced in association with the American Psychiatric Association and the National Association for Mental Health, set out to put the spotlight on this unreasoning attitude, and give people the chance to replace it with something more constructive.

I write about it here not because of the uniqueness of this program, but to report and share the thrill and gratification that comes from experiencing the true power for good in this young medium. Someone's life had been made a little better because she had seen a television program. This is the audience factor the rating services have not yet gotten around to measuring—the priceless ingredient, if you will. And this is the same person who will look at television with new respect and, yes, affection.

Filming of 'Darkness'

"Out Of Darkness" told the story of Doris L., a mute psychotic patient at Metropolitan State Hospital, Norwalk, Calif. Producer Al Wasserman followed Doris L. for over three months with his camera crew, documenting day-by-day progress as she underwent treatment. Shooting through one-way glass, the cameras recorded the personal drama of a real human being slowly and painfully coming out of her dream world and into contact with the real world around her.

The first acceptance of help (the psychiatrist, Dr. Louis Cholden, offered her his comb, and after a tense wait, Doris finally accepted); the first unsuccessful attempt to shake hands with the doctor; the triumph of the first handshake; the breathless minutes while Doris tried to talk, and couldn't; and then, over three months after the cameras started rolling, the magic moment when she finally talked for the first time; (looking at the doctor's cufflink, she said "pretty pearl".)

What came through to most of the television audience was not only their first (and sympathetic) view of actual patients in a mental hospital, but a strong sense that Doris L. was a real person—a nice person, at that; that mentally ill people are people, not statistics; that help is possible; and finally under the sharp and realistic language of the program's medical narrator, Dr. William C. Menninger, that far too little was being done in research, prevention, or treatment of America's No. 1 health problem.

Success was far from assured during the long process of developing the program. Many times during the filming, the problems of telling the story of a single mental patient seemed beyond solution. Then, too, as the weeks rolled on, there was the possibility that the patient might not noticeably respond to treatment or that in recovery might not grant permission to broadcast the program. Risky. Expensive. But challenging and worthwhile. And, parenthetically, a program that could only be produced within the framework of our competitive, public serviceminded, network broadcasting structure.

Granted, mental illness was a tough subject to present to a general audience. But the response was nothing short of overwhelming: double the normal Sunday afternoon rating; a flood of letters, telephone calls, donations of money, offers of help; many requests for rebroadcast, which Wyeth Laboratories sponsored, hundreds of requests for 16m prints, now being distributed to mental health groups, medical schools and mental hospitals.

Already in the two months that have ensued since the rebroadcast of "Out Of Darkness" over 40 new community Mental Health organizations have come into being and the National Association for Mental Health, partly as a result of this program, has achieved very significant gains over last year both in membership and financial support.

"Doris," said the Montreal Herald, "has probably contributed more than any other person in a century to robbing 'insanity' of the creeping horror still clinging to its mention." "Thanks to 'Out Of Darkness'," said the Georgia Association for Mental Health, "we will have thousands of additional volunteers this year." Tangible proofs, if any are needed, of the power of the television medium.

The record proves that this kind of informational program draws large audiences, successfully gets a message across and creates followup action. "Now we can hold up our heads in our community." What more could we ask?

MIKE WALLACE

COMM'L VIDEO TOPS BBC 2-1

By HAROLD MYERS

London.

In just about nine months commercial tv in Britain has taken a two-to-one audience lead over the old established BBC's state network and is heading for advertising revenues of close to $30,000,000 in its first full year. These results have not only confounded the pessimists but amazed the protagonists.

When the first commercial outlet went on the air on Sept. 22 last year from the London area only, there were just about 200,000 receivers capable of tuning in to the alternative channel. Today, the total has soared to more than 1,500,000 and is rising at the rate of 250,000 a month. Already the three outlets functioning from London, Birmingham and Manchseter embrace 48% of the population of the United Kingdom and when the new station begins to function in Yorkshire in October, the coverage will extend to 60%. By the time the service extends to Scotland and Wales next year a substantial majority of the British people will have an alternative to the BBC programs. The opening of these two stations will complete the first stage of the new independent network and the full long term policy to blanket the entire country will be completed by about 1960.

Newspaper Concept

Just to keep the record straight it needs to be re-emphasized that the British commercial operation differs substantially from the American sponsored tv system. The British system is modelled on newspaper publishing; a program contractor appointed by the Independent Television Authority packages the entertainment (in the same way as a newspaper proprietor publishes his own newspaper) and sells advertising time at so much per minute (as a newspaper publisher sells his space at so much per column). In other words, the program contractor bears full financial responsibility for the undertaking and is permitted to recoup his costs by means of his advertising sales.

The Television Act, which conceived this typical British compromise, limits the volume of advertising to a maximum of six minutes in any one hour. But although advertisers do not actually sponsor their own prgorams the fact that they are now able to position their commercials in selected programs must, undoubtedly, give them some power in influencing the type of entertainment offered.

Its' no secret that advertising allocations, other than at weekend times, are frequently well below the maximum potential. That was expected, but in all regions the programmers are encouraged by the growing volume of advertising time sold and particularly by regular repeat bookings by the bigger advertisers. It must not be overlooked that advertising on the air is a completely new medium for Britain; there never was any commercial radio, other than the outlets such as Radio Luxembourg which operate on foreign soil. It was not just a case of persuading advertisers to try out a new medium, but it was also necessary for the ad agencies themselves to train new staffs capable of making the best use of the medium.

With all the obstacles it faced, commercial tv has performed a remarkable feat in reaching its present status so quickly. In its first six months, which included the full operation of the London outlet but only about six weeks from the Midlands, the advertising revenue collected was in the region of $11,000,000. The grand total of a likely $30,000,000 for the year, will of course, include the Manchester undertaking which came into being in May.

Although the volume of income is impressive, it is an inevitable fact that for its first couple of

(Continued on page 42)

Nothing Wrong With Radio Good Programs Can't Cure

By ARTHUR HULL HAYES
(President, CBS Radio Network)

In 1955 the public bought 14 million radio sets and there were 265 sets for every 100 families in the United States. The sale of automobile radios increased 75% and the sale of battery portables went up 47%. Current figures indicate that 1956 will end with even higher totals. These listening instruments, which cost good hard money, are bought for use, and not as keepsakes. Today 47 million families own a total of 132 million sets, in addition to 10 million radios in public places.

Certainly this represents a vigorous growth for the medium. But the fact that this growth has been impressively reflected in the activities of local stations has misled some observers to the odd notion that network radio is losing its function. These gloomsters seem to feel that radio has become a fragmented entity like the Thousand Islands, consisting entirely of isolated turntables spinning for the convenience of disk jockeys.

The key function of networks, of course, is programming. Taking that as the test, the real assessment must be that radio today is a national operation based on many hundreds of local operations and that network programming provides the essential structure on which each locality finds itself free to accommodate the listening preferences of its own area. The current schedule of CBS Radio lists 295 network broadcasts in a week no different than other weeks. Even a check of the listings in a New York newspaper, such as the Times, shows some 200 CBS Radio network broadcasts for a typical May or June week. The discrepancy here is that not all network programs are heard in the New York listening area.

In other words, if we want properly to assess the state of radio today we must not allow the distinction between local and network broadcasting to become blurred. There have always been regional as well as network programs and the networks have never undertaken authority or responsibility for the originations of local stations in their own listening areas.

It's almost uncalled for to remind anyone of Arthur Godfrey, Edgar Bergen, Jack Carson, Robert Q. Lewis, Art Linkletter, Bing Crosby, Amos 'n' Andy and others representing mass listener preference.

CBS Workshop

The "CBS Radio Workshop" came to the air last February amid the unstinting plaudits of the press and is flourishing mightily. There also continues to be wide listener approval for such drama programs as "Suspense," "Gunsmoke," "21st Precinct," "Fort Laramie," "City Hospital" and "Indictment." The new series, "O'Hara," is further indication that CBS is not hanging back on drama.

As a news medium radio is doing an excellent job. The CBS Radio Network currently offers 102 news broadcasts a week, with 32 of them on weekends when people have more time to listen and the newspapers do not publish on a multiple edition per day basis.

Edward R. Murrow, Eric Sevareid, Lowell Thomas and CBS' widespread corps of overseas correspondents represent more than a "holding" operation. They speak with authority and are listened to thoughtfully.

Admittedly, radio has had its tribulations in recent years, but in addition to meeting its program responsibilities to mass preference, it has not neglected the interests of minority listener groups.

On "Invitation to Learning," you can still hear a discussion of "Plato's Laws" or Gustave Flaubert's "The Sentimental Education," and on the "Salt Lake Tabernacle Choir" program you can still hear Bach, Brahms, Handel and Beethoven. "World Music Festivals" has gone overseas again to bring back the newest performances of great oratorios and the Philadelphia Orchestra is still on the air Saturday nights. And in season, the New York Philharmonic Symphony Orchestra continues to set the standard for mass consumption of serious music.

Moreover there is a category of programming in which the so-called "minority" and "majority" listener groups find a community of interest. This area has been diligently cultivated by CBS Radio with such programs as "Washington Week," "So They Say," "World Affairs Report," "Face the Nation," "U.N. on the Record," "Capitol Cloakroom," "The Leading Question" and others. And need we mention the radio coverage of the forthcoming Presidential elections by "Campaign '56" and the "Campaign Cavalcade" operation?

There is no truth in the world so firmly entrenched that it does not need to be repeated occasionally. Therefore, it may be just as well to let the matter rest here by saying that there is nothing wrong with radio that good programming does not continue to correct.

JOHN GART
Composer — Conductor

WHERE'S PRODUCT COMING FROM?

By OLIVER A. UNGER
(Executive V.P., National Telefilm Associates)

Should you observe any film distributors walking around with worried looks on their faces, it's not the lack of business that's worrying them. Those drawn faces are caused by a problem that's slowly assuming the proportions of an industry-wide dilemma. As the problem takes shape and moves into clear focus it spells out—Where's the product coming from?

Despite this ominous note, tv film distributors today are enjoying plush business what with a plethora of motion pictures being made available for television viewing by the major American movie studios. In addition there is a regular flow of product from British sources as well as a trickle from other foreign outlets.

To date more than 5,000 feature films have been made available to television stations on a first-run basis. Of that grand total approximately half were acquired during the past few months with the remainder having been released during the past nine years.

Today's situation translated into cold statistics reveals that approximately 3,000 pre-1948 motion pictures are still available for first-run television release. In addition there are some 2,000 post-1948 feature films that also fall within that category. And a small number of British and other foreign products and the total rises to more than 5,000 pictures that are yet to see the light of the television screen.

That's Program Hours, Man!

Five thousand features—and a good percentage are top quality films—add up to an impressive total of programming hours. But at the rate television is eating up this type of product it will be four to five years before the distributors start scratching the bottom of the barrel. It is indeed enlightening to learn that a sampling of a typical television program log for an average week (May 25-June 3) reveals that television stations in New York City played 107 motion pictures while tv outlets in Los Angeles screened a total of 111 features.

This growing concern over the diminishing number of available feature films is also affecting the syndicated show field. Present and future production schedules indicate that a shortage in this phase of the business will become evident within the next two years. Station owners have priced the syndicators to a point where it is becoming economically unsound to produce shows of the type and quality the viewing public expects and demands.

Another source for film programming—the short subject backlog—will find its reservoir drying up, too. Since 1940, nine producers of short subjects for theatrical distribution have released 8,421 subjects. And since 1950, the total production of short subjects has been on a decline. 1956 production of short subject indicates a sharp curtailment. No more than 300 subjects appear to be slated for production this year—the lowest rate of production since 1930. Currently about 3,400 Hollywood major studio shorts are available for television screening, leaving some 5,000 short subjects for future showing.

Where does all this fit into the film distributors' plans for future operations in a field that is devouring the products just as fast as it makes its appearance?

Film distributors must don their thinking caps and evolve formulae to insure a continuity of product for networks and individual stations alike. With prices for both live and especially filmed shows for television spiralling to unprecedented heights, advertisers will be priced right out of the television screens. Television producers can never afford to produce the kind of extravagenzas produced by the movie people and still make a profit via tv exposure. A motion picture budgeted at one million dollars or over *can* and is shown on tv at a fraction of the cost compared to televising a "live" show of comparable quality and content. What is to take the place of the feature film when the scarcity becomes acute—and it will become acute with Hollywood production schedules calling for approximately 200 pictures per year.

The syndication problem—rising production costs and the downgrading of the price structure—is the problem that will have to be solved before a steady continuity of product is to flow from this source.

Price and production schedules are playing havoc with the short subject field. The 1,500 Paramount short subject library that NTA recently acquired was produced at an estimated cost of $18,700,000 for the package. To physically reproduce these short subjects today would cost approximately sixty million dollars. Add that to the insignificant number of short subjects being produced today and another formidable problem is presented.

The answer must lie in setting our sights on a new approach. Only time can tell what the solution will be. But efforts must be made to open new avenues for the film distributor if he wants to remain in business.

As the supply of filmed shows—motion pictures, syndicated shows and short subjects—begins to diminish film distributors must enlarge their area of operations. The smart and forward-thinking distributor today is laying the groundwork to set up facilities to produce his own shows.

Movie studios in Hollywood, keeping a cautious eye on the dwindling receipts in theatres throughout the country and not losing sight of the fact that changes are inevitable in the television film business, are opening their lots to television producers. This trend will become more and more obvious as the television film situation becomes more critical.

Another factor to be reckoned with is the introduction of the new Ampex tape recording machine at this year's NARTB convention in Chicago. This unique tape recorder will undoubtedly be a factor in reducing production costs. With those costs being cut, the prospects will be bright for an increased flow of product.

Despite the gathering clouds of uncertainty on the horizon, film distributors can count on a sufficient supply of product for the next five to 10 years. Movie moguls will continue to produce motion pictures just so long as moviegoers plunk down the admission prices at the boxoffice. And the movie business is not ready to throw in the sponge—not by a long shot.

John Cameron Swayze

That Untapped Daytime TV Aud of 20,000,000

By ALBERT McCLEERY
(Executive Producer, NBC 'Matinee Theatre')

There are 40,000,000 Americans at home daily. Only 50% are TViewers. Why?

The reasons are infinite. The excuses are plausible. Yet a network and advertiser audience of 20,000,000 remains untapped.

Program concepts of Pat Weaver, such as "Today" and "Home," were the first major step in attempting to reach this bonus group. These were followed by the NBC "Matinee Theater"—a gigantic daytime undertaking in the face of overwhelming prejudice, high costs and complex production problems. Yet $5,000,000 was committed to the test year of this five-a-week, live, color, drama project. The resulting work volume and creative development are a matter of record.

Here at last is a daytime program that recognizes, respects, and attracts the undeveloped daytime audience. Its casting and dramatic properties are the very finest. Our audiences write: "At last a program that doesn't insult my intelligence," "Your production casts and stories are perfect," "Please present this program at night when my husband can enjoy your wonderful shows." Housewives have rescheduled their days so they can view our shows. Sewing, ironing and other minor household chores are done during the broadcast. Westerners join us during their luncheon. Social groups tune in at their get-togethers. The fine plays themselves and the intelligent guidance by our host John Conte have brought some 15 thousand letters in eight months.

We are reaching a daily audience of over 5,000,000. An audience with a heart and a brain!

This audience is primarily the women of America, plus some children, a few older people and invalids. Survey show that the NBC "Matinee Theater" is viewed to a great extent by the buying nucleus . . . women from 24 to 44. And these women watch the whole show. It was not originally believed that a dramatic segment would hold an audience for an hour. But surveys by Motivation Research and Advertest prove that our daily original audience remains through the hour. Directly contrasted are the viewing habits during a u d i e n c e participation shows, which allow movement, hence lack of concentration. While such an audience might be a fraction larger than "Matinee," commercial impact is lost by the very nature of the show.

We know the format for "Matinee" is right. We know our audience is steady, loyal and intelligent. We know that "Matinee Theater" is getting a continually increasing share of audience, even though the total viewing tends to fall off at this time of year.

Now let's go back to the first statement. The one that reads . . . "There are 40,000,000 Americans at home daily. Only 50% are TViewers." Here is a vast audience that is available to the broadcaster. The immediate future of television is daytime programming. The quality of the general daily schedule has been vastly improved. With this improvement—with shows like "Matinee Theater"—we can now zero in on the target—an additional daytime audience 20,000,000 strong.

WOULDN'T YOU PROTECT $4,000,000?

By NICHOLAS E. KEESELY
(Senior V.P., Radio & TV, Lennen & Newell)

It occurred to me that perhaps I could shed a little light on the points of difference that seem to exist between talent, the creators of programs, their agents, and us in the advertising agencies. All too often, in discussions with talent, package producers, or agents, I gather from remarks they make that we in the agency business are often thought to be ultra-conservative when buying shows and that we make life awfully tough for the seller. But be that as it may, wouldn't you try to protect $4,000,000 if you had it to protect?

$4,000,000 is an awful lot of money even in this post-FDR era, and the fact that *it is so much money* is the crux of the situation and necessitates the differences in our points of view.

Television today, while the phenomenon of the age in many respects, calls for tremendous outlays of money. An average good nighttime half-hour on one of the networks now cost $4,000,000 time and talent for a year, so this is the sum many of us in the agencies are working with when we're considering a network program buy, and you have to sell a fantastic number of units of any product to end up with $4,000,000 worth of profit. And if you do this, you're only swapping dollars, so think how many you have to sell to make money after you've paid back the $4,000,000 advertising cost.

Show business is amazing! A new idea, a switch on an old one, a new piece of talent, a new presentation of an old performer—this, that, and the other thing may just strike the public fancy and soar to great heights of popularity. Show business is all so unpredictable, and these new, different, and wonderful sounding ideas can also fall flat—oh so very flat—on their smiling little faces.

Back to That $4,000,000

And so we're back to $4,000,000—an awesome sum that we in the agencies must never lose sight of. We have enthusiasm, we have imagination, we have strong inclinations to try the new, the different, the intriguing, to play hundreds, if you will, and shoot for the moon—honestly, we do, even though it frequently may not seem so to those producers, artists, and agents trying so valiantly to sell us so many things to which we turn a cold shoulder. But when you're risking this kind of big money, you just don't dare. Since no guarantee ever comes with any piece of entertainment, we have to question, probe, sift, analyze, study from every angle we possibly can in order to be as sure as possible of the solid evidence of any program, and so weigh very realistically its chances of paying out. In spite of everything we can do, there is still a gamble, but we must try and reduce this gamble every bit that we can.

A program producer, an artist, a writer, an agent can shrug off a failure, rationalize the whys and wherefores, and start off again on a new path. Sure, his reputation will have suffered a little, but with plenty of money in the bank, he has something to tide him over while he rebuilds it. The advertiser, on the other hand, has not built prestige with his present customers or won new users but has wasted a large proportion of the big fat $4,000,000, and all the rationalization in the world won't put that back in the bank. During the period of a bad show, he was *spending*—the package producer or artist was *receiving*.

Oscar Hammerstein 2d's famous ad in VARIETY some years ago wherein he listed his stage failures at a time when he had a handful of smash successes running on Broadway, bore eloquent testimony to how wrong even the greatest of showmen can be at times, so if we in the advertising agencies seem overly skeptical and hard to convince, bear with us. All of us want one of the many great tv successes for our clients. Try to think what you'd do if the $4,000,000 were yours.

OZZIE, HARRIET, DAVID and RICKEY

Hallack Back in Harness

Dallas, July 17.

Chief director Eddie Hallack of KRLD-TV returned to his post with the station on limited duty. Hallack was seriously injured Easter Sunday in an automobile crash.

Hallack is best known for his direction of "The Pastor Calls" as well as many other local tv public service shows.

From Amateur Hour To Local Industrial TV Specs

By TED MACK

This is a period of broad expansion for our organization. The field of entertainment is limitless. We are finding new avenues for our energies beyond The Original Amateur Hour.

Incidentally, that program—which began more than 22 years ago—has risen pointwise against the summer trend, is continuing uninterruptedly for its sponsor, Pharmaceuticals Inc., and is drawing the heaviest mail response it ever has had. It goes into an earlier spot in mid-October, Sunday nights, on ABC-TV network as at present.

In the same month, our organization will produce the first of a series of spectaculars for Union Electric, St. Louis, which is unique for a number of reasons. It will be the first televised spectacular locally presented, to my knowledge. It will be the first of network quality for a single station, a single sponsor. And it probably is the first for which a sponsor pays a network price for a local show.

The talent will be professional. Much of it will be from the St. Louis area, including night club, concert and operatic artists. Others will include former St. Louisans who have succeeded on the national level. These performances, one a month, will have no connection with The Original Amateur Hour..

Key to St. Loo Spec

However, it was because of The Original Amateur Hour's numerous successful broadcast originations, with large stage shows, at the biggest auditoriums in the country, that choice was made of our group. Judge J. W. McAfee, president of Union Electric, had the Gardner advertising agency of St. Louis and New York make a survey of organizations best equipped to produce local spectaculars, and, without knowledge to us, we were recommended.

For a score of years we have been producing these shows, and our organization is attuned to them, from inception to the final act of a 2½-hour performance.

In our St. Louis spectacular, an hour-long show on Statino KSD (owned and operated by the St. Louis Post Dispatch), the combination of a spirited show and hometown identity is expected to benefit Union Elecrtic. Mere notice of the fact has elicited inquiries from other utility companies.

National Champs

In our 22 years on the air, we have auditioned more than 800,000 persons, and today the applications for Original Amateur Hour programs are of greater number than ever.

On Sept. 9 next, we shall have our National Amateur Championships at Madison Square Garden. There one can see the performers chosen by our nationwide audiences since our last championships. Many who did not win during the past year were nevertheless good performers, and some of those will go on to careers in the entertainment world. Here, however, you'll find the amateur entertainers America has voted the best.

But, everyday, everywhere, new talent springs up. And no sooner is one National Amateur Championships at Madison Square Garden ended than hopefuls by the thousands seek to contest for top honors in the next one. That's as it ought to be. We feel privileged to provide the opportunity.

HARRY SALTER
"NAME THAT TUNE"
Stay on Channel 2 All Summer

Schreiber Ex-WGN, Chi, Joins IBEW As Aide

Chicago.

Frank P. Schreiber, who resigned last month as veepee and general manager of WGN Inc., has joined the front office of Local 1031 of the International Brotherhood of Electrical Workers as assistant to prexy Frank Darling.

The local boasts the largest membership of any union unit in the country and has won national recognition with its big-budgeted twice-yearly shows featuring top names for the cuffo entertainment of the cardholders. It's assumed Schreiber will assist Darling in these projects as well as in the union chief's other show biz activities.

WPTF, Raleigh, to Battle FCC Decision on Award Of Channel 5 to WRAL

Raleigh.

Radio Station WPTF here has taken the first step toward appealing to the courts an FCC decision awarding television Channel 5 to WRAL. WPTF president Richard Mason said the station will ask the FCC to reconsider its decision. A petition will be filed with the FCC before July 29, he said.

The FCC awarded the channel to Capital Broadcasting Co., which owns WRAL, June 29. The contest between the two stations began four years ago.

The FCC may refuse to consider the petition. If it accepts it, the commission will then review the case with more hearings, thus delaying a new television station for months. If the FCC doesn't accept the petition, WPTF may appeal to the District Court of Appeals in Washington. The last recourse is the Supreme Court.

Fred Fletcher, manager of WRAL, said he would go ahead with plans to open a television station "if we aren't stopped."

It's Not Alone The Idea But How You Translate It

By ROBERT F. LEWINE
(V.P. in Charge of Programming & Talent, ABC-TV)

A wise man it was who once said "Everybody has two businesses, his own and television." Translation: "Everybody who views television believes he can create and produce better programs."

Baseball and football, have a similar situation with their "grandstand managers" and "Monday morning quarterbacks," well-intentioned fans who always know what should have been done after the game is over.

Acknowledging all of these people who come along with ideas for television would of course be next to impossible. Not that ideas are unimportant, it's a case of them not being everything. To make ideas work, to translate them from a sheet of paper to a finished production, takes experience and showmanship.

Music publishers complain that everyone thinks of himself as a songwriter. Those who try their hand at turning out a hit song have some eight notes in the scale to work with as Richard Rodgers but its the arrangement of those notes that makes the difference between a "Some Enchanted Evening" and some nondescript, tuneless manuscript. To put it bluntly, its the difference between an amateur and a professional.

It's this know-how which comes about through experience in the field, that can make or break an idea. Showmanship can also take an old idea and build it into a success:

Even 'Lucy' Old-Hat

Example: A comedy involving a man and his wife, dealing with their day-to-day problems. Original? Exciting? Not at all. But when that simple idea was translated by experienced showmanship, the result was the continuing tv success "I Love Lucy."

Example: The adventures of a sheriff in the West during the 1800's. New? Of course not. The same story idea had been used in motion pictures even before talkies came about. But when the touch of an experienced producer took hold of the idea, the result was the new television adventure "The Life and Legend of Wyatt Earp."

The problem for a network, therefore, is not alone how to get the best ideas from the greatest number of people, but to translate them into television successes.

ABC for one, places great reliance on the independent producer. Admittedly, this term is sometimes loosely used. In the earliest days of television, a person assumed such a title if he had an idea and enough change in his pocket to make some phone calls. But as the medium grew, so too did the requirements for being an independent producer.

Today, the term Independent producer should apply properly to the man who produces programs independently of the networks, who has been in the business for some time, and has had success doing it.

Because of the enormous appetite of television, ABC believes this man to be very important.

In selling a new program to an advertiser, one of the most important points is his name. It's like the consumer who's buying a product and looks at the brand name to make sure he's getting quality.

No one can guarantee a certain program will be a hit, but the chances are a lot greater if there's a producer "brand name," a hallmark which means something. And too, the odds are against a bad program coming from a man with a long line of successes.

Without the independent producer, networks would need a Madison Square Garden to house a staff capable of producing all of their shows.

Such independent producers, the people with know-how have contributed immeasurably to ABC's growth and strength. We place great faith in them, believing that in the future, they'll contribute even more.

RALPH CAMARGO
Announcer-Actor-Narrator
Registry—MUrray Hill 8-6600

Television Spells Doom For The Demagogue & False Prophet

By JOHN DALY

(Vice President in Charge of ABC News, Special Events, Sports & Public Affairs)

Perish the thought if it seems presumptuous.

But we can't dismiss the intrusive notion that 1956, thanks to television's coverage of the Presidential Convention for an audience of some 100 millions, will mark a year in which the nation experienced in unison a resurgence in democracy and a common political maturity.

John Daly

We have always had with us, of course, a good measure of political maturity and zeal for the democratic process, from the inspiring days of the Founding Fathers right up through our emergence from the World Wars as leader of the Western World.

Down through the years we have always held fast to the ideal that an enlightened and informed citizenry is the bulwark of democracy. This process of enlightenment was hastened by our insistence on the widest possible opportunities for primary and higher education, by freedom of the press with its attendant airing of all shades of political opinion, in more recent years by radio, and now by television, too.

But 1956 is of special significance. It will mark the first time in the history of vast organized societies that practically every member of a great nation can experience a personal sense of participation in self-government, and see, even better than if they were in the convention halls, how the nation's potential leaders are selected, and what manner of men are vying for this leadership.

It is this personal sense of participation in politics and government, on a national scale never achieved anywhere in the world that is bound to stimulate every voter in the land to listen to every word and watch every gesture by political spokesmen at the conventions.

Television, as any politician knows that every school boy knows, is death of demagoguery, false prophets and phonies. It is the nearest thing to meeting a man plain and judging his character and intent as he talks to you. Even the politician who is a good actor soon tips off his viewers that he is pulling an act.

Television viewers are impatient—they want the facts, they want the issues stated plainly, and they scrutinize the face of the man speaking to judge for themselves his integrity, intelligence and qualities of leadership.

And when an entire nation sits as one in judgment on political speakers, one can feel sure that that nation's democratic processes are working in high gear.

Television, we believe, is steadily relegating to limbo the carnival atmosphere of political rallies and destroying outmoded shibboleths. It is inculcating a nationwide soberness and seriousness in evaluating political issues. On a smaller scale it did this in 1948, increasingly so in 1952, and gives promise of accomplishing this with full impact in 1956.

There is developing in America a sense of family participation in politics and government that was hardly possible before the days of television. Parents and teenagers alike sit before the screens watching the convention maneuvers, and politics becomes a topic of family discussion, as much as baseball and Mickey Mouse. This early awakening on the part of America's youngsters in government and politics is all to the good, and this year with a television set in practically every home in the land, the new generation of voters is bound to approach the 1960 political issues with far more seriousness than young voters have done in the past.

We are living in an age in which the atomic chips are down, and what we have at stake once again is—"government of the people, by the people, and for the people." The whole world is daily watching two giant forms of government in struggle—democracy vs. communism.

The fact that 100 million Americans can sit in on their political machinery by watching their television sets at home, and are practically being asked to help create a government of their own choosing, can't fail, we hope, to make some significant impression in many quarters of the globe.

One other thought: The politically mature viewer and listener can be just as critical of broadcasters reporting and interpreting the conventions as they are of politicians. Much will be written of technical gadgets and gimmicks to be used in television and radio coverage of the conventions. But what will count, and what has always counted, is the integrity and the ability of the newsmen to report and analyze clearly and wisely. This year, the newsman carries the added responsibility of broadcasting to the largest single audience in the history of man. It is a responsibility not to be taken lightly.

"JOE FRANKLIN'S MEMORY LANE"
Fourth year on WABC-TV, N. Y.
Mon. thru Fri.; 12:30 to 1:30 P.M.
Joe Franklin's office: WI 7-2517

KMOX'S 'MATINEE' PLAYS ROAD DATES

St. Louis, July 24.

KMOX, local CBS outlet has put its "Matinee," largest live-talent program in this burg on the road with p.a. of the cast starting at a summer resort near Holland, Mich., and including the ocean-side pavilion of the Hotel Fontainbleau, Miami.

The cast for the junket includes Dottye Bennett, Ollie Raymand, Jack Hill and Paula Richards, a songbird who recently copped top honors on an Arthur Godfrey talent scout program. Curt Ray will continue in the m.c. stint for the entourage.

BILLY NALLE
ORGANIST.PIANIST.COMPOSER
11th Year—Television and Radio
7th Year—"I REMEMBER MAMA"
Radio Registry

To Quote Tom O'Neil: 'The Smaller Radio Gets, The Bigger It Gets'

By JOHN B. POOR
(President, Mutual Broadcasting System)

There is nothing greater to fear than fear itself.

That remark was made some 16 years ago—but it best describes the doldrums into which some network radio operations sank in the past couple of years.

Everybody seemed to have "tv specs" in their eyes—and keep their eyelids so tightly shut to parent network operations that they let papa wilt on the wayside while they gorged his offspring, network television with the richest of foods.

And the end result—if I may resort to a Madison Ave. interpolation—was a fatted calf too big for the markets for which he was glutted, and too expensive for many of the lads who fed him.

Everybody jumped on the bandwagon—willy nilly. For the past several years there seemed to be the biggest rush by advertisers to keep up with the Joneses. And now that the initial excitement of the pace has quieted a bit, there's more realism in the pattern of network broadcast advertising.

True, a good many independent radio operations benefitted by the follow-the-leader parade. But these have been shortterm benefits, quick-dollar plugs that studded their schedules from advertisers who couldn't conceivably afford tv campaigns—and the kind of plugs that have aroused the wraths and ire of outspoken critics.

Thomas F. O'Neil, Mutual's board chairman, probably hit the nail most closely on the head when he offered this statement to a Poor Richard Club gathering in Philadelphia recently. He said: "The smaller radio gets, the bigger it gets."

And that, succinctly, describes the new formula for radio—and network radio in particular.

'TV Spec' Sufferers

We know now the tacks to take in awakening "tv spec" sufferers from their dream-hazes—and to bring them back to earth again.

First of all, we realized that the radio set today—and there are now 142,000,000 in the country—is no longer the focal unit in the home. It is the exact opposite. It is the companion piece to every member of the household. It is the one appliance that's in every room in the house—and the appliance that most folks now carry with them wherever they go, and whatever they're doing. It has become, actually, a part of every person's daily routines—and in so doing has integrated itself so tightly into peoples' daily affairs that it has become accepted as a part of themselves. And so we changed our programming structure.

And secondly we realized that a sudden awakening to realism by advertisers necessitated a most realistic dollar-value formula. Accordingly, Mutual pioneered the "guaranteed network" formula for national advertisers. This is a formula that actually tells network advertisers their exact dollars-and-cents cost per number of home impressions in advertising campaign structures. We have felt for a long time that network radio has reached a point where it must take its place with other stable media. We believe that radio today is a statistical buy; advertisers buy by the number of cars available. Circulation guarantee long has been the criteria for rate charges in the print media field, but broadcast advertisers have had to take chances with specific audiences at specific times for specific shows.

Because we feel that network radio has emerged as an unprecedented personal force, we have molded our sales and programming policies to this pattern.

Continued faith by the nation's top advertisers in Mutual's effectiveness encouraged us to develop the multiple-broadcast technique and to emphasize the companionate pattern that now marks our schedule.

We shall continue to focus our attention on personal listening habits. The aura of romance, of actual luxury that had previously excited listeners now surrounds television, the luxury item. Radio today is the accepted thing, the life necessity as common to the American people as the shoes they wear, the bread they eat and the automobiles they drive.

It is our belief that network radio, with its vast potential audience, has an obligation to those who invested their money in the millions of radio sets. By fullfilling this obligation, we can establish, on a firm basis, the true impact of this medium with both the listening public and the advertisers.

BETTY GARDE

Stage - Pictures - TV - Radio
Currently, BEGGARS OPERA, Sanders Theatre, Cambridge, Mass.

From The Best Years Of A Studio's Life

By ELIOT HYMAN
(President, Associated Artists Productions)

Some things easily get to be a habit. Like annual showmanagement issues. Like going to the movies.

Movies have been a habit with Americans for over 50 years. Habits of that long standing are not easily broken. In theatres or on television, people like to watch movies. That's one of the big advantages in selling feature films—both stations and sponsors know the audiences will be there. And we, like the stations and the networks, are really selling only one thing, the same thing, audiences.

Movies continue month after month to prove that they draw big, response audiences. In fact, movies, particularly in first and second runs, are the most consistently successful progams in all of television. Place them in just about any time slot, against any competition, and you can count on strongly competitive ratings.

Why have feature films proved so successful in late evening hours, for example? Well, to answer a question with a question, how many people ever walk out of a movie theatre in the middle of a picture? People just can't resist tuning in to a good feature film program . . . and of course, staying right through.

And no wonder. For motion pictures lead all other entertainment media in two important characteristics, time and money for production. Radio programs, with a week spent on each, sometimes cost a large $30,000. Television, occasionally devoting three weeks to a program, may spend up to $300,000 for it. But movies, taking months and even years to produce, quite regularly cost $1,000,000 or more. And there's no substitute for time and money. Sure, they alone are no guarantee of quality. But even top creative talent without them cannot come up to the entertainment values of major Hollywood studio product, like the Warner Bros. features we are distributing.

That high quality is not an unmixed blessing. It means that almost all the television stations want our pictures. But it also means that a high valuation was placed on them when we acquired them. Fortunately, stations realize that you generally get what you pay for in programming. A substantial number of them have already contracted for the entire package of 754 Warner Bros. features, at higher prices than they've ever before paid for motion pictures. The advantages far outweigh the disadvantages.

With just "any" movies compiling fine records across the country, just wait until the public gets a chance to see on a regular basis the best pictures from the best years of a major motion picture studio. And that's just what we are selling . . . the opportunity to program regularly and continuously a library of top stars in their most important roles.

All's Well on Chi Tribune Power

Chicago, July 24.

For years a noticeable coolness existed between elements in the Chicago Tribune and its sister radio-tv adjunct under the WGN Inc. label. But that's apparently been changed under the new management of both operations that has evolved since the death of headman Col. Robert R. McCormick last year.

There's a new spirit of "we're all in business together" prevailing in Tribune Tower which already has produced a closer liaison between the publishing and the broadcast arms.

In recent months there has been a discernible "loosening" in the Trib radio-tv section for WGN and WGN-TV copy although the competing stations still get their fair shake. More importantly, the Trib promotion department and the AM-TV sales office are meeting on common grounds.

As an indication of that, the Trib is to start shortly sponsorship of a weekly bundle of 34 five-minute newscasts on WGN, with the schedule jumping to 67 weekly when the station's Mutual pact formally ends Aug. 31. It's a straight business deal with no time-for-space angles involved.

Another example of the new look is the special "Meet the Tribune" show being beamed Thursday night (26) by WGN-TV. Filmed program, to run 45 minutes, features managing editor W. D. (Don) Maxwell in a London interview with the newspaper's stable of European correspondents.

KENNETH ROBERTS

M.C. - ANNOUNCER
Henry C. Brown PL 1-2650 Artist Service SU 7-5400

More Wows — Less Woes

By GEORGE SHUPERT
(President, ABC Film Syndication)

So much has been said lately about the plight of the film syndication business that I think it is high time someone besides Dick Moore came to its defense.

There is much weeping and wailing about tough competition, increased production costs, higher sales costs, and a multitude of other problems. I must admit that I've done my share of griping but at no time have I ever been anything less than very bullish about our future. I attribute much of our problems to "growing pains" and nothing more.

And while I have great confidence in the future of film syndication, I can't say that it is the easiest way to build a fortune. It isn't, but I doubt if there is any "easy" way, and further, I doubt if we would want it to be. There would be too much of an opportunity for us to become complacent and in that state of mind we would be unable to maintain our current high standard of quality product and service.

Like any business with fine potential, film syndication requires top-quality efforts on the part of management and sales. Teamwork and creative salesmanship will achieve success—and profits.

I am fully confident that we at ABC Film Syndication will be able to keep a supply of quality film product flowing to our customers and wind up substantially in the black at the end of every year for as long as we will be in business—and I calculate this company will be around for many, many years.

In order to continue operating at a profit, we must however, follow certain very fundamental procedures.

We must select our film series with increasingly greater care. We must analyze the needs and strive to fill them. There is no longer a market for just any type of film footage or program. Happily, film buyers, both at the stations and agencies, have grown up with film syndication. They have more experience and better judgment of programming both from the entertainment and technical viewpoints.

In order to give film buyers what they want, we must keep our producers fully informed about the front-line problems of selling tv films. We must also make these producers cognizant of the fact that there is no quick way to recoup production costs from a syndicated film. When a producer signs a distribution contract, he is not guaranteed immediate profit. He will make a profit if he delivers the type of film shows to which he has committed himself—but he must realize that although film syndication can be profitable—it can only be so on a long-term basis.

Vitalization a Key Factor

Besides acquiring only top-quality product, we must constantly vitalize our methods of selling in order to come out ahead. We must seek new, creative sales procedures and put them into effect as different market conditions arise. In the past few years syndicators have come up, time and again, with many effective selling plans with which I'm sure you are familiar.

At the present time, there seem to be three trends in film selling—one of which is expanding into the foreign market which I'll discuss later, and the others are more careful selection of new product and reappraising of older product.

In the beginning, syndicators bought network reruns and financed new production with little knowledge of what the market needed and could absorb. The result was overproduction and buyers were quick to take advantage of the over-supply of film shows and were able to depress selling prices quite severely. This caused the film syndicators to slow up on the release of new product and although there is still plenty of good product available, the market is not saturated with it. This healthier sign will help to equalize the balance between the buyer' markets and the sellers' market. As of now, individual film distributors are much better informed as to market requirements and although they will probably take on less new property this year, each new show will be of higher quality.

The disposal of older shows has created its own area of salesmanship. Shows which have been around for several years and been played at least once in most markets are now being offered, at very attractive prices, for daytime strip programming or for other types of multi-runs. The astute film syndicators are getting added revenue from shows which are no longer fresh enough to command prices for once-a-week nighttime programming. They are also appraising older shows—and where possible—retiring them in order not to weaken their entire library.

I am particularly enthusiastic about the revenue potential from the foreign market, having recently returned from a business trip to London and major cities on the continent.

I estimate that by the end of 1957, 10% of our total billings will come from foreign market sales and that within the next few years will obtain 35% or more of our revenue from foreign markets.

Judging from past performance, I am quite confident that ABC Film Syndication will be able to continue to deliver to our customers the type of top-quality programming they have come to expect from us and in the quantity they require.

So when the time comes to count heads among the supporters of film syndication, count me twice because my enthusiasm is twice what it has ever been.

Gabbers Move In on Chi

Newscasts by several of ABC's regular commentators will emanate from Chicago beginning Aug. 6, because they have been called to the political convention town a week before actual conventioneering begins.

First arrival will be Edward P. Morgan, who begins his regular nightly newscast at 7 p.m. on Aug. 6 from Chi. Two days later, John Daly, head of the news staff at the conclave, will telecast from Chicago at 7:15 p.m. He'll continue until the Democratic powwow is over before moving to Frisco for the Republican gettogether.

August 9, John Vandercook will begin Chi broadcasts over the radio network. He's on at 10 p.m., and the following Friday (10), Martin Agronsky will start his ayem newscast and Quincy Howe his evening show—both on AM. Conclave begins on Aug. 13.

Greensboro, N. C.—WNAO-TV, Raleigh, on July 14 marked its third anniversary on the air. Station was the first to bring local tv coverage to the Raleigh-Durham area, and was North Carolina's pioneer UHF station.

Coast's Kelly Heads Up A Freedom-of-Info Panel; Seek Access to Courts

Hollywood, July 24.

Ewing C. Kelly, prexy-general manager of KCRA-AM-TV, Sacramento, was named chairman of the new Freedom of Information committee of the California State Radio and TV Broadcasters Assn. The committee will study and recommend methods of improving radio-tv access to courtrooms, legislative meetings and sports events.

CRTBA prexy George Greaves of KRCA (TV) here also named John P. Hearne, attorney and part-owner of KFAY, Bakersfield, as vice chairman of the Information Committee. Ernest O. Spencer, KWIZ, Santa Ana, was named chairman of the insurance committee, with Gene Chenault, general manager, KYNO, Fresno, and Knox LaRue, prexy, KSTN, Stockton, as members.

Secretary-treasurer Bob McAndrews, KBIG, Avalon, also reported 17 new members have joined the Association this year, bringing the roster to 77.

Peter Pan and the Frypan

By ELLIOT SAUNDERS
(V.P., Radio-TV, Perrin-Paus)

In retrospect, it might be possible to chronicle the pains of the ever expanding tinted world of color. The initial effect of the "Frypan," and its almost legendary "bacon and eggs" after the first Liebman color spectacular—and the wonderful Mary Martin "Peter Pan."

The initial Frypan color commercial started the ball rolling towards the almost overwhelming sales of a new small appliance, which is still going strong, and the even greater success of "Peter Pan" as a contribution to the art of our medium.

I cite these two examples of commercial and program to point out the enormous possibilities and the potentialities of color. If most of our country had enough color set saturation the effect could have been even greater than it was (if that is possible). But they say: "Only a small number of people saw it in color." The men and women who write and review in our periodicals, trade magazines and tabloids, executives fortunate enough to have color sets, the many salesmen and dealers who saw the above in color in hotel ballrooms all over the country. The result of seeing it in its original color and not in black and white—"It was beautiful in color"—the word of mouth reactions, the increased sales, the many reviews of critics across the nation—All this means that color is here!

The strange fact about color is that the creators probably did not realize what great potentialities color might have. The best proof for this thesis is that when color was in its experimental stage at the networks' inner sanctums, the new medium was considered only as an outgrowth of black and white television.

At that time when the first color tube was tested, nobody had yet envisioned the idea of spectacular shows. From the first reports we could gather the idea was that color would be for everybody, and within everybody's pocket. The first color-clinics, and the the first closed circuit color presentations were crowded with many clients. Cigarets, cereals, soaps, soft drinks and many other soft and hard goods were in line looking at their multicolor replicas on the 12-inch wonder-color screen. Everybody liked color.

Clients Sit It Out

But in August, 1954, when the networks were ready and the country had 8,000 color receivers, the line of waiting clients diminished considerably. When the first estimate of color costs reached the advertising agencies, the soft drinks, cigarets, soaps and cereals decided to sit out this first dance. At Rockefeller Plaza big ideas were being formulated. Pat Weaver, Fred Coe, Max Liebman and the others were breaking out of the shackles of the limited budgets, envisioning star-packed shows of unprecedented impact.

But, what about the money? Where would it come from? The color "visionaries" realized from the beginning that a tinted show would demand an unheard outlay of money for this medium.

The advertising agencies' reaction to the spectacular ideas of color pageants were reserved, playing a waiting game.

Two outfits whose sales were booming at this time, Sunbeam and Hazel Bishop, and who were comparatively newcomers to the medium, bought the idea, supported by three old-solid standbys: Ford, RCA and Oldsmobile. And so color officially and commercially was born.

Ford sales maintained high levels; RCA sold their wares as never before; Oldsmobile was able to show their new two-tones in brilliant colors, and the Sunbeam Frypan fared very well. From the start of the first color spectacular up to the end of the first color cycle of over 26 weeks, the sales went over six figures. The critics were overwhelmed with the appetizing appeal of the bacon and eggs in the Sunbeam Electric Frypan.

Many Frypans and more eggs later, "Peter Pan" hit an alltime high.

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Future Of Films On TV

By THOMAS F. O'NEIL
(President, RKO Teleradio Pictures)

As far as I'm concerned, there's just one word to describe the future of films on television. It's *assured*. No better proof could be offered than the fact that network spokesmen, who not long ago were crying that film-on-television spelled the death of network programming, are themselves actively negotiating for film packages today. (Not to mention that a considerable amount of their current programming is on film made especially for television!)

Tom O'Neil

The plain fact is that feature films have won an established and growing position in television programming, by demonstrating their undeniable drawing power with audiences everywhere, and against every kind of competition.

And why shouldn't they? Offered a choice between the average television program and the star-power and production values of the Hollywood product, it's not surprising that audiences keep turning to films. For one thing, the average Hollywood film was made at a cost of time and money many times that of even the most ambitious live product, and it usually shows—in the polish of performances and production, and in what you might call the overall reliability of the entertainment.

The Pulse of The Matter

As more and more superior film product becomes available to television, there's every reason to believe feature films will become an increasingly important part of programming. A Pulse survey in the New York area in April finds that more than 46% of its respondents are watching tv movies more now than ever, that 58% think the movies shown today are better than those of a year ago, and a whacking 86.7% feel their favorite tv movie program is as good or better than most other television programs they watch.

All this is not for a minute to say that *any* feature film is better than *any* live program, or vice versa, or any such nonsense. There's room for *all* kinds of programming in today's growing and eager tv market. Audiences, advertisers, and broadcasters all want the same thing, after all — and that's the best possible programs. If good films can provide an incentive to more imaginative live programming, and good live programming lead to better films on tv, that's all to the good. It's been proved over and over again that competition in the entertainment field does provide this kind of incentive, and all to the benefit of the customer, who is the final and deciding judge of entertainment value.

In television, more than in radio, audience loyalty tends to be with *programs* rather than stations or network. Feature film offers any station, whether network-affiliated or not, the chance to broadcast shows of the very highest, most elaborate production quality. It offers advertisers a program pattern of known appeal, a product already boxoffice tested, and an economical sponsorship of bigtime television. And feature film offers audiences a wider choice in programming, more and better entertainment for their ever-expanding hours of leisure.

I believe we'll be watching feature films on television for a good long time to come.

JACK SHAINDLIN
Musical Director
Louis de Rochemont Productions
20th Century Fox
Mercury Records
Coral Records

Our Next TV Film Pilot: 'No Minimum Balance'

By MILTON A. GORDON
(Pres., Television Programs of America)

When VARIETY suggested this article on "Pilot Films—What They Achieve," it set off a train of thought which went, actually, far beyond the question of pilots and what they mean to the tv film industry. With your permission, I'd like to digress for a moment before we get into the brief discussion of pilot films.

As some of you know, I was a banker and connected with the film industry before Eddie Small, Mickey Sillerman and I set up TPA two and a half years ago. Although I'd had some extensive experience in the feature film business, it was my thought that once I got into television, people would forget that I had been a banker and regard me, as I hoped to regard myself, as a showman.

Why not? In this new enterprise I was, after all, shoulder deep in show business. My company made and distributed television films which were seen by more people in one day than the offerings of old-line show producers had in a span of lifetimes.

I was wrong and soon found out.

Just about every trade paper story which mentioned my name in connection with TPA referred to my banking career. When the trade press reporters asked to see me, it wasn't about a new TPA show, such as "Waldo or New York Confidential." It was about banking—the complexities of financing video film production, for example, or the nuances of international coproduction deals. Or how does an independent producer get a completion bond, or what is the expected recoupment period on a 39-episode syndication film series, or would I project production cost increases for the next year or two years?

But they never come to me as a showman.

Even Bankers Are Frustrated

And I wanted, and still do, to be a showman. Furthermore, I think I am, but I'm far too modest to say why. Somehow, it reminded me of Eddie Davis, the comedy writer. Eddie used to drive a taxi, but even though he hasn't for more than 20 years, he's known in show business not as a comedy writer or gag man, or the author of several books.

He's a hackie.

I'm a banker. And I seem to have little to say about it.

It wasn't long after TPA was organized that I made another discovery: I'm not the only one who considers himself a showman. In fact, I have yet to meet anyone who doesn't seem to consider himself more knowledgable as a potential showman than any practicing showman I know. Early in TPA's existence, I taxied home and, as seems inevitable, got into a discussion with the driver. My big mistake was telling him what business I'm in, and mentioning that "Lassie" was one of our shows.

The floodgates opened. He turned around, ignored all traffic alongside, behind and in front of us, and proceeded to tell me what was "wrong" with "Lassie." Jan Clayton should have a husband; Tommy Rettig needed a haircut; Lassie couldn't really be doing all the things producer Bob Maxwell had him doing—Lassie must be a midget dog impersonator wearing a costume.

My protests about the show's popularity, its effective sales job for Campbell Soups, its great record as a successful feature film all went in vain. The hackie knew what was "wrong" and boy, could he show me if he could only get the chance to prove it.

I discovered that even when you don't tell people you're in show business, they still think of themselves as showmen and, given any opportunity, will tell anyone who'll listen what's wrong with our industry and its product. This came home to me in Chicago. All I wanted was a haircut and shave. Out of a blue sky, the barber started telling me, in almost Nielsenesque detail, his minute-by-minute dialing of the night before. He explained, laboriously and fully, why he switched from this show to that, all through the evening.

Then he finished, as I knew he would. He started telling me what he'd do if he were doing this show, or that one. And what can you do about it when a man has a razor at your throat?

Now about these pilot films. True, they cost tv producers a large sum of money each season, and much of that money isn't recovered. It would be, certainly, most desirable to recoup pilot investments, but it is unthinkable that the industry cease producing them, even presupposing such a stoppage could be arranged.

Pilots: Lifeblood of Programming

Pilots serve many functions. The obvious one, that of showcasing new programs, isn't the most important, in my opinion. Most important is the pilot's function of getting the production bugs out before full scale series production begins. Once you're under way on a 39-episode series, you can no longer experiment: the demands of tv budgets are far too rigorous, and the time to get rid of the kinks is during the comparatively leisurely pace permitted by pilot production.

In addition, pilots serve as the lifeblood of tv programming, where longevity is so much shorter than it was in radio. It is one way we program producers can meet our obligation to the public, and meet the challenge for new and better shows.

Virtually every big business in the United States makes large annual allocations for research. This research gives us new ears, new planes, new scientific discovery—it gives us progress. Pilots are the tv film industry's research, and they prove the vitality of our industry.

Maybe I ough to walk through the pictures like Hitchcock; then people might regard me as a showman. Meanwhile, I'd like to tell you the name of my next pilot. It's going to be called, "No Minimum Balance."

KTLA's 500 Cartoons

Hollywood.

KTLA (TV), Paramount-owned indie, has purchased local exclusive rights to over 500 cartoons, according to station topper Klaus Landsberg. Buy is in two packages, one consisting of over 200 "Popeye" cartoons, all ever made; the other, approximately 300 Warner Bros. product, including a number of "Bugs Bunny" offerings.

Television's 'Pilot Psychosis'

Continued from page 35

story told in a pilot film, may have everyone in the room wiping their eyes. Over a period of 26 weeks though, it may prove a highly restrictive premise. On the other hand, a pilot in which the second lead is miscast, and with a bad match between an interior and exterior scene, may still offer the perfect premise for a series.

Either of these instances can produce an emotional reaction far out of proportion to their relative importance. Under these circumstances a basically sound idea can go down the drain. Conversely, a faulty premise can appear highly desirable.

Even more unfortunate is the latent reaction that takes place. This is the tendency on the part of many program people to assume that a bad pilot cannot be corrected and presented again. This philosophy evidences itself very often in the reaction—"Oh, we've seen that show. No good."

Fresh approaches in this business are rare. To write off an interesting premise because it has not been presented to best advantage in a pilot is only contributing to the alarming scarcity of good program ideas. There is no valid reason to assume that a pilot film with a basically sound premise, cannot be made into a hit, regardless of technical or production flaws.

On the other hand it is equally naive to assume that because the pilot is great, the series will consistently maintain this standard. A pilot film which contains an unusual number of elements inconsistent with other programs in its price range—such as excessive number of scenes, very large cast —costs a great deal of money. Unless the producer is a philanthropist, this cost has to be amortized over the series. Of course, if it is offered as a high budgeted series, the pilot should reflect this additional cost. However, if the pilot of a medium budgeted series unfolds a new version of the sinking of the Titanic—stop right there. From now on, all you are going to get will be three set domestic dramas.

Boils Down To 2 Factors

Actually there are only two major faetors that need be taken in consideration, in appraising a series in relation to a pilot—has the producing organization a record of reliability, integrity and creative ability? Is the basic premise sound?

If the answer to both of these questions is "yes," then forget about any technical imperfections. And if the character juvenile didn't quite come off—don't worry, he will be recast.

A topflight producing organization does not bring in a pilot that is out of line with the series budget. Chances are the producer has also caught all the mistakes in the pilot long before it was publicly screened—and if he had had the extra time or the money, they would have been corrected before it was shown. Trouble is, in producing a pilot, no one seems to have both—and usually the producer with money is fighting a deadline, or vice-versa. In connection with this, another thought to bear in mind is that it is extremely difficult to get top people to work on a pilot. Good cameramen, directors, and artists are available for a series—but bringing them together for a pilot is not easy.

As to recognizing a sound basic premise for a series—this is sometimes pure luck. But more often it comes from long experience. Today however, with the research now available, plus the knowledge of audience psychology which both motion pictures and television have acquired, there are some very reliable guide posts.

Believability of premise and characters is perhaps most important. Is the situation one that the viewer can imagine himself in a similar predicament. Without straining his credibility, can he transfer his personality to that of one of the characters. Children don't have much difficulty in thinking of themselves as a cowboy—Robin Hood. Those trips to the moon, though, put too much of a strain on them. That's the explanation for the demise of the space shenanigans. Actually this downward trend was pegged way back by the comic books. Kids science fiction had been falling off for months.

As in motion pictures, the popularity of certain types of television entertainment seems to follow cycles or trends. The trick is to either start the trend, or recognize it quickly. Right now the costume vogue is pretty obvious. A show that follows on the heels of "Robin Hood" can hardly miss. Likewise shows which capitalize on the travel trend, adult outdoor adventure, and variations of the cowboy theme are future big rating getters. This year 25% more Americans are traveling to foreign lands—and last year was the record breaker of all times. This definitely indicates a trend shaping up for exotic backgrounds.

"Navy Log" certainly created the trend for shows about the services. It would appear that this type of drama is going to be popular for a long time.

Comedy shows are the most difficult to pick—the situation has to be right to begin with, for no matter how clever the comic is, without the right slant and material, he won't be around long. Extreme comedy—the slapstick school would appear doomed. Today's audiences are becoming more sophisticated, and they want a situation.

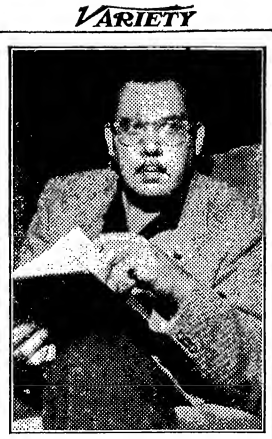
Anthology drama is always acceptable—whether it is mystery or romance. But if the format doesn't provide for a catalyst—you are running a risk. The catalyst, by the way doesn't always have to be a person—it can be a stylized approach or a device. For instance the abstract symbols used on "Producers' Showcase."

Purely as a personal opinion, my vote as to the next trend, will be the travel show and adult adventure. This quite likely will be followed by a return to the cops and robber cult. This field has been pretty much neglected lately, and fiction detective sales are building.

The prospective sponsor today must keep on his toes to detect or start one of these trends. In most cases, the record will show that the program starting the trend usually retains the major share of the audience.

But to return to the main thesis of this condensed version of "Gone With the Wind"—the "pilot film."

Let's not give it more than it's just due—it's a demonstration model—that's all. If it's great, it still doesn't answer all the problems a series will present. If it's lousy—it still doesn't mean the series properly done, can't be great.



AXEL GRUENBERG

Producer - Director
for RALPH EDWARDS'
"THIS IS YOUR LIFE"

The two factors which will still determine the success of the series are the producing organization, and the premise of the show.

Next time you view a pilot—give the emotional fireworks a chance to simmer down. Then devote your serious consideration to these two basics—chances are you'll end up with a hit.

Anyone for sprocket holes?

'Youth Wants to Know' Hooks Up With NEA In Bid to Regain Sponsor

Washington.

"Youth Wants to Know," NBC-TV juve panel show founded and produced by Theodore Granik, is now affiliated with the influential National Education Assn.

NEA, with its membership of 1,000,000 educators all over the country, plus its association with such national groups as America Medical Assn., American Library Assn., National Congress of Parents & Teachers, could be a faetor in gaining sponsorship for show, which has been sustaining since General Dynamics terminated its contract.

"Youth," founded in '51 by Washington lawyer Ted Granik ("American Forum"), in recent weeks has alternated its political guests with top names in non-political life. Life lenser Margaret Bourke-White was a recent guest.

British TV's $30,000,000

Continued from page 37

years or so the commercial programmers will be operating in the red. That, too, was expected, as an undertaking of such magnitude could clearly not be launched on a basis which would make it immediately profitable. Experts, however, believe that if the present rate of progress is maintained they should be showing profits within a reasonable span—somewhere within the next two years.

The main financial burden has been borne by Associated-Rediffusion, the London weekday programming outfit which represents a fusion of interests of Associated Newspapers and Rediffusion. They were going it alone on Mondays to Fridays each week, doing an extensive pioneering job without any opportunity of sharing the program load by networking to other territories. Associated-Television, who came on the scene at the same time as weekend programmers in London and subsequently took over the weekday operation in the Midlands, were better placed. Their weekend time fell mainly in a peak period, which had a stronger appeal to advertisers and their Midlands operation started with the advantage of a program networking arrangement with London. That arrangement, however, has since broken down owing to a dispute between the two companies over the quality of the programs offered and the prices demanded for them.

Jack Benny

To prove the old adage that there is nothing like competition to provide a stimulant, BBC-TV accepted the challenge by brightening its programs, luring big names and increasing budgets. Probably BBC's biggest scoop was the recent signing of Jack Benny for a Sunday night live show and getting local rights to a number of his filmed progams. The commercial web had, earlier in the year, collared the Bob Hope programs which he filmed in Britain and aired them as a spectacular. In the Midlands advertisers readily paid double the normal rates for the privilege of having their commercials slotted into this show.

In a broad breakdown of viewing appeal it could be conceded that the commercial outlets have achieved their main impact with vaudeo, with such programs as "Sunday Night at the Palladium" while the BBC still clings to its quality drama presentations. But the competition in both fields is becoming more intense.

While the BBC is going all out for pop vaude talent, the opposition webs are steadily becoming more ambitious with their dramatic entertainment. Culturally it made its biggest bid when it staged a 90-minute version of Paul Scofield's "Hamlet" which had earlier been seen in Moscow. That was an artistic success but a "box-office" disaster. It gave commercial tv one of its lowest ratings ever. Since then, however, several legit shows, many featuring front rank talent, have succeeded in capturing some of the initiative in this hitherto strongly held BBC preserve.

Almost consistently since they started, the commercial programmers have captured the 10 first places in all the London ratings and, with only one or two minor exceptions, have maintained that standard in the Midlands and the North of England.

Big U. S. Impact

American imports have loomed large in the top 10 classifications, among them being "Dragnet," "I Love Lucy," "Gun Law," "Roy Rogers," "Stage One" and "The Anglo-American Theatre." The total seems way out of proportion to the number of imported programs permitted on the local airwaves, which, by gentlemen's agreement between the Independent Television Authority and the 14 unions concerned, has set a foreign screen quota of one hour per day (to be calculated on a spread-over basis).

Right from the outset the commercial operators have been prominently featuring the cream of American programs and that policy, too, has spurred the BBS to similar action. To counter "I Love Lucy" the state outlet has " Married Joan." To match Broderick Crawford, the BBC has a William Bendix series. Other BBC imports from the U. S. include the "Burns & Allen Show" and "Amos 'n' Andy." That list is outstripped by the commercial programmers and their imports, other than those previously mentioned, include the Gene Autry series, "I've Got a Secret," "Inner Sanctum," "Topper," "Celebrity Playhouse," "Hopalong Cassidy," "Felix the Cat," "Four Star Playhouse," "Lassie" and "Count of Monte Cristo."

Apart from their audience popularity the commercial companies favor the proven Yank imports for obvious economic reasons. They would have to pay considerably more to originate their own shows of comparable quality but are having a difficult time in trying to impress that point of view on the unions. The laborites appear determined not to allow the tv screens to be dominated by foreign programs as has happened in the case of motion pictures. They've never relaxed their outlook on this question and, despite protracted negotiations which are still going on, have made it plain they do not intend to budge. The unions reckon they hold all the aces and want to keep it that way.

PERRY COMO

Wilbur Edwards Exits CBS After 18 Years

Wilbur (Bill) Edwards is leaving his longtime post as sales chief for CBS Television Film Sales in two weeks to join Encyclopedia Films as general sales manager. Understood he'll also take on v.p. stripes after a short stay. New post marks the end of an 18-year association with CBS.

Edwards is one of the senior sales execs in syndication as well, having taken over the CBS Film Sales post at the subsidiary's inception some five years ago. He'll headquarter in Chicago in his new slot.

WABD Exec Shifts

Lou Arnold, executive assistant to WABD (N. Y.) general manager Ted Cott, is taking over the administrative end of the program department, in order to relieve John Kieran Jr. Kieran has been troubled by a heart condition.

Kieran, also in charge of the special events and sports departments, will continue work on the creative side of programming, in an effort to line up the fall sked. Kieran has been WABD programming director since Bill Adler left that job a few months ago to assume command of sales.

Telefilmers All Looking For The Same Thing—Stability

By DAVE KAUFMAN

Hollywood.

Hollywood's telefilm industry, after five years of struggling for manhood, today could be said to exist in a 49th state—a state of confusion. While there's no question of the tremendous mushrooming growth in the five-year-span, vidpix producers are frankly discouraged at the lack of stability in the industry. One leading telefilm producer characterized the present frame of mind in tv film as one of "panic, pessimism and fear."

While it seems paradoxical the picture should seem so gloomy in the face of the brisk production tempo, it isn't when you look at the facts of tv film life. Each year —including this one—approximately 20 vidpix series, or about one-third of those filmed here, are axed by sponsors. This does not make for stability; instead it gives a business which wants badly to be bigtime and permanent a will-o-the-wisp quality.

As the mortality rate continues so heavily, the so-called little company has a slim chance of survival. One of the most striking examples is the vidfilmery owned by Bing Crosby, who shuttered his company because of increased competition, rising costs and other economic factors.

Leading vidfilmeries such as Desilu, Revue and Four Star Productions have, in one way or another, felt the uncertainty of the tv times. Some made pilots, spending a lot of money in the process, and were unable to sell them either because they couldn't find a sponsor, or in some instances where they did, the sponsor couldn't land a network time slot. Four Star's prize property, the Four Star Playhouse, bit the dust when CBS took over its time slot for a web show.

Late Buying Season

Adding to the uncertainty is the latest buying season in the history of tv pix, creating a unique situation whereby many vidpix producers don't know in late-June what they will be shooting this summer. No one is sure of the reason for the lateness of the season, although there is a lot of speculation about it, and some blaming it on the networks, saying they're slow to act because of the Congressional investigation of the webs on charges of monopoly. The FBI has been investigating the monopoly charges, interviewing vidpix producers here, but its findings are unknown beyond the fact some producers complained bitterly that the webs are squeezing them out of the picture.

Because the buying season is still on, it's impossible to give production figures for the new production year at this time. In the past you could estimate the regular season's production and overall budgets accurately around June 1. Not so this year. Vidpixers here feel, however, that production will remain about the same, and don't see any pickup. Last year was the first that vidpix production did not boom upwards, but remained status quo instead.

Vidpixers have just about one negative thought of gratitude—the major vidfilmeries. When the major studios first announced they were going into tv film, top tv producers quickly went on record as predicting this meant the end of the tv film picture as it's known, that the majors' entry would result in their grabbing up most of the vidfilm pacts, with a handful of indies surviving. The gloom proved unfounded, and with one season of the majors in tv now history, they are no longer regarded as a threat by the indies.

Some packagers and producers try to explain the current state of instability by saying now that tv has reached "a five-year circle," bankrollers and ad agencies are screening shows more carefully than ever, particularly those which have been on for several years. Their theory is that the sponsor feels there is a need for freshness in his shows, that perhaps the televiewers are weary of the same faces in the same series. And since only a handful of shows (such as "I Love Lucy," "Groucho Marx," "Dragnet," etc.) have survived the five years their theory may be fact.

No one can estimate accurately how many millions of dollars were spent on pilots by the vidfilmeries this season, but it's a conservative estimate that only a microscopic part of this investment will be recouped. For most of the gamblers, and that's what tv producers are, it's money down the Madison Avenue drain.

TV Backlogs Hurt Majors

Still another factor hurting the vidpixers was the unloading by the major studios of their backlogs onto tv. While not many pix are expected to be shown on Class A time, their flooding of Class B and C time means there will be that much less for vidpix which have been cashing in heavily on reruns in those slots. And few producers won't admit their residuals have been considerably impaired with this unexpected development.

There is a vast shortage of top creative talent in the Hollywood vidfilm field, since most talented creators still work for the major studios or indie film producers, where the compensation is greater. Proof of this may be seen in the fact that the only hit telefilm series of the past season was a New York product—the Phil Silvers "You'll Never Get Rich" click.

More realistic overall appraisal is that next season will probably see some more vidpixers eliminated in the increasingly competitive field, but that on the whole the Hollywood production will be about the same as in the past year.

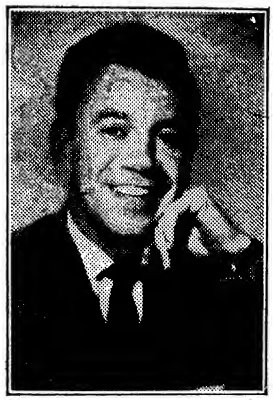
TV pix has made a number of producers and stars millionaires, it should be noted before painting too dark a picture. But for the handful who "never had it so good," there are many, many more going out of business under the complex economic factors involved in tv pix today. Large vidfilmeries such as Screen Gems and Revue are doing well, also, precisely because the pattern appears to be tending toward bigness and away from the one-series operator. Only with a cushion of several or more series can the average company survive the conditions existing today.

'Amateur Hr.' As ABC's Sun. Punch

ABC-TV is gearing itself as the "spoiler" in the ratings sweepstakes for another year. The trade has given little consideration to the web as regards competing with Ed Sullivan (CBS-TV) and Steve Allen (NBC-TV) on Sunday nights. But "Amateur Hour," which is moving against them next fall in their first half-hour, from 8 to 8:30 p.m., has been drawing its fanciest Nielsen's in history, a fact which the "third web" hopes augurs a three-way divvy.

On the second Nielsen report for June, the Pharmaceuticals-sponsored "Hour" got an audience share of 26.8% between 9 and 10 p.m. Sunday against Alcoa-Goodyear on NBC and "General Electric Theatre" and "Alfred Hitchcock Presents" on CBS. It beat the hour-long NBC dramas, 18.4 to 18.2, on the total audience, 13.9 to 12.8 on the average audience, and its share of audience edged NBC's 24.6% by two-tenths of a point. Though ABC moved into second, CBS kept a strong lead. Actually the Ted Mack-starrer got higher TA's and AA's in the past, but ABC points out that with the summer decline of sets-in-use, the audience share is the best mark of a stanza's success. In the fall, the whole "Hour" time will be from 7:30 to 8:30.

ABC's "Crossroads," the Chevrolet-sponsored 30-minuter, also portends a "spoiler" setup on the basis of the latest Nielsen. For the first time, it edged into second place, vice NBC. Stanza at 8:30 Friday, the spot it will continue to hold in autumn, went 14.6 against 14.1 for "Our Miss Brooks" on the TA; 12.8 to 12.6 on the AA, and its share was 35.2% vs. 34.6%.



BILL SHIPLEY
ANNOUNCER-M.C.
For Prudential Insurance Company
Sylvania Electric Products, Inc.

A Critique For The Jingle

By AL MOREY
(V.P., Broadcast Advertisers Reports)

It may very well be the world's second oldest profession — this business of the commercial jingle.

Some ancient minstrel, probably, seeking favor of his sponsor, the King, saw the whole thing in a flash: Swing out the old boy's exploits in rhyme and song. And, in one form or another, it's been going on ever since.

Now, of course, there are those who will tell you that this jingle business today is just another version of the first oldest profession.

Not necessarily so. There are jingles and there are jingles. And, I submit, to the seven lively arts must be added an eighth; the modern jingle, as a native art form, is worthy of the serious consideration of Aesthetics Americana.

For what else calls for such economy, such craftsmanship? In 10 to 12 seconds—the usual length—a jingle must tell a complete story, set to an original but quickly recognizable melody, and keep this marriage of the Muse and Mammon a lilting, light hearted affair.

Critics For Jingles

What these little snippets of song need is critical evaluation: Men who will set up standards and point out the shabby and the shoddy, the pseudo slick and sophisticated.

And, as a beginning, to help launch this critique, I hereby offer six basic musts for the jingle. Understand, this is not an attempt to set up arbitrary standards. Rather, these are the common denominators of a successful jingle, arrived at by the listening to thousands of different commercials each year, in the course of our business.

Here they are in the order of their importance:

1. The melody of the jingle must be original. There is hardly an exception to this rule among the really great ones. The reason? You cannot take most brand or product names and force them into the rhythm of a borrowed tune; the result is almost always awkward and never memorable. For, as in all songs, the lyric indicates the melody and not vice versa.

And, though you use a melody that seems a natural for your brand name, new words to an old tune is like a second marriage: you're always recalling the partners of the first mating.

Granted, the melody cannot be too original for quick recognition—it may be slightly reminiscent, somewhat derived—but the melody and the brand name must sound like they belong to each other.

2. The lyric and melody must not be too busy. A good many jingles —in trying to say everything—say nothing. To illustrate, quite often, we have to replay a tape a half dozen times, listening to a new jingle, just to get the product's name. Such jingles, like a lot of salesmen, are just a rush of sounds that never pause; not a chance for a thing to sink in.

What a jingle wants is a bit of musical punctuation: An occasional rest in the words to let a note or an instrumental answer come through. All of which complements point three.

Gotta Be Emotional

3. A jingle, to have any magic, must not consist of a pedestrian pitch.

This simply means that you cannot take an out and out commercial, set it to music, and expect anything to happen. A jingle, somewhat like a billboard—where the viewer rushes by, has no time for the words to say much. It is an emotional pitch or it is nothing.

4. A jingle is never a jingle when it is too tricky or freakish.

Such a jingle becomes a gimmick —and a gimmick is a one time thing. What, by repetition, gains recognition for a product is a melody that becomes a symbol for the brand name.

For instance, most of us have no trouble recognizing the hundreds of different tunes we know—even though there may be only subtle differences between many of them. This is the magic of a melody. And this is the essential reason for the use of jingle in radio and tv advertising: Setting the brand name to a melodious tune is one of the surest ways of getting identification and recognition for a product.

5. The jingle must not sound too professional. Obviously, to have it come off simply, easily and naturally takes the finest kind of professionalism. The point here is that the pro's fine hand must be hidden, that the result must not sound lush saccharine or slick. When the jingle leaves its natural level—the genre of native Americana—it loses its vitality and universal appeal.

6. For television, very likely, this should be point 1. In creating a spot, the jingle and the video must be an organic whole. That is, if you start with the jingle and then set the video, or contrariwise, the mood of the ear must match the mood of the eye.

To illustrate, if you're trying to create a "gentle" theme for your product, the jingle must be gentle. This may sound obvious but in a good many spots the ear and the eye are in conflict. This incongruity may be demonstrated by first playing the sound without the video, then running the film without the sound. For, like in any movie, a jingle must be mood music, in effect; it must engender a feeling that is complementary to the product's image. A jingle might be perfect in itself and still clash with the personality you want for your product.

Obviously, this is only a brief outline merely a beginning of a Credo for a Jingle. Much should be gone into about production; often, of course, you can make or break, clean-up or clutter-up a jingle from the control room.

For restraint is the word for a jingle.

TV—The Missing Link

By J. ENGLISH SMITH
(Director of National Programming, Western Division, ABC-TV Network)

Hollywood.

To borrow a thought from—was it Oscar Wilde?—if there were no such thing as television, Hollywood would have had to invent it. Stop and consider for a minute tv is the missing link between motion pictures and the legitimate theatre, and with the progress that has been made in transportation, for instance, this link is now a vital necessity.

But let's put it another way.

I recall that in the days when I was working with little theatre groups in Pittsburgh, the point always was raised that it was much easier to train actors in England than in the United States.

In England, its champions would argue, London is the capital of the whole entertainment world. Talented persons could take a flat in Knightsbridge and be near to their work, be it movies, the stage, vaudeville, night clubs, or the BBC

How different though on this side of the Atlantic.

With legitimate theatre centered on the east coast and pictures made almost exclusively on the west coast, even the most agile performer could not get back and forth in the two mediums very readily.

And as a result, until very recently in all but the top budgeted features, the casts in British films almost without exception delivered better acting performances than their American cousins.

Not mind you, because there was more talent on the east bank of the Atlantic than our side, but because the British players worked one week in one medium and the following week in another.

The pool of available talent thus available in London could not be matched as readily (or as economically) in either New York or Hollywood.

That Travelling Rap

Then the aviation boys shortened the distance between the coasts to less than a sleeper hop of the old days.

However, there was no reason why an actor should become a long distance commuter just because travel time had been reduced. There was nothing to tieup on both coasts until television came of age. Then, all of a sudden, we had it made.

I recall very well the day it happened. I met an actor who had been doing fairly well in television on the street one day and asked him why he hadn't shown up on our ABC sets lately.

"I'm not an actor any more," he replied, "I've gone into the printing business."

"Oh," I said, "tired of grease paint and cameras?"

"On the contrary," he replied, "I like them as much if not more than ever. But did you see (and here he mentioned an all-star show that had recently been shown live from Hollywood) the other night?"

"Sure I saw it," I said, "what does it have to do with you? Were you in it?"

"No," he answered sadly, "but it served notice on me that the pros have moved into television. I'd be wasting my time trying to compete for work with players like those in that east."

And I realized my friend was right. The pros had moved in. Fortunately we had the other two links of show business to make it all come out even.

There is however, one thing that has puzzled me for years. As a long-time reader of weekly VARIETY, I've been following the list of names in the L. A. to N. Y. and N. Y. to L. A. columns.

And I've never been able to figure out why there are always about 20% more travelers west to east than vice versa.

Can some one tell me?

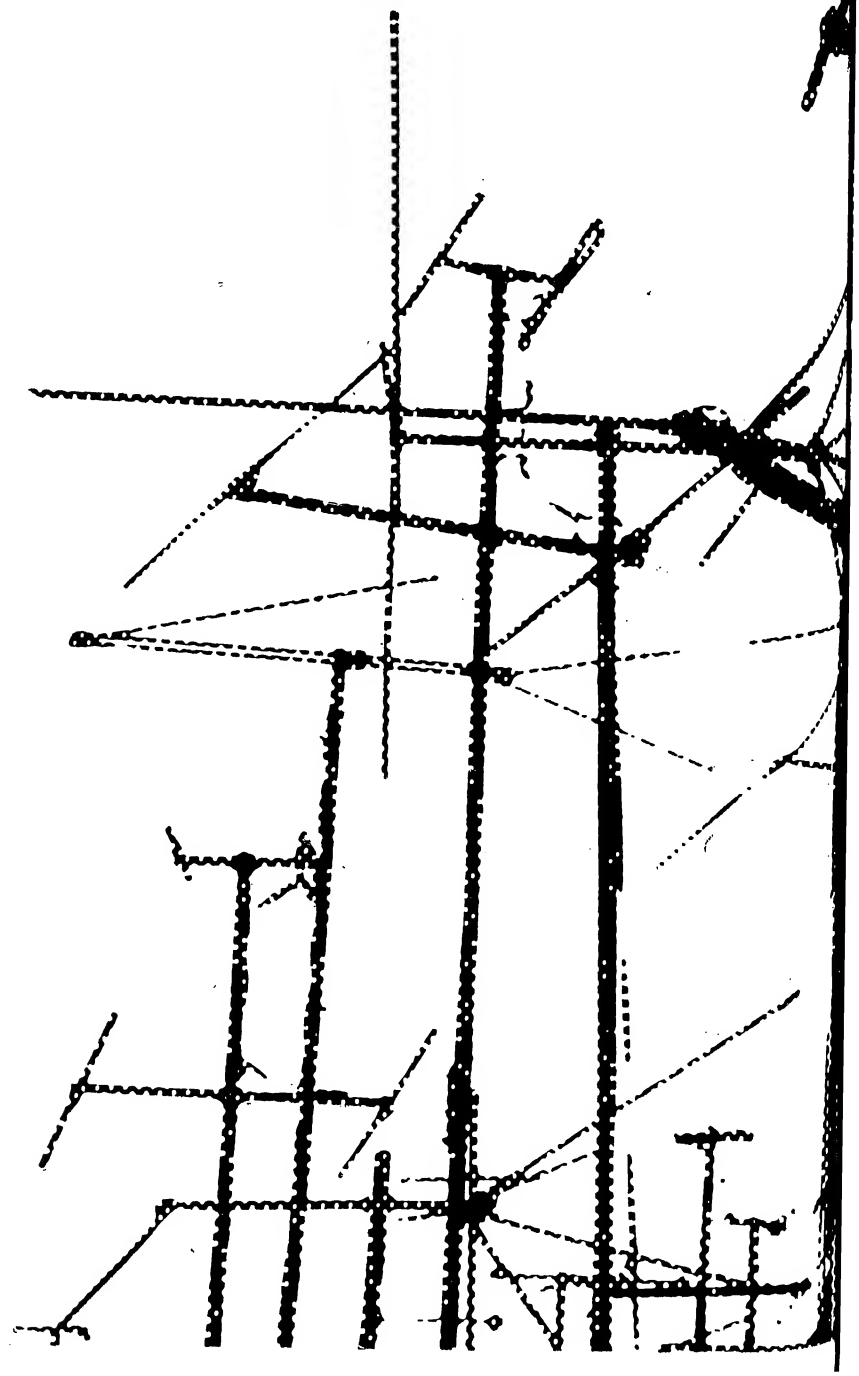
Canadian Radio-TV Plans for Extensive GOP, Dems Coverage

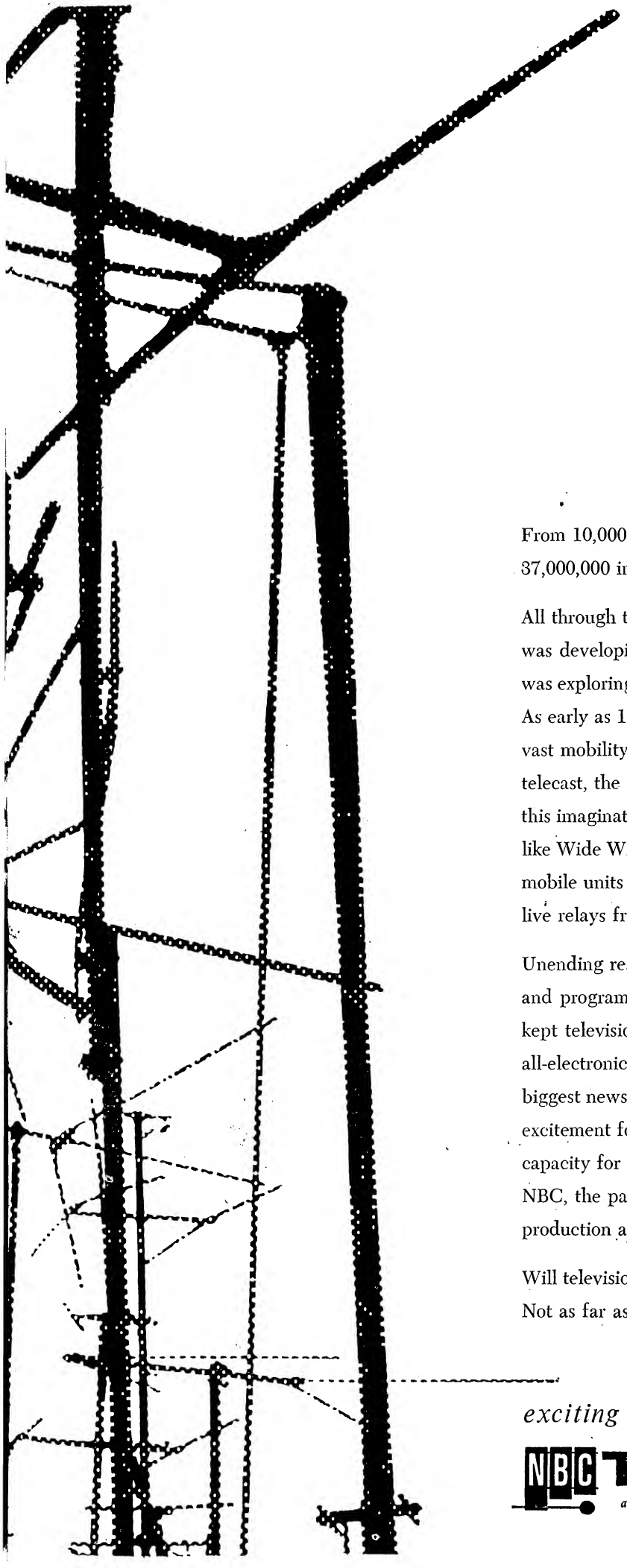
Ottawa, July 24.

Relatively elaborate coverage of the Democratic and Republican conventions has been laid on by Canadian Broadcasting Corp. radio and television next month, with CBC crews on the spot on both occasions. CBS will operate from a booth on the convention floor in each event, using direct lines to Toronto for cuing in French, Trans-Canada and Dominion webs. Reporting will be James M. Minifie the corporation's Washington man; Eugene Hallman, asst. supervisor of CBC Talks and Public Affairs; Robert T. McKenzie and an unbilled French-language gabber. Other radio, tv and newspaper columnists listed as possible ringers, including Blair Fraser, Robert McKeown and Max Freedman.

CBC video has scheduled advance telefilm reports plus nightly summaries from United States networks, on film with live commentaries from Toronto, in early evening news stanzas. Each convention night at 11:30 p.m., CBC will join NBC for live coverage direct from the conventions. Acceptance speeches will also be carried live on both radio and video, the network interrupting regular service if necessary.

The invention that's never finished





From 10,000 home television sets in 1946 to 37,000,000 in 1956—a miraculous multiplication!

All through the twenties, as an all-electronic system was developing in the RCA laboratories, NBC was exploring the new medium's program potential. As early as 1938, NBC demonstrated television's vast mobility with the first major league baseball telecast, the first telecast from an airplane. In 1956, this imaginative use of TV produces a program like Wide Wide World, with its integration of many mobile units at widely scattered places and with live relays from transoceanic locations.

Unending research, creative pioneering in operational and program production procedures—these have kept television growing. Today, compatible all-electronic Color Television is the medium's biggest news, generating fresh entertainment excitement for audiences and expanding television's capacity for service to American business. And at NBC, the patterns and techniques of Color program production are taking shape for the whole industry.

Will television ever be finally and fully invented? Not as far as NBC is concerned.

exciting things are happening on

NBC Television

a service of RCA

except for one thing...THIS

WOULD HAVE BEEN THE BIGGEST YEAR IN ABC's HISTORY

Everything was going so well.

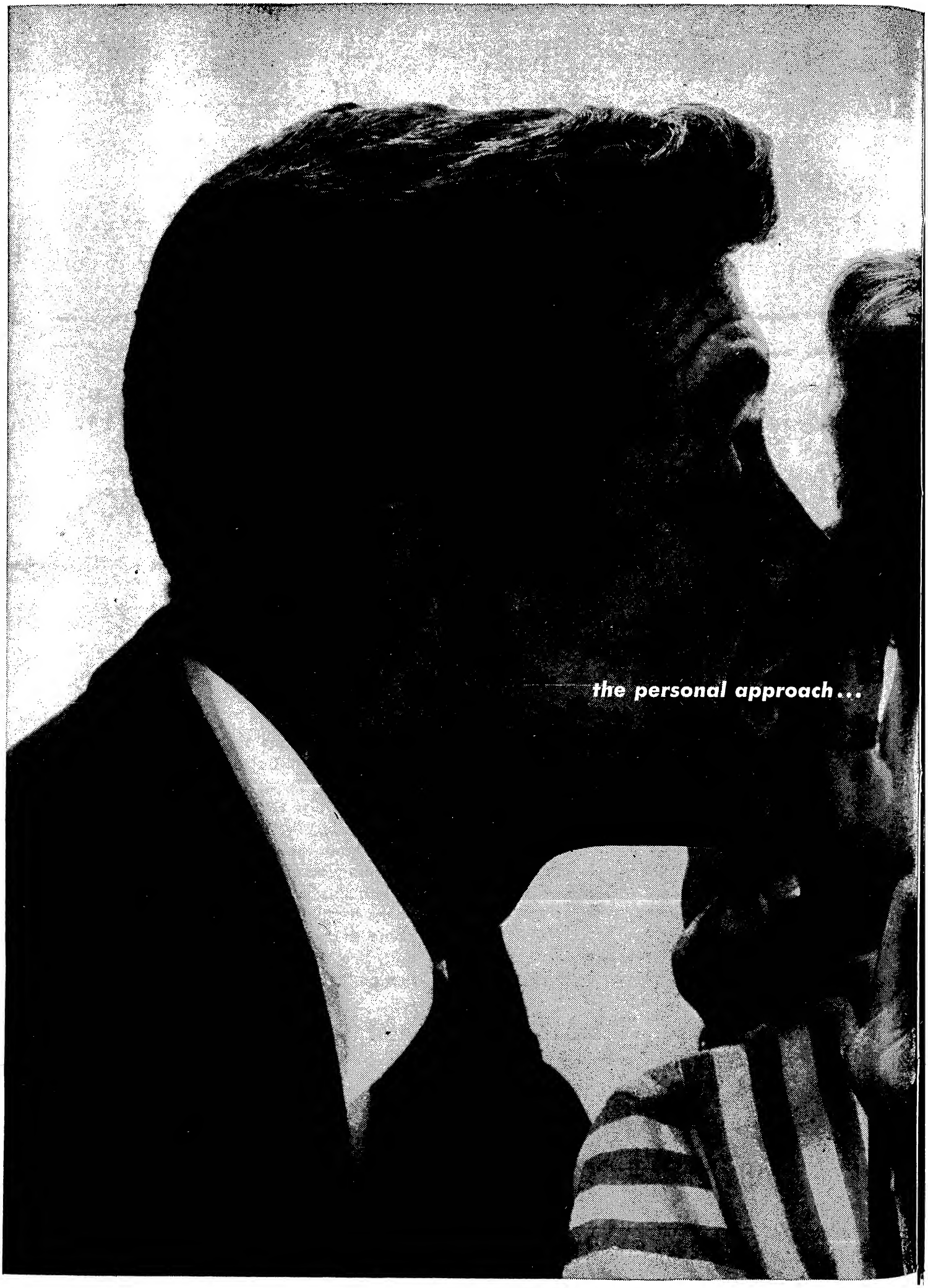
Shows like Disneyland, Wyatt Earp, Cheyenne, Ozzie and Harriet, the Mickey Mouse Club and Danny Thomas were racking up top ratings. Viewers and sponsors alike were delighted at ABC's lively, varied programing. And our sales department told us billings were at a whopping all-time high.

And then we realized.

Next year is going to be the biggest year in ABC history. It has to be. This year's successes will be joined by exciting *new* shows. Shows like Wire Service, Omnibus, Jim Bowie, Broken Arrow, Ford Theater. Programing will be livelier and more varied. And billings are likely to climb even higher.

With this in mind, we can't be *too* sorry that our '55-'56 record has come a cropper. Neither, we might add, are the smart advertisers who are coming along for the ride.

ABC TELEVISION NETWORK


the personal approach...

Small talk to you, maybe—
but it goes a long way with women.
Talk to them about what they
want to hear, and they'll give you
their undivided attention.
They'll listen. And they'll believe.
And they'll buy.

That's the gentle art practiced
by WBBM's Jim Conway,
Mal Bellairs, Eloise Kummer,
Josh Brady, John Harrington, and
Paul Gibson—an art that's won
the confidence (and opened the
pocketbooks) of women throughout
the Midwest. *Personalized*
selling, they call it. Whatever
anyone calls it, sponsors keep
coming back for more. Like to hear
one of these star salesmen
apply "the personal approach" to
your product? We'll gladly
prepare a special tape for you.
For details, write, wire or
phone CBS Radio Spot Sales or...

WBBM RADIO

Chicago's Showmanship Station

Ziv proudly presents... TV's

Already bought by:

COORS BEER... In Denver, Colorado Springs, Roswell, N. M., Amarillo, Midland, Texas.

HEKMAN BISCUIT... In Detroit, Cleveland, Toledo, Youngstown, Lansing, Traverse City, Bay City, Grand Rapids, Lima

SEALY MATTRESS... In a list of Ohio Markets

BLUE CROSS... In Buffalo • **NEHI BOTTLING**... In Grand Rapids

S & W FINE FOODS... In Seattle-Tacoma, San Francisco, Portland-Salem, Los Angeles and 6 other markets

MAYFIELD CREAMERY... In Knoxville

MUELLER MACARONI... In Philadelphia, Boston, New York

LEE OPTICAL CO.... In Corpus Christi, Dallas-Ft. Worth, Lubbock, El Paso, San Antonio, Texarkana, Waco-Temple, Harlinger, Wichita Falls, Laredo, Austin, Mobile, Houston, San Angelo, Abilene

STANDARD FOOD STORES (HUMPTY DUMPTY)... Oklahoma City

SUPER VALUE STORES... Idaho Falls

KSL-TV... Salt Lake City
KOPO-TV... Albuquerque
KLAS-TV... Las Vegas
KPHO-TV... Phoenix
KBOI-TV... Boise
KTTV... Los Angeles
KID-TV... Idaho Falls
KCMO-TV... Kansas City
KSYD-TV... Wichita Falls
WSM-TV... Nashville
WNAC-TV... Boston
WKTC-TV... Miami
... AND OTHERS

America's

"D.R.C

His office a CROSSROAD OF ADVENTURE!

People from ALL WALKS OF LIFE SEEK HIS HELP!

MAC

in the excit

Warm! Friendly!

The kind of man you'd want for your family physician and friend!

NEWEST HERO!

Favorite Family Show!

HRISTIAN"

PULSATING with new EXCITEMENT

PACKED with new ADVENTURE

SPARKLING with new ENTERTAINMENT

Starring DONALD CAREY

ing role of Young "Dr. Mark Christian"

SO TRUE-TO-LIFE YOUR VIEWERS "LIVE" EVERY MOMENT!

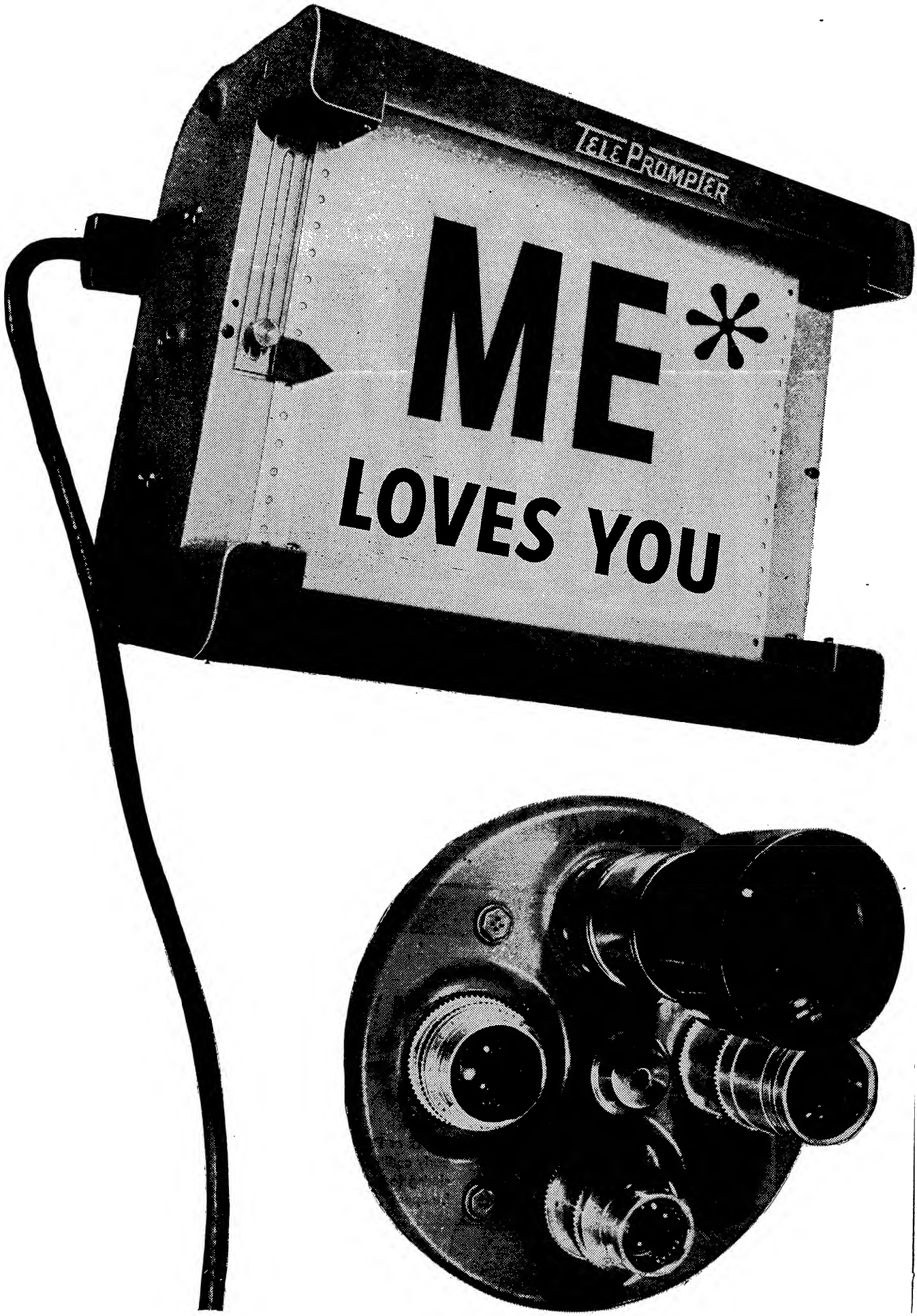
PRODUCED IN ZIV's LAVISH BIG-TIME WAY!

Truly a series to quicken the heart-beat of your community, increase SALES of your product!

ZIV Television

WRITE or PHONE for an early audition. Markets are closing fast . . . yours may still be open!

HURRY!


TELEPROMPTER
ME*
LOVES YOU

M-E (McCann-Erickson) loves *you,* and we just don't care *who* knows it! After all, you—the talent, the producers, the packagers, the people with ideas—helped make this the biggest quarter in McCann's history, so why shouldn't we? To be specific, our little affair this year will give birth to TV and radio billing weighing in at over $90,000,000, and *that's* a heap of lovin' in anybody's book.

Most important of all, our romance has made McCann clients the happiest mothers-in-law on TV, with big bouncy shows like *Climax!, Shower of Stars, Studio One, Disneyland,* and many, many, many others.

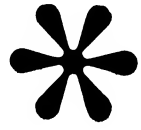
ME loves you, so, please, keep right on calling us with those big, bright ideas. (If a man answers, keep talking anyway; we're a pretty broadminded lot.)

McCANN-ERICKSON TV SHOWS FOR 1956

Climax!
Disneyland
Shower of Stars
Studio One
The Jackie Gleason Show
Warner Brothers Presents
Color Spread
Mickey Mouse Club
Wednesday Night Fights
Adventures of Jim Bowie
Baseball Game of the Week
Death Valley Days
Dragnet
Eddie Fisher—Coketime
Gunsmoke
High Finance
Lone Ranger
Passport to Danger
Sky King
Two For The Money
Houseparty
Today, Home, Tonight
Bob Crosby Show
Prescription For Living
Science in Action
Sohio Reporter
The Ohio Story
Tennessee Ernie Ford
Garry Moore Show
Esso Reporter
Uncle Johnny Coons
Cleveland Indians Baseball

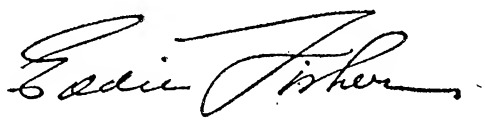
In fact

More than ever McCann originates and produces *more* television throughout America (from I.D.'s to hour shows) than any other agency.



McCANN-ERICKSON, INC.

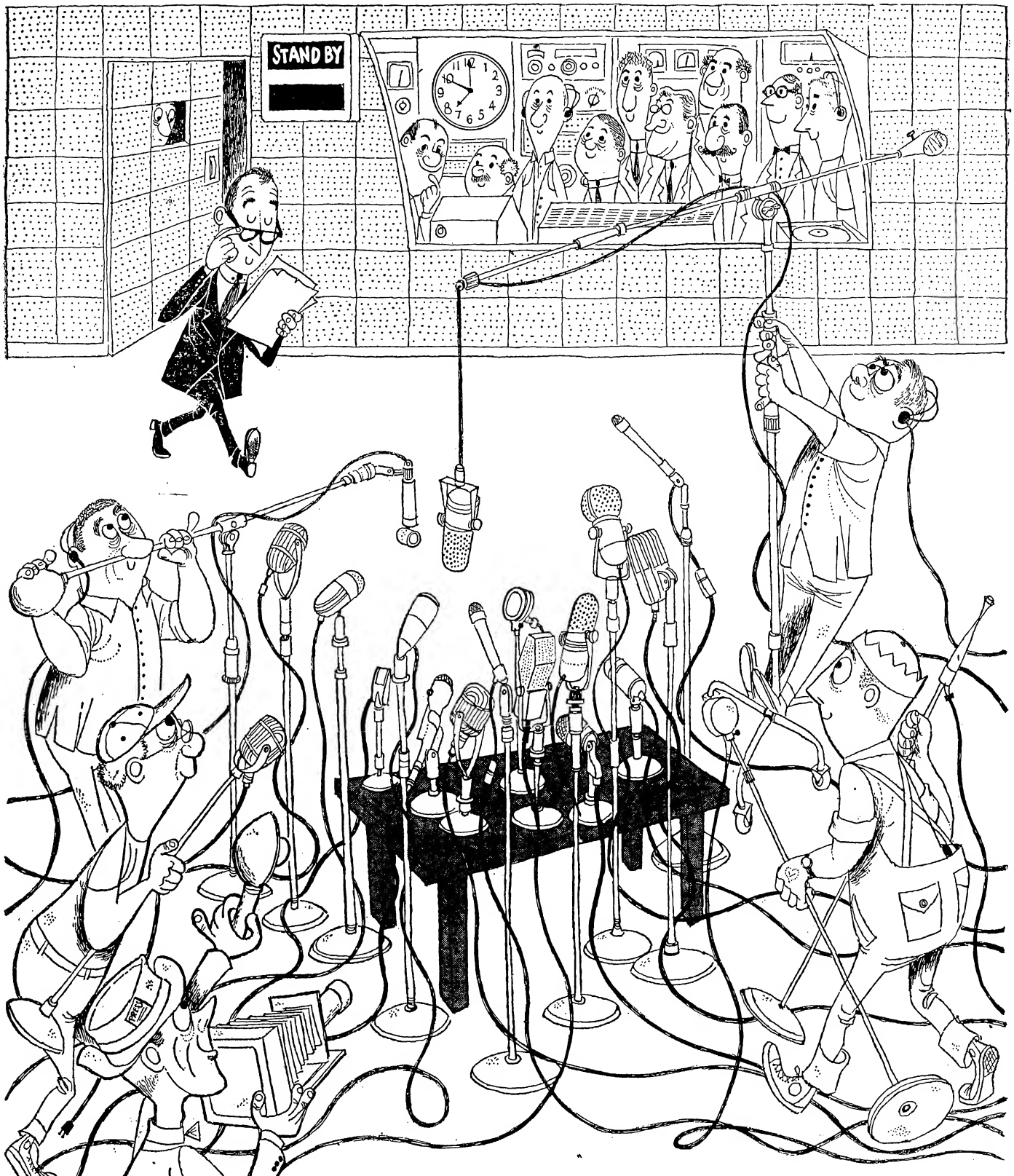
New York, Boston, Atlanta, Cleveland, Detroit, Chicago, Louisville, Houston, Dallas, San Francisco, Los Angeles, Portland, and offices throughout the world.



"Coke Time"

Twice Weekly • NBC-TV

Fourth Year Resuming August 29th



We have a little announcement for a few select friends:

ABC's Morning Drama Bloc outrates all competition, by an average margin of 47% according to Nielsen's latest Radio report. Incidentally, twice as many homes tune to radio in the morning as tune to television according to Nielsen. You're free to draw your own conclusions. The one we draw is this: you get *more* (homes) for *less* (cost per commercial minute) on ABC Morning Radio — *Breakfast Club, My True Story, When A Girl Marries, Whispering Streets, Grand Central Station, The Jack Paar Show.* For full facts, call your ABC Radio representative.

All Network Sponsored Programs
10:00 AM-12:00 Noon (NYT), M-F
(Common Morning Network Option Time)

	Nielsen Average Audience Rating	Homes Reached Per Average Minute
ABC Radio	2.5	1,183,000
Network B*	2.3	1,088,000
Network C	1.4	622,000
Network D	1.4	622,000

*The true efficiency margin over Network B can only be seen by looking at costs: ABC drama segments (containing one commercial minute) range from $1000 to $1300, depending on frequency. Network B, on the other hand, charges about $2000 per minute in its leading morning program, according to Nielsen.

ABC Radio Network

DANNY THOMAS

"MAKE ROOM FOR DADDY"

ABC-TV

For
KLEENEX and DIAL SOAP

JACK HYLTON TELEVISION PRODUCTIONS LTD.

HYLTON HOUSE, 3 SAVILE ROW, LONDON, W.I.—CABLES: JAXBACK, PICCY, LONDON

(PHONE REGENT 6711)

THE JACK HYLTON HOUR • THE JACK HYLTON HALF HOUR • ARTHUR ASKEY SERIES ("BEFORE YOUR VERY EYES") • TONY HANCOCK SHOW (series) • LOVE AND KISSES (series) • YOUTH TAKES A BOW • XAVIER CUGAT ALBANY CLUB (series) • BABES IN THE WOOD • FLANAGAN AND ALLEN SHOW • MAX MILLER SHOW • ARTHUR HELLIWELL SHOW (series) • "I'M NOT BOTHERED" (series) • DORETTA MORROW SHOW • LADY RATLINGS SHOW THE CRAZY GANG SHOWS • JACK BUCHANAN SHOW (series) • ME AND MY GIRL • THE LILAC DOMINO • EVELYN LANE-FRANK LAWTON SHOW (series) Etc., Etc.

In Charge
ROLAND GILLETT
ERIC FAWCETT • BRYAN MICHIE

ON-TARGET TELEVISION

KUDNER AGENCY, INC.

NEW YORK • DETROIT • DAYTON • WASHINGTON
SAN FRANCISCO • LOS ANGELES • HOLLYWOOD

Through the keyhole
. . . and how Alice got there
How to treat a body as so much smoke . . . thread it through a keyhole . . . materialize it as a living, breathing human being. A trick of course . . . compounded in optical and processing departments to confound and charm the public . . . developed by an industry that never fails to entertain. To aid in solving problems such as this, Kodak provides Eastman Motion Picture Film for every purpose . . . maintains the Eastman Technical Service for Motion Picture Film.
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.
Divisions at strategic centers. Inquiries invited.
East Coast Division
342 Madison Avenue
New York 17, N. Y.
Midwest Division
130 East Randolph Drive
Chicago 1, Illinois
West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

A GUARANTEED NUMBER OF COMMERCIAL IMPRESSIONS

FOR EVERY DOLLAR

YOU INVEST ON THE MUTUAL NETWORK

For over two decades, Mutual has built a tradition of fine entertainment for its audiences—delivered with utmost efficiency for its advertisers.

A mature and experienced advertising medium, Mutual has reached a time-tested conclusion of fundamental importance. Namely, *the speculation taken for granted in some media placement is avoidable in network radio.*

With full confidence in the strength of its facilities, and faith in the future of network radio, Mutual welcomes the opportunity to underwrite your advertising investment. Replacing supposition with certainty, you need no longer depend on *estimated* ratings or *anticipated* readership of your product advertising.

Now, for the first time in the history of major media, you can advertise your products to an audience whose size is predetermined—and whose cost-per-thousand commercial impressions is *guaranteed.*

For the advertiser, this plan delivers network radio's low cost mass appeal and high-frequency impact, supported by a specific minimum *guarantee.* For the agency, it furnishes a more businesslike basis for recommendations.

The specifics are even more attractive than this general offer. In all fairness to your product, or your client's product, call, write or wire the Mutual Sales Department at once.

MUTUAL BROADCASTING SYSTEM

WORLD'S LARGEST NETWORK

1440 Broadway	*21 Brookline Avenue*	*Tribune Tower*	*1313 North Vine Street*
New York 18, New York	*Boston 15, Massachusetts*	*Chicago 11, Illinois*	*Hollywood 28, California*
LOngacre 4-8000	*COmmonwealth 6-0800*	*WHitehall 4-5060*	*HOllywood 2-2133*

"Weekdays at the Waldorf!" US FITZGEES, Ed and Pegeen, take over for vacationing TEX and JINX thru Aug. 10th . . . Palm Room, just outside the Starlight (TED LEWIS) Roof . . . 10:30-12:30 nightly over WRCA

SHOWCASE PRODUCTIONS, INC.

BMI *Continuities for Practical Programming*

BMI scripts ranging from five-minute shows to full hour concert music presentations, are mailed to BMI-licensed stations on a monthly basis. Filling a vital role in the daily programming logs of stations in every section of the country, BMI scripts are perfectly suited both to the station with a small staff, limited facilities and curtailed budgets, as well as to the large operation with full orchestra and complete program staff.

• THE AMERICAN STORY

Prepared by BMI in association with the Society of American Historians. Each fifteen-minute program written by an outstanding American historian, expert in the period or subject . . . the fascinating and inspiring stories of our country from the age of discovery to the age of the atom. Top prestige programming.

• THE BOOK PARADE

Sparkling 15-minute scripts written by the most prominent of literary figures. This series is being hailed as "a conspiracy against ignorance" and has skyrocketed into national prominence. Another BMI script for top prestige programming.

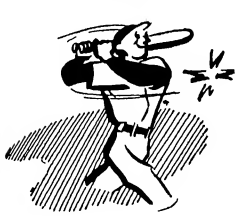
• MILESTONES

Full half-hour presentations . . . simple to do, saleable, excellent listening. Usually four per month, sometimes five. Each script commemorates a special date or event of national importance.

• MEET THE ARTIST

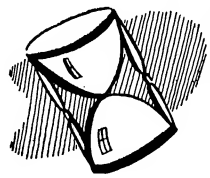
Three-a-week 15-minute scripts loaded with factual biographical material about recording artists in the public favor. Fills a vital need in areas where such data is not easily available... Highly commercial for any station.

• STORIES FROM THE SPORTS RECORD



Eye-witness accounts of dramatic action on the baseball diamond, in the prize ring, on the gridiron and elsewhere . . . A complete script package available three times weekly as a 15-minute presentation.

• ACCORDING TO THE RECORD



Timely facts about the unusual, with musical cues that fit neatly into a dynamic 5-minute show . . . Highly commercial . . . Available 7 times per week for 52 weeks. Now in its 12th successful year.

• YOUR CONCERT HALL

The finest in concert music presented as a series of full-hour or half-hour programs, three times weekly. Authoritative scripts which make concert music popular music. This series has proved that good music has, a loyal and solvent audience. Continuity is reduced to a minimum—music is kept at a maximum.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

New, Timely Election-Year Continuities

BMI *presents the* 1956 PRESIDENTIAL PACKAGE

Program Scripts for Radio and Television

Background — color — personalities — oddities — the intriguing stories of past elections are all neatly wrapped in this BMI "Presidential Package" containing an assortment of 23 scripts for a total of five hours of programming.

"THE FIRST ELECTION" — **One half-hour script**
Relates the surprising aftermath of America's first presidential election.

"A PRESIDENTIAL CAVALCADE" — **Seven five-minute scripts**
Odd and interesting facts about our chief executives . . . their hobbies, early jobs, personal anecdotes and other authentic items.

"FAMOUS FIRST LADIES" — **Five 15-minute scripts**
The inside stories of five gracious women who accompanied their husbands to the White House.

"RISE OF POLITICAL CAMPAIGNING" — **One half-hour script**
The cartoons, rally-songs, gimmicks and techniques of unusual political campaigns through the years.

"THE PRESIDENTS SPEAK" — **Seven five-minute scripts**
Dramatic highlights of eventful speeches—based on actual recordings of the Presidents' voices.

"FAMOUS CAMPAIGN SONGS" — **One half-hour TV script**
Historically accurate account of the songs that influenced elections . . . for visual effect—a collection of the original sheet music.

"CAVALCADE OF PRESIDENTS" — **One half-hour TV script**
Intimate glimpses into the lives of our presidents . . . for visual effect —a collection of photographs, both formal and candid.

"TIME SIGNALS—STATION BREAKS" — **:10, :30; 1.00**
"Vote as you please, but please vote" and a variety of other useful and timely announcements.

BMI makes no charge to its licensees for this program service. Each script is designed as a practical program and its use for commercial sale is encouraged.

Your Station Program Department should be receiving these script packages regularly. If not, please write to BMI's Station Service Department for sample scripts and complete details.

BROADCAST MUSIC INC.

589 Fifth Avenue, New York 17, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

Watch
WALTER BROOKE—
the Man From
WESTINGHOUSE

Watch
him on
CBS TELEVISION
doing the
"WATCH WESTINGHOUSE" DEMONSTRATIONS
at the political conventions
from Chicago to San Francisco

...THANKS...THANKS...THANKS...

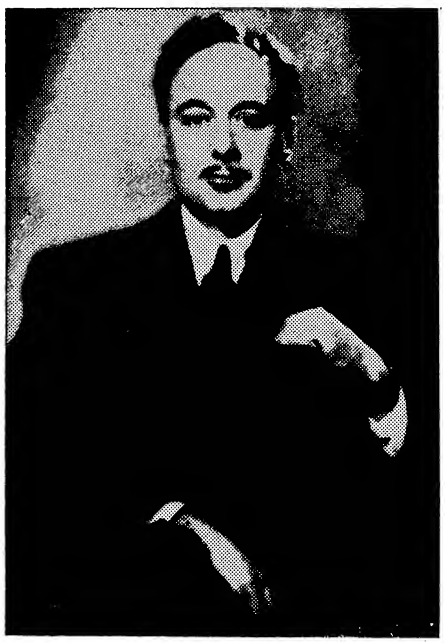
To MGM Records for the new LP Album entitled "Starlet Hour" and featuring 12 compositions of Peter De Rose.

To Ambrose and his orchestra for the fine arrangements and beautiful renditions.

To Music publishers Robbins, Feist and Miller and their entire staffs for their devoted friendliness and confidence in Peter's music.

To All our friends in the recording companies.

To Radio and TV Stations everywhere for their wonderful programs.



PETER DE ROSE

To ASCAP—the song writers' "Rock of Gibraltar."

To The Disk Jockeys for their past efforts and their enthusiasm in launching this latest tribute to Peter.

To The lyric writers—although this is an instrumental album, most of these numbers have been beautifully set to words by top writers.

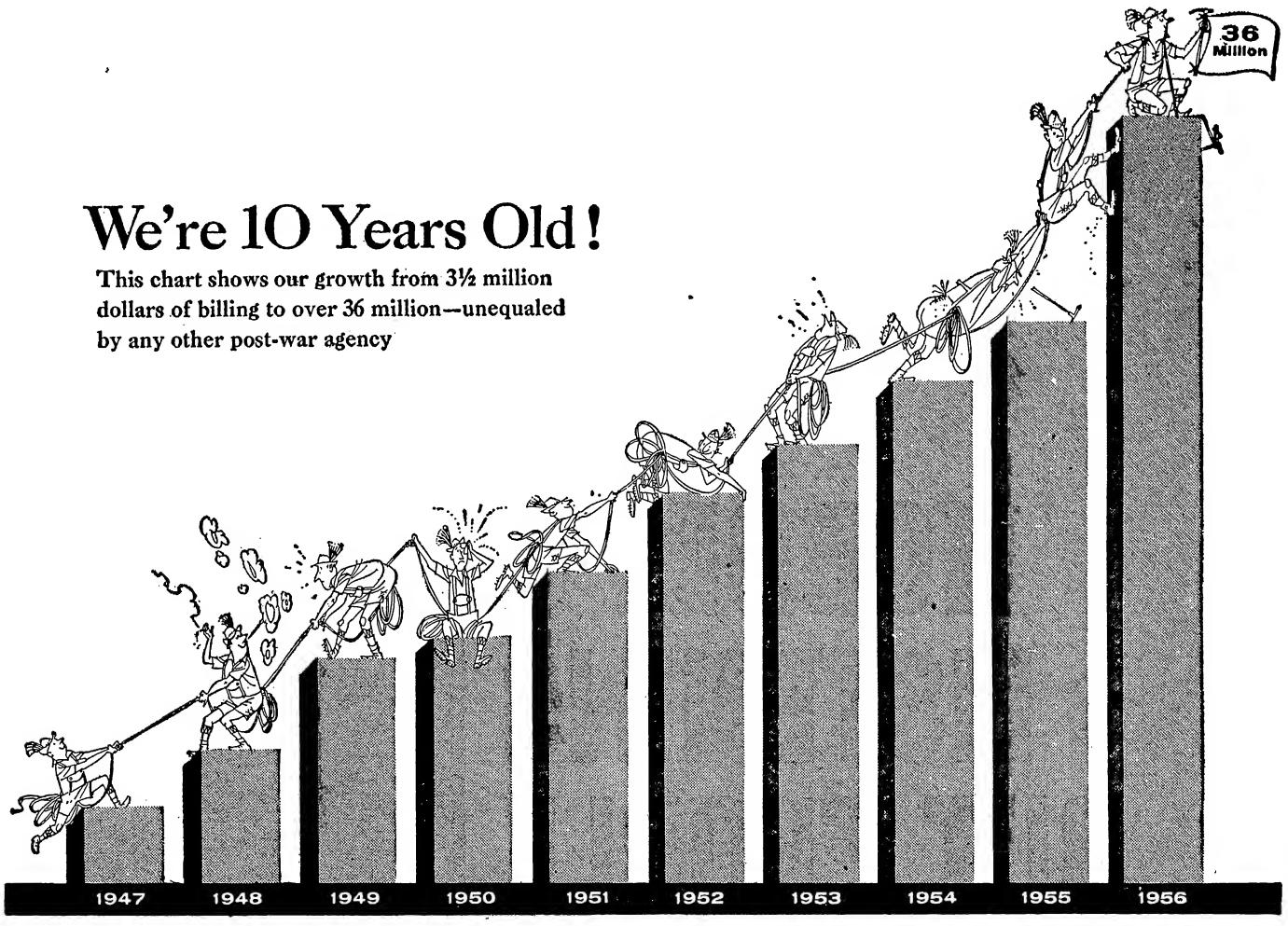
To Artists and Leaders and the Press. Thanks from the bottom of my heart for helping to perpetuate the memory of a gentle understanding character whose nature is reflected in his music, making it echo pleasantly through the years.

MGM — LP — E — 3350 — "STARLET HOUR"

Gratefully — MAY SINGHI BREEN DE ROSE

We're 10 Years Old!

This chart shows our growth from 3½ million dollars of billing to over 36 million—unequaled by any other post-war agency



You can't do it the easy way!

Some things we have learned from our 10 years of experience that have proved profitable to us—AND TO OUR CLIENTS

EVERY successful businessman, we suppose, likes to think he "got there" by hard work—and usually he did.

We feel that way ourselves. We're ten years old, and we probably have a right to view our first decade as a pretty successful one.

But when we look back, we can't find anything sensational in our performance. No fireworks.

Just an awful lot of hard work. And some surprising results.

We tooled up for it

Back in 1946, SSC&B was founded to meet a post-war need for experience, special knowledge, *and hard work* in the coming battle for packaged goods sales.

Our new agency was deliberately staffed with men of wide experience and outstanding ability in this highly competitive field. Men, you might say, who were hardened by "the discipline of the depression."

Also by design, it included some of the country's top-flight specialists in television—a still-experimental medium that was foreseen as a new, powerful selling force of the future.

It has paid off—double

The chart above shows how an advertising agency founded on such ideas, and blessed with able clients and fine products, can prosper.

But—more interesting to you—it shows how our clients have prospered too.

For, of our total 36 million dollar billing today, more than 20 million is increased billing from eight of our earliest clients, based on increased sales.

And all eight of these clients are in fields so strongly competitive that sound, hard-selling copy is almost a *must* for survival—cigarettes, soaps, proprietaries, foods and other grocery and drugstore items.

Some things we've learned

These are supposed to be lush times. But competition in many fields is just as tough as ever—or tougher than ever.

The battle is still going on, and experienced advertisers are not being fooled by what may look like easy going.

They know that, even with volume bulging, it is easy to lose competitive position.

They know that new product developments can badly damage a beautiful consumer franchise almost overnight.

And that a relaxed attitude toward advertising, selling and product improvement can be an invitation to disaster.

How we may help

If you are such an advertiser, you might be interested in hearing how we operate under today's special competitive conditions.

How, for example, we have helped clients launch *new products* in brutally competitive fields.

How we have helped *"fenced in"* products break out of local markets into broader, richer territory.

How we have helped fine products, that somehow had *dropped behind the field,* regain leadership.

Success in jobs like those does not come easy. It all adds up to hard work. But that's what we like here at SSC&B. Because we're used to it and are geared up to it.

And because we've found that it gives an advertising agency its best chance to grow—*along with its clients.*

Sullivan, Stauffer, Colwell & Bayles, Inc.

Advertising

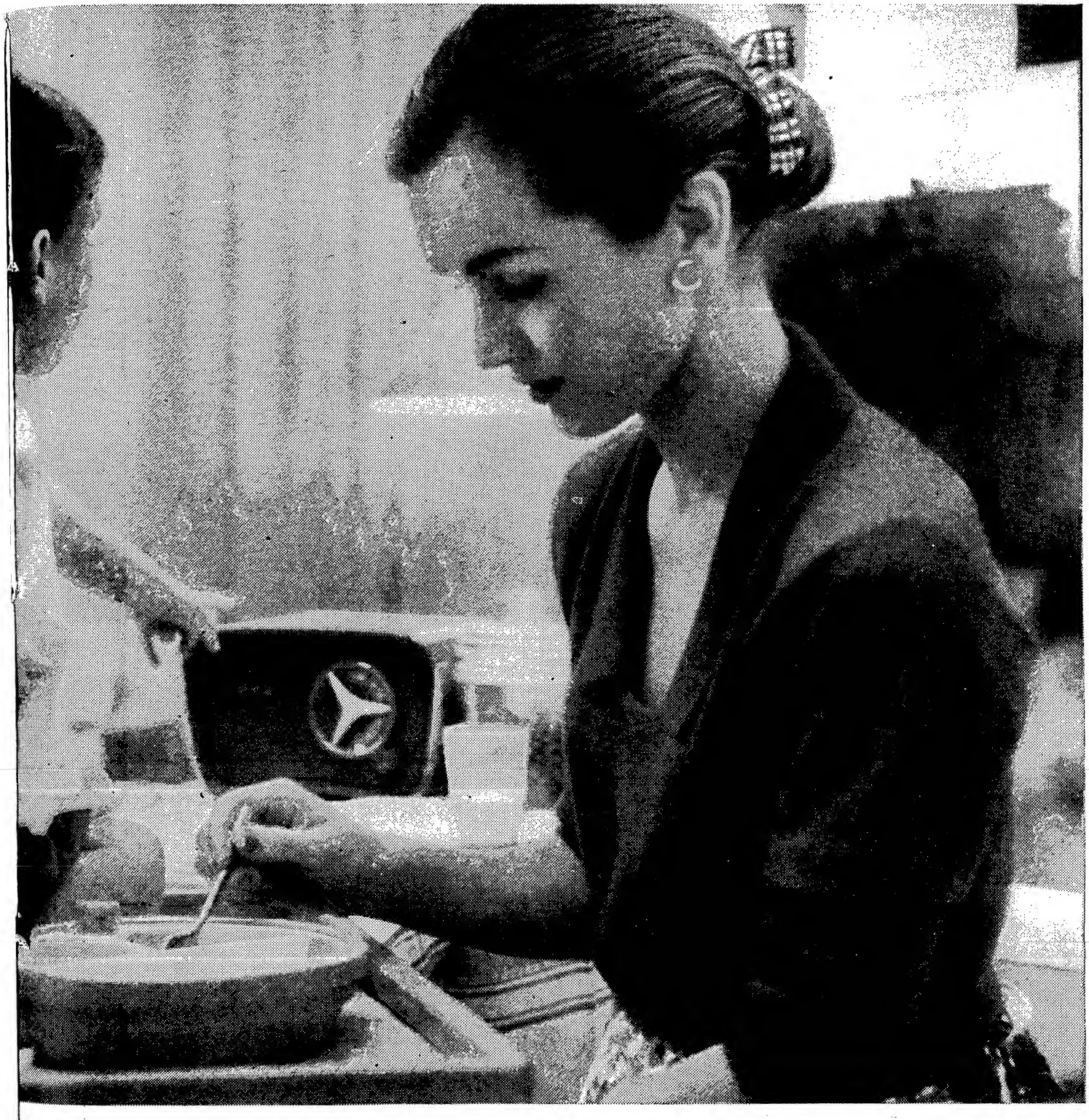
477 MADISON AVENUE, NEW YORK 22 PHONE: MURRAY HILL 8-1600

NOBODY'S LISTENING BUT PEOPLE -ALL OF THEM STEADY EATERS!

What a time to talk about food...while 4,115,000 people a minute are listening attentively to daytime CBS Radio.

Mostly they're homemakers, too busy for other advertising media. They're listening to 11 serial dramas on CBS Radio, starting at 12:00 noon, CNYT, Monday through Friday.

In one week, these programs reach 20,548,000 different people.



From left to right:

12:00 N. WENDY WARREN & THE NEWS
12:15 PM BACKSTAGE WIFE
12:30 PM ROMANCE OF HELEN TRENT
12:45 PM OUR GAL SUNDAY
1:00 PM ROAD OF LIFE
1:15 PM AUNT JENNY
1:30 PM YOUNG DR. MALONE
1:45 PM GUIDING LIGHT
2:05 PM RIGHT TO HAPPINESS
2:15 PM SECOND MRS. BURTON
2:30 PM THIS IS NORA DRAKE

this is the right time to buy...

THE CBS RADIO NETWORK

Bob Hope

JACK SMIGHT

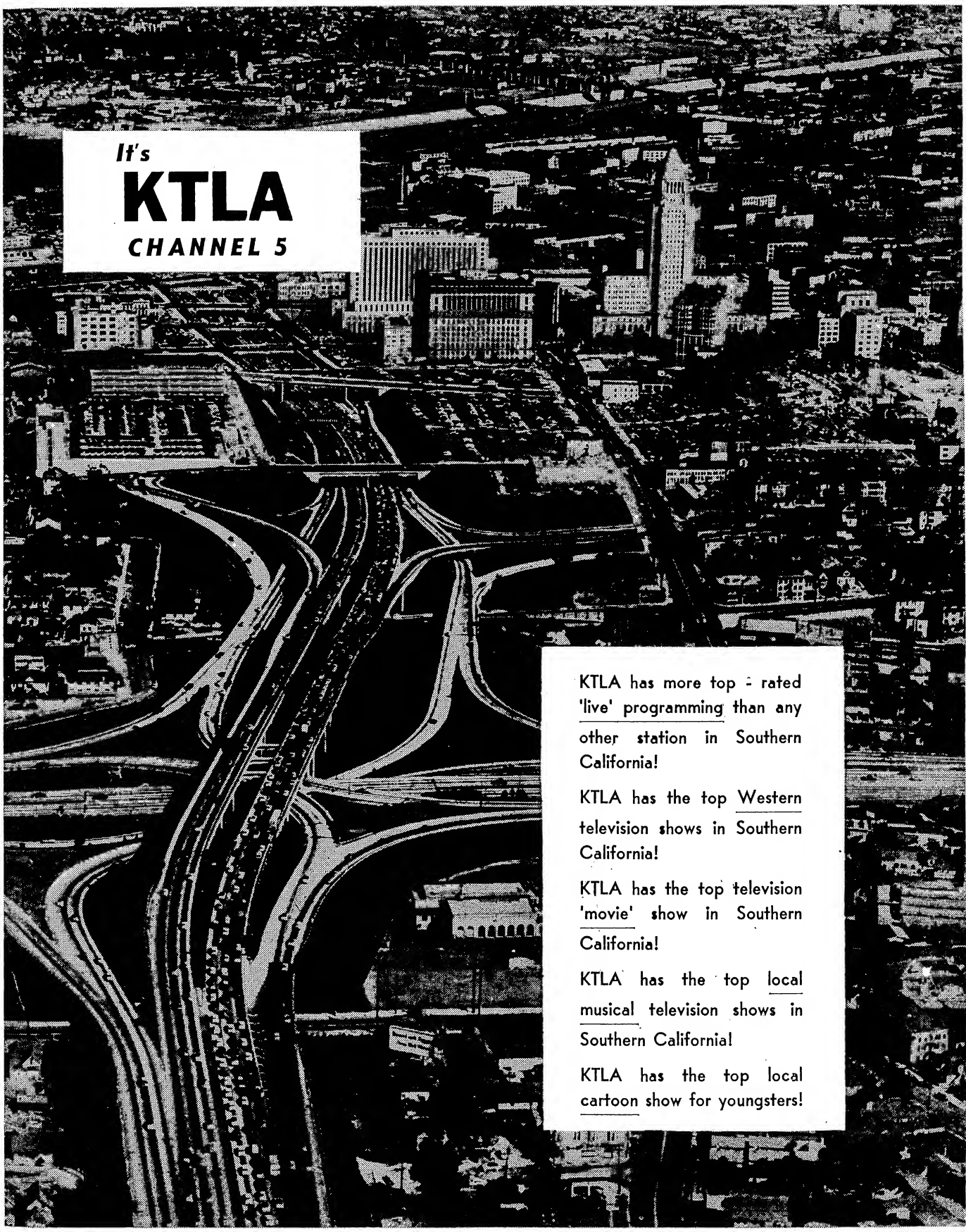
Director

1956
Philco
Goodyear
Playwrights '56
General Electric
Campbell Star Stage

Currently Directing
"Seven Year Itch"
Starring Art Carney

GOODMAN ACE

In 2,775,000 Southern California Homes...
In LOS ANGELES,
SAN DIEGO and SANTA BARBARA



REPRESENTED NATIONALLY BY PAUL H. RAYMER COMPANY

BILL HOBIN

Beginning in September:

Director of

"Your Hit Parade"

NBC-TV

●

Directed and Produced (July 24th):

FRED WARING'S 40th ANNIVERSARY SHOW, NBC-TV

Management: Jules L. Green

Public Relations: Arthur Cantor

"TIC TAC DOUGH"

starts July 30, 1956 • NBC

Monday thru Friday

"TWENTY-ONE"

starts Sept. 12, 1956 • NBC

sponsored by

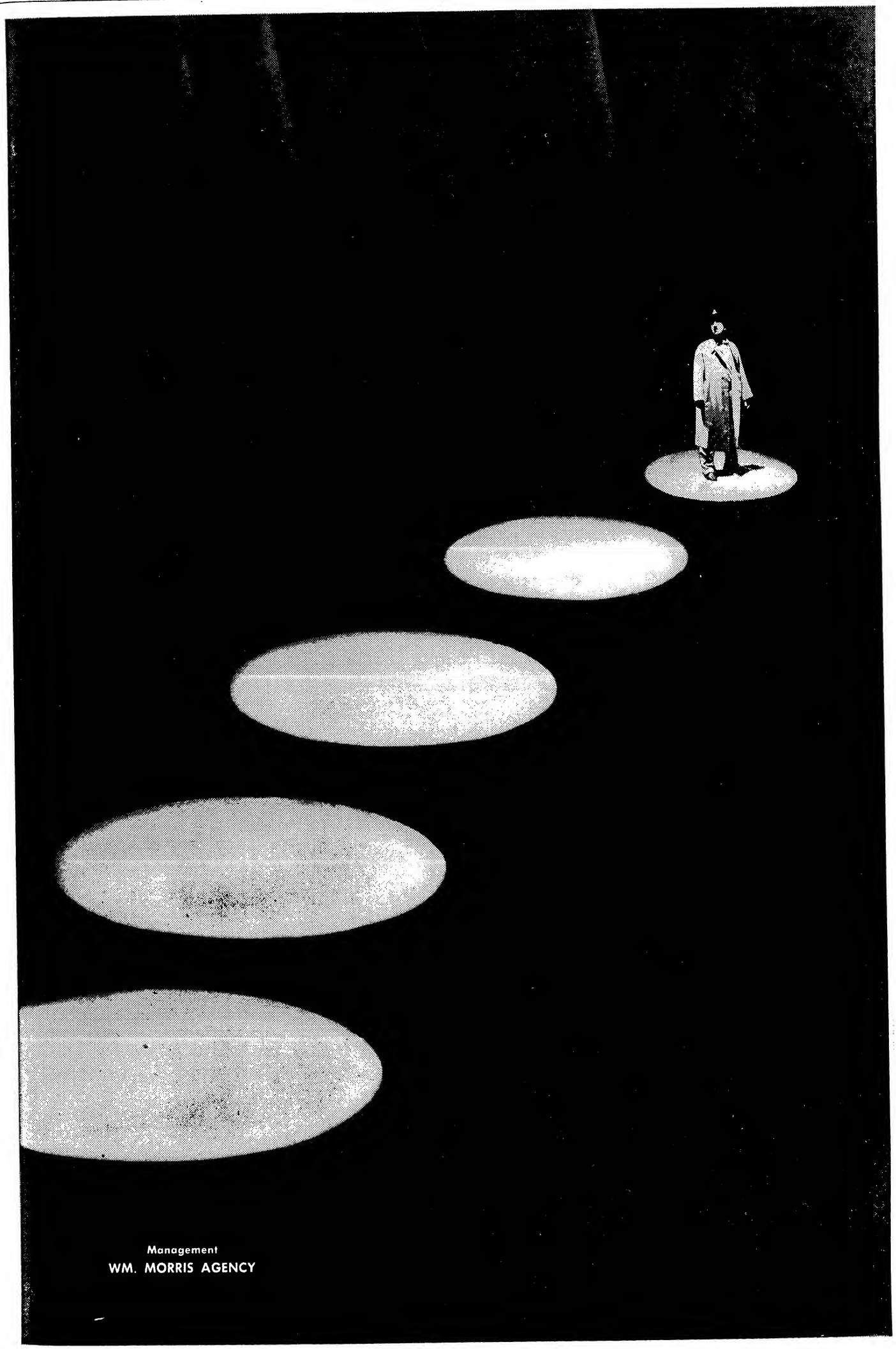
PHARMACEUTICALS, INC.

Jack Barry

and

Dan Enright

Productions


Management
WM. MORRIS AGENCY

ROBERT MONTGOMERY PRESENTS

Monday Evenings
NBC-TV, 9:30-10:30 P.M., E.D.T.

HORACE McMAHON

Pictures ★ Stage ★ Television

DICK STARK . . . *speaking on TV for* REMINGTON RAND

BEST DRAMATIC SERIES IN SYNDICATION*

with Dick Powell, Charles Boyer, David Niven, Ida Lupino and 30 other top stars.

**Billboard's Fourth Annual TV Program and Talent Awards.*

BEST . . . THE ONE WORD HISTORY OF "STAR PERFORMANCE"

Through the years on Network, "Star Performance" as "Four Star Playhouse" has won award after award . . . Best Dramatic Series . . . Dick Powell, Best Dramatic Actor (and he did it again in Syndication) *plus* other winners in the Screen Director's Guild and Screen Writers Guild competitions.

Now is the time to put this solid award winning combination to work for you in your own area. *Contact us today!*

SOLD *Budweiser Beer in 10 Markets To New York • Chicago • Los Angeles • San Francisco • Philadelphia • Memphis • Denver Detroit • Atlanta • Dallas-Ft. Worth • Houston Portland (Ore.) • Indianapolis • Minneapolis Milwaukee*

SOLD *To Top Stations in Other Cities, Large and Small, including: Phoenix, Ariz. • San Diego, Cal. • Albuquerque, N. M. • Las Vegas, Nev. Fresno, Cal. • Salt Lake City, Utah • Stockton, Cal. • Rochester, N. Y. • Little Rock, Ark. • El Paso, Tex. • Columbus, Ga. • Redding, Cal. • Bellingham, Wash. Salinas, Cal. • Meridian, Miss. • Harrisburg, Pa. • Carlsbad, N. M. • Spokane, Wash. and London, England • Sydney and Melbourne, Australia • Dominion of Canada*

phone wire write

the man from Official today!

OFFICIAL FILMS, INC.
25 West 45th St., New York 36, N. Y.
PLaza 7-0100

Representatives in: Beverly Hills • San Francisco • Minneapolis • Chicago • St. Louis • Boston • Atlanta • Philadelphia

TENNESSEE ERNIE FORD

CAPITOL RECORDS
NBC-TV, Mon.-Fri., Daytime
NBC-TV, Thursday Nights
(Starting October 4)

NORMAN FELTON

DIRECTOR - WRITER

MCA

James C. Petrillo

President
AMERICAN FEDERATION OF MUSICIANS

- *beginning in the FALL:*

ROBERT Q. LEWIS SHOW
CBS Radio Network
Monday through Friday
8—8:30 PM

- *Currently*

CBS Radio Network
Saturdays 11:05 AM—12 N.

Also
STARRING in
"What's the Rush?"
Summer Stock Revue

ROBERT Q LEWIS

Exclusive Management:
ASHLEY-STEINER, Inc.

Press Relations:
SOLTERS, O'ROURKE & SABINSON

DOROTHY and DICK

JACK LESCOULIE

Announcer for

JACKIE GLEASON — DAVE GARROWAY — BUICK

MARY MARGARET McBRIDE

NBC Radio Network

Exclusive Management
Estella Karn
49 West 45th St.
New York City

Four Star Films, Inc.

PRESENT THEIR 1956-57 PROGRAM

Sold Nationally

DU PONT CAVALCADE THEATRE
Dramatic series
Of American life
ABC-TV
Tuesday Evening

"HEY, JEANNIE"
starring
JEANNIE CARSON
with
ALAN JENKINS
Sponsored by
Procter & Gamble
CBS-TV
Saturday Evening

The
DICK POWELL ZANE GREY THEATRE
Sponsored by
GENERAL FOODS
CBS-TV
Friday Evening

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Syndicated

STAGE 7
Parade of
Hollywood
Personalities

STAR AND THE STORY
Parade of
Hollywood
Personalities

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

In Production

FOUR STAR PLAYHOUSE
New Stars
New Stories
New Format

ARIZONA AMES
Series based on
Zane Grey's
Favorite
Western
Character

RICHARD DIAMOND
Starring
DON TAYLOR
Based on
Famous
Radio Series

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

In Preparation

CHARLES BOYER PRESENTS
Starring Charles Boyer as Paul Bergere

ROOMMATES
Teen Age College Series

THE JOKER
Comedy

SALVAGE MASTER
Adventure

PARADISE CAMPUS
Teen Age Situation Comedy Filmed on University of Hawaii Campus

THE RIVER
Modern Family Comedy Situated on the Mississippi River

PASS THE BUCK
Fast-Moving Quiz

Four Star Films, Inc.

Owned by: DICK POWELL • CHARLES BOYER • DAVID NIVEN • WILLIAM CRUIKSHANK

William Cruikshank, President — Walter Tibbals, Vice President

Executive Offices: 141 EL CAMINO DRIVE • BEVERLY HILLS, CALIF. — CRestview 4-6253

Television's Most Exciting Game

• • • MASQUERADE PARTY • • •

with

Bobby Sherwood

Betsy Palmer

PETER DONALD
Host

Ogden Nash

Ilka Chase

Sponsored by

LENTHERIC and BROMO-SELTZER

Saturday Nights, ABC NETWORK, 10-10:30, EDST

ABC

NETWORK

• WOLF PRODUCTIONS COMPANY, 420 Madison Ave., New York •

THIS ABOVE ALL
Tyrone Power, Joan Fontaine

FOOTLIGHT SERENADE
Betty Grable, John Payne

WING AND A PRAYER
Don Ameche, Dana Andrews

THE HOMESTRETCH
Cornel Wilde, Maureen O'Hara

DAISY KENYON
Joan Crawford, Dana Andrews

FOXES OF HARROW
Rex Harrison, Maureen O'Hara

THE OX-BOW INCIDENT
Henry Fonda, Dana Andrews

HOW GREEN WAS MY VALLEY
Walter Pidgeon, Maureen O'Hara

KISS OF DEATH
Victor Mature, Brian Donlevy

HOUSE ON 92nd STREET
Lloyd Nolan, William Eythe

CENTENNIAL SUMMER
Jeanne Crain, Cornel Wilde

HUDSON'S BAY
Paul Muni, Gene Tierney

For Fall TV Viewing

IN THE

NEW YORK METROPOLITAN MARKET

52 MAJOR FEATURES

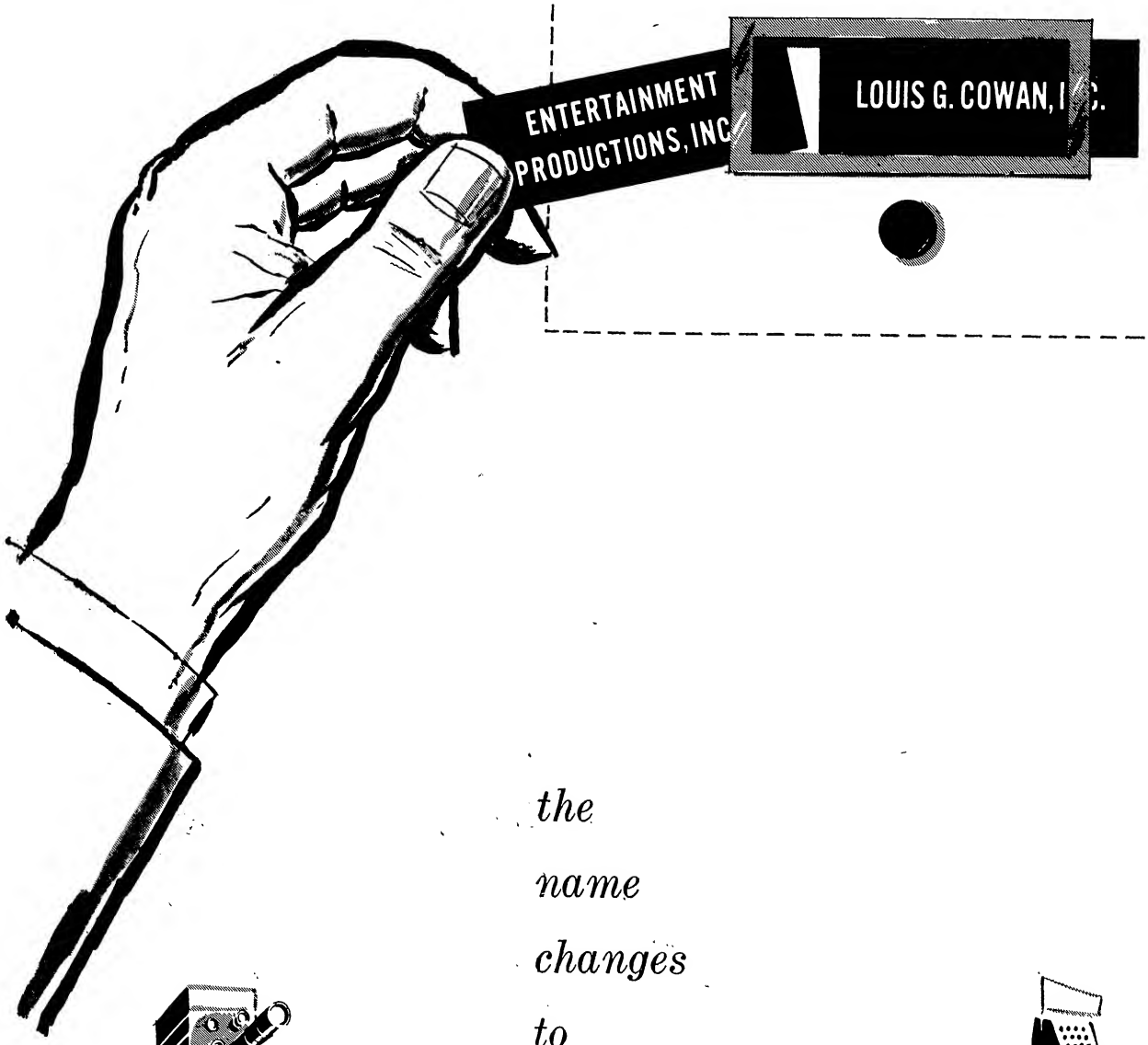
from 20th CENTURY-FOX

Presented Exclusively

BEGINNING OCTOBER 1

WATV

CHANNEL 13



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name

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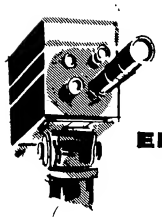
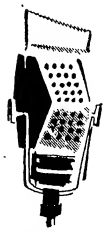


ENTERTAINMENT PRODUCTIONS, INC.

575 Madison Avenue
New York 22, N. Y.
PLaza 9-3700



HARRY FLEISCHMAN, *President* / **STEVEN CARLIN,** *Executive Producer*

epi

GENE AUTRY SHOW
National or Syndication Sponsorship

ANNIE OAKLEY
Sponsored Nationally by Carnation Milk, Continental Baking

BUFFALO BILL, JR.
Sponsored Nationally by Mars Candy, Buster Brown Shoes
Some Stations Available for Syndication

Flying A Productions

THE RANGE RIDER
For Syndication

RED RYDER
Available for National Sponsorship

ADVENTURES of CHAMPION
Available for National Sponsorship

In Preparation: **WINNING OF THE WEST, Anthology Western Series**

All shows distributed by CBS Television Film Sales, Inc.

Flying A Productions 6920 Sunset Blvd., Hollywood, Calif.
GENE AUTRY • ARMAND SCHAEFER • MITCHELL J. HAMILBURG

CARL REINER

CAESAR'S HOUR
NBC-TV

Moderator
and
M. C.

VIRGINIA GRAHAM

Co-Host With Mike Wallace
NBC RADIO — "WEEKDAY PROGRAM"

MODERATOR
"FOOD FOR THOUGHT"
DUMONT TV

FASHION COMMENTATOR — LECTURER

From the desk of FRANK PARKER

I want to thank the VARIETY staffers in:—

Boston

Las Vegas

Philadelphia

Chicago

Miami Beach

Cincinnati

Hollywood

Washington

Pittsburgh

Buffalo

Detroit

for their wonderful mentions of our act, also the William Morris office for their bookings, and the club owners for being so kind to us.

AND BY GODFREY, I MEAN IT!

Frank Parker

P.S.: Also thanks from Sally Singer and Walter Fleischer.

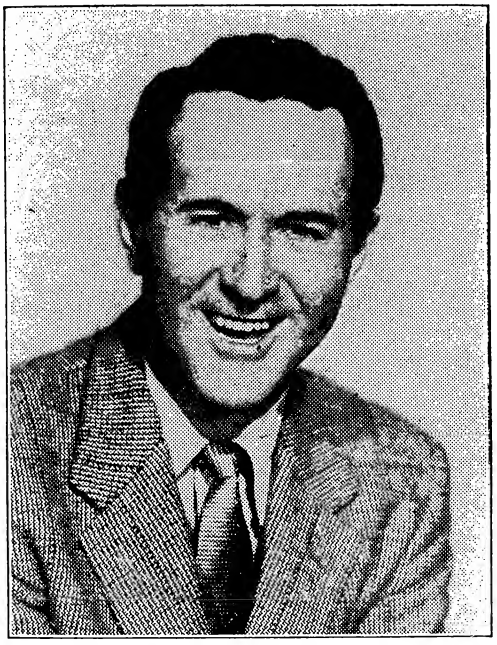
BOB RUSSELL

Director, MC,
Composer, Writer—
For the World's
Foremost Beauty
Pageants

★ • MISS UNIVERSE PAGEANT
Long Beach, California

and

★ • MISS WORLD PAGEANT
London, Eng.



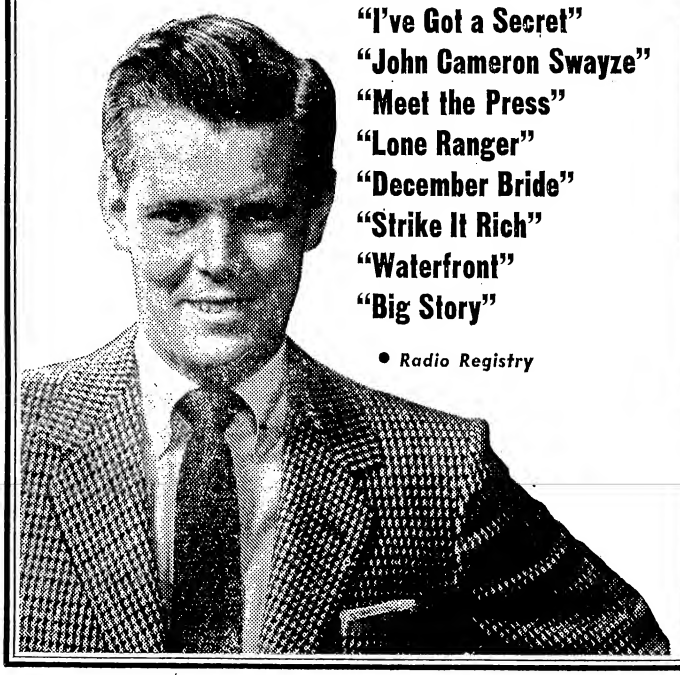
Personal Management:
FRANK COOPER ASSOCIATES

★ *Starring on*
"STAND UP AND BE COUNTED"
Monday through Friday, CBS-TV

★ **"BIG TOP"** — CBS-TV
6th YEAR for SEALTEST

JOHN CANNON

announcer



"Perry Como"
"I've Got a Secret"
"John Cameron Swayze"
"Meet the Press"
"Lone Ranger"
"December Bride"
"Strike It Rich"
"Waterfront"
"Big Story"

• *Radio Registry*

EVERYBODY IS TALKING ABOUT THE SPANISH MARKET

AND

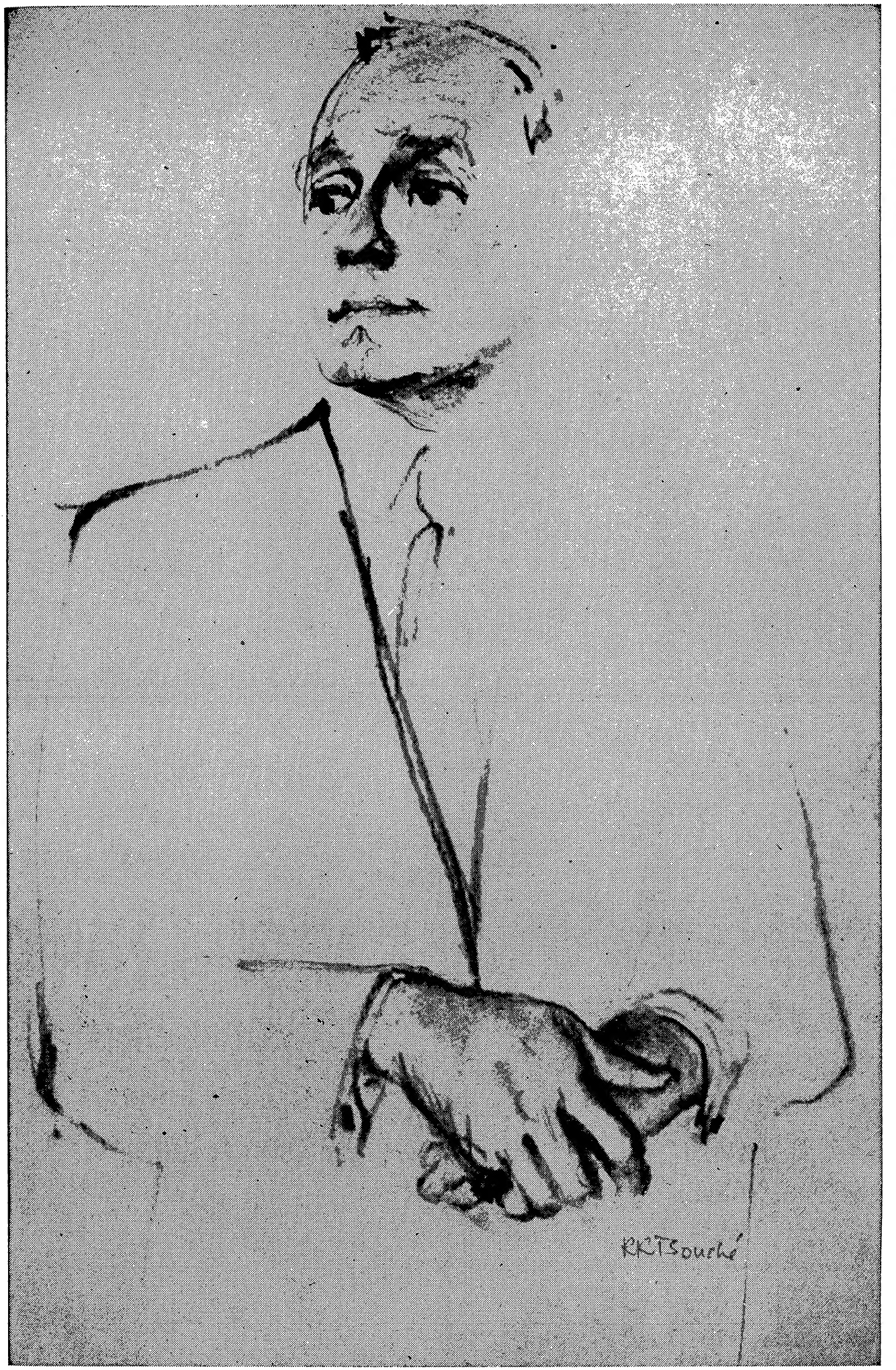
THE SPANISH MARKET *IS SOLD* ON WHOM

According to the latest (June, 1956) BELDEN SPANISH RADIO SURVEY, WHOM is tops in each of its 54 daily quarter-hours of Spanish broadcasting.

WANT THE FACTS?

Write or Phone:
WHOM

PROGRESS BROADCASTING CORP.
136 West 52nd St. New York 19, N. Y.
TELEPHONE: Circle 6-3900


RKTSOUEK

FRED COE

It's
been
a
wonderful
first
year.
Thanks
to
everybody
who
helped.

PHIL SILVERS

CAROL IRWIN

TELEVISION PRODUCTIONS

277 Park Avenue

New York City

GUY LOMBARDO

and his

ROYAL CANADIANS

Syndicated by
MCA-TV LTD.

ARB Ratings:

NEW YORK (May '56)	13.1	SALT LAKE CITY (Feb. '56)	29.4
DENVER (March '56)	22.4	FORT WAYNE (Feb. '56)	22.5
SCRANTON (March '56)	17.9	COLUMBUS (Feb. '56)	15.5
RICHMOND (March '56)	18.1	EVANSVILLE (Feb. '56)	19.6
OMAHA (April '56)	16.4	YOUNGSTOWN (May '56)	14.2

●

Presenting
"SHOW BOAT"

Music by
JEROME KERN

Book and Lyric by
OSCAR HAMMERSTEIN II

based on a novel by
EDNA FERBER

at
JONES BEACH
New York

●

Returning next Fall
HOTEL ROOSEVELT
New York

A GREAT SHOW
A GREAT BUY!

Capitol RECORDS

F 3470
"BISTRO"
and
"YOU DANCE WITH ME"

W 738
"GUY LOMBARDO IN HI-FI"
(album)

Exclusive Management

MCA

Publicity: DAVID O. ALBER ASSOC., INC.; Gene Shefrin

All galleys are not proofs!

All adhesive bandages are not

BAND-AID Adhesive Bandages

TRADE MARK

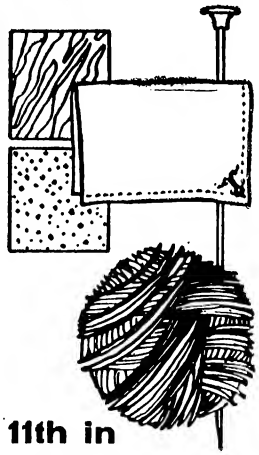
The "BAND-AID" trade mark is one of the most widely known in the world . . . recognized in more than 50 countries. The "BAND-AID" trade mark means Johnson & Johnson, not the name of a product.

It refers to a whole family of products made only by Johnson & Johnson . . . and it is always followed by the product name — BAND-AID Plastic Strips, BAND-AID Cloth Strips, BAND-AID Moleskin Adhesive.

We appreciate your mentioning our products by name, and we hope you will continue to do so. But when you do, won't you please use the full name correctly?

Johnson & Johnson

The most trusted name in surgical dressings



11th in manufacture of textile mill products

wgal-tv

LANCASTER, PENNA.

NBC and CBS

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Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
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CLAIR McCOLLOUGH, Pres.

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"CAPTAIN KANGAROO"

DIFFERENT, *That's the Big Talk*

Elvis Presley, Roberta Sherwood — and They Are Starting to Whisper About

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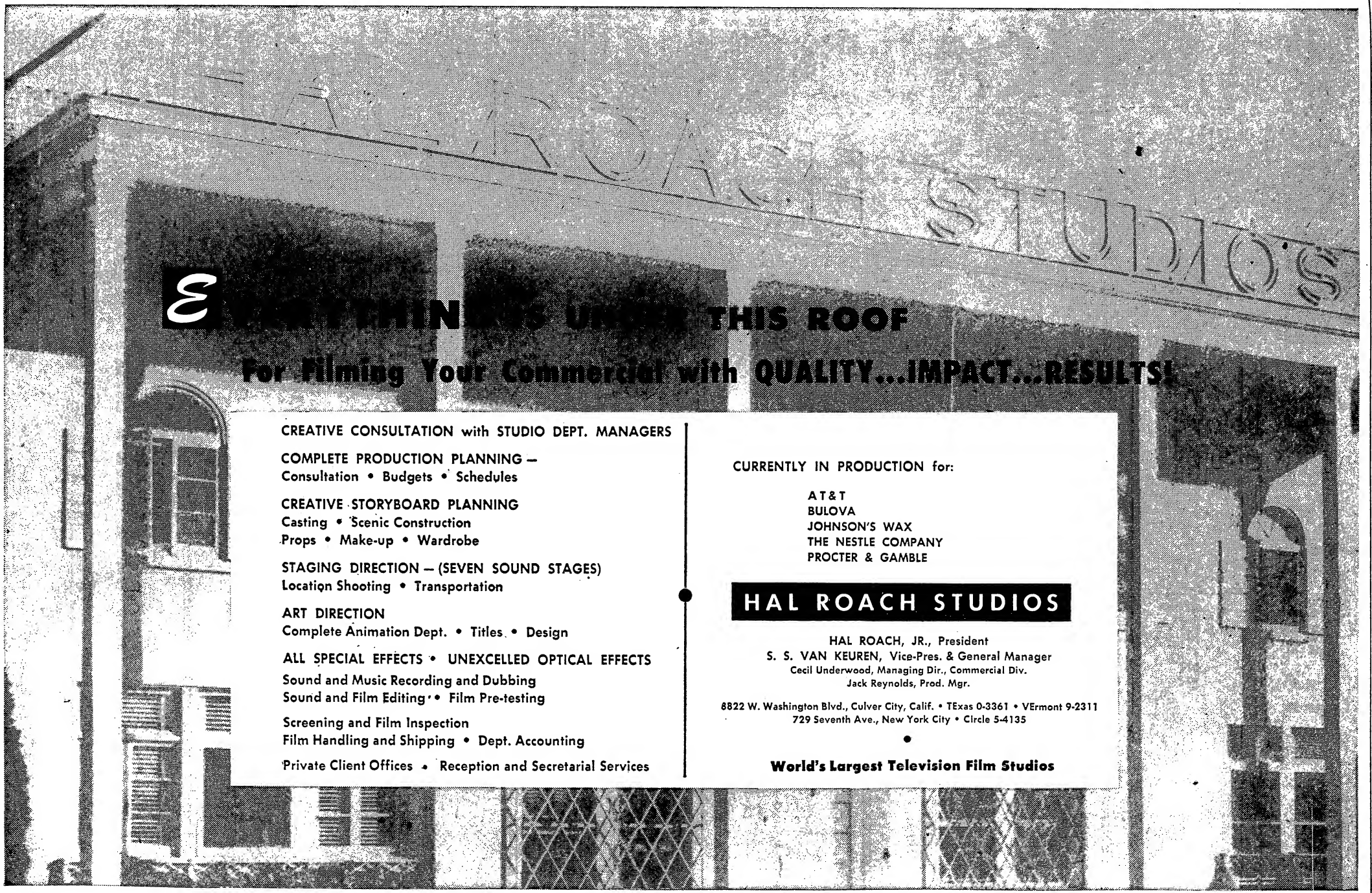
(Perfect for Television) **An Amateur With 20 Years Experience**

GUESTING:—GARRY MOORE SHOW, August 1st—August 17th—August 28th



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Adds 5 new pick-up units to assist agencies, producers and advertisers in getting commercials and shows on top-quality film at minimum cost.

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K & E—filmed three 1-minute and one 2-minute commercials for Beech-Nut—including set-up, lighting, rehearsal, and shooting—*in a single day!* Had prints on the air on 20 stations across the country *7 days later!*

McCann-Erickson—shot two 1-minute commercials for Nu Soft *in just 1 afternoon!*

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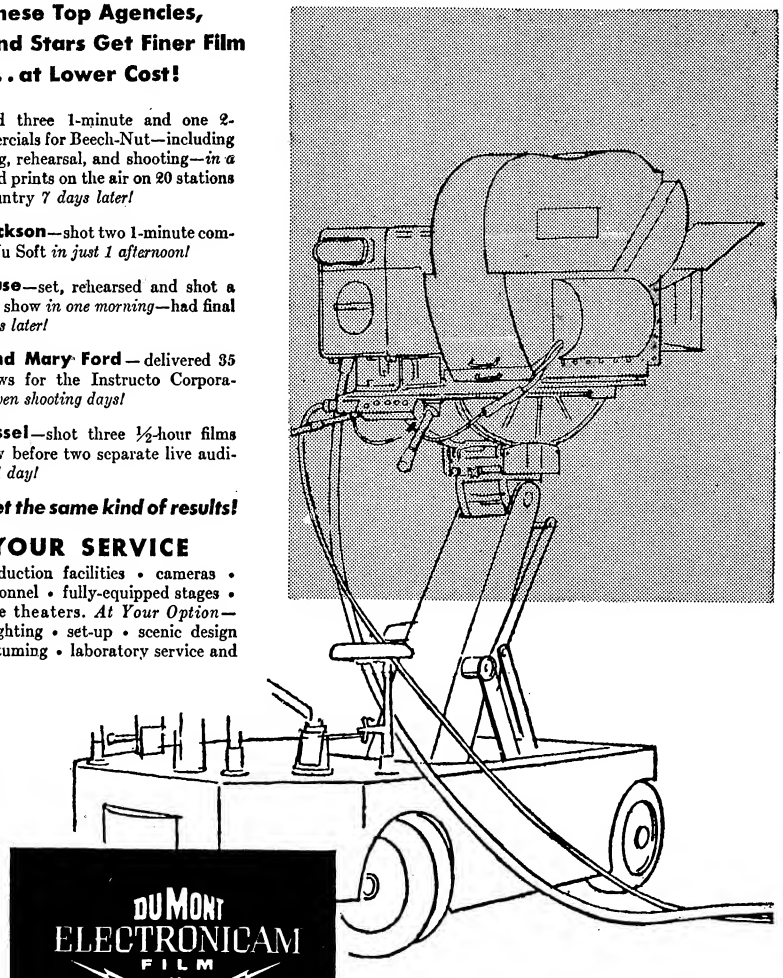

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keep you up-to-date on world, national, and local news through these great news services...

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Enjoy your favorite music all day every day on KBIG. And, keep your dial at 740 to keep up with the world through frequent, concise five minute newscasts.

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740 ON YOUR DIAL • 10,000 WATTS

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JOHNNY CARSON SHOW

CBS-TV
Monday thru Friday
2 P.M.—E.D.T. 11 A.M.—P.D.T.

Participating Sponsors
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JOHNNY CARSON

WILLIAM MORRIS AGENCY

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Johnny Carson Show (Net)

CBS-TV, Tuesday (26), 2-2:30 p.m., EDT (Caught again).

"Right now Carson is nigh perfect as a daytime emsee. He has a warm personality and avoids the cuteness and falseviality found on many a saccharine daytime stanza. His 'Happy Household Hints' and his 'Carson's Correspondence Etiquette Clinic' satirical features, giving questionable advice, are humorously handled. When you mix in some good singers and dancers and some interesting guests, the result is a good daytime dish. It's to Carson's credit that he kept the humor rolling without overstepping his bounds."

—Dennis McDonald.

CUE

"AFTERNOON slotting hasn't changed the rich comedy content of CBS' 'Johnny Carson Show'; it's funnier than 90 per cent of the big-name, night time offerings . . ."

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VARIETY

THE JOHNNY CARSON SHOW

". . . a cheerful, relaxed entry with some pleasant and talented people, and under today's daytime standards, who can ask for anything more. Carson's a likable emcee and a funny gent, fast on the uptake . . . makes for an easy-to-take, pleasant session."

Chan.

"The appeal of any show lies in the personality of its key figure. Young Mr. Carson is as ingenuous as a puppy giving you his paw. You want to pat him on the head and say, 'Good boy!' He looks like a high school valedictorian. And he has a quality all too rare in young comedians—gentleness. "Mr. Carson tells funny stories in the quiet, casual way that demands no response from you beyond a quiet chuckle."

—Harriet Van Horne.

TOMMY LEONETTI

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WHTN-TV
CHANNEL 13

IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

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TV's New Dimension CHANNEL 13 Basic ABC

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Management: MCA Registry: MU 8-6600

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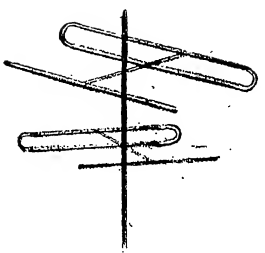
PRODUCTIONS



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WRCA-TV

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CBS-TV

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It's Been My Pleasure to Conduct and Arrange for

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Jackie Gain	Dizzie Gillespie	Micki Marlow
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TV ANIMATED COMMERCIALS

GREY LOCKWOOD

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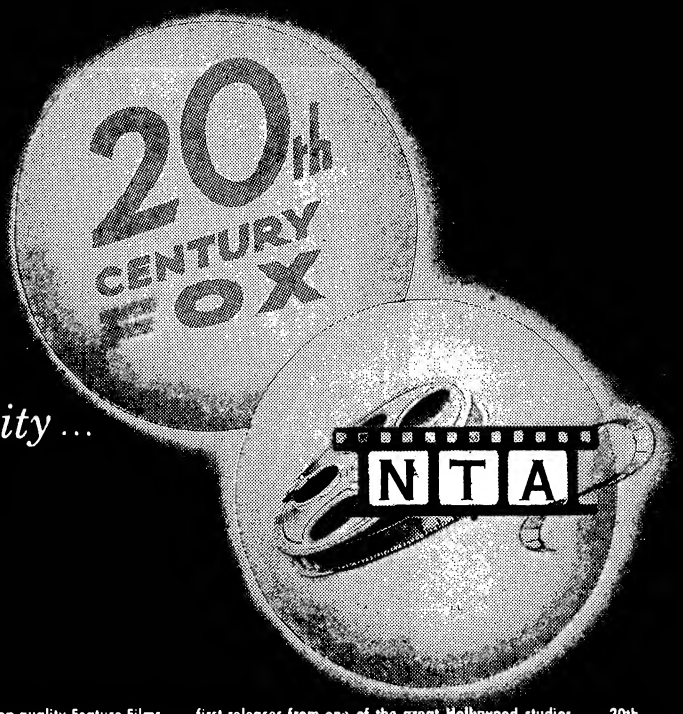
in maintaining a tradition of quality...



proudly present . . . 52 top-quality Feature Films . . . first releases from one of the great Hollywood studios . . . 20th Century Fox . . . starring top players including such actors and actresses as . . . Loretta Young, Joan Crawford, Charles Laughton, Paul Muni, Claudette Colbert and Frederic March . . . famous producers like Darryl Zanuck, Elia Kazan, Alfred Hitchcock . . . and stories by such authors as Richard Llewellyn, John Steinbeck, Walter Von Tilburg Clark, and Frank Yerby . . . authors whose names appear on "best seller" lists regularly! These films cover the whole gamut of human appeals, to guarantee the widest all-family audiences. They will help you build top audience ratings, sponsor participations and a new-high in sales and profits!

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with Walter Pidgeon, Maureen O'Hara, Donald Crisp and Barry Fitzgerald
An unforgettable story of love, faith and conflict... winner of six Academy Awards.

BOOMERANG
with Dana Andrews, Jane Wyatt and Lee J. Cobb.
The vicious killer remains unfound...the savage crime remains unavenged... the story of the most brutal betrayal man ever got from woman!

BRIGHAM YOUNG
with Tyrone Power and Linda Darnell
The story behind the heroic Mormon trek westward and the virile fighting man who led it.

THE HOUSE ON 92nd STREET
with Lloyd Nolan and William Eythe
The story the headlines didn't dare reveal about the protection of the atom bomb! *with Jeanne Crain and Cornell Wilde,*

THE HOMESTRETCH
with Cornell Wilde and Maureen O'Hara
Love and adventure at the world's gayest racing classics!

THE STORY OF ALEXANDER GRAHAM BELL
with Don Ameche, Loretta Young and Henry Fonda
In the deafness of the woman he loved he found the inspiration for his great achievement.

THE OX-BOW INCIDENT
with Henry Fonda and Dana Andrews
The tough, true, terrifying story of America's most ruthless manhunt... urged on by a woman's mocking laugh!

A YANK IN THE R.A.F.
with Tyrone Power and Betty Grable
Authentic air battles filmed over Germany, France and England... background for a tender love story!

FOUR JILLS IN A JEEP
with Phil Silvers, Martha Raye and Betty Grable
The fun, songs and love when Hollywood's loveliest stars take a furlough of entertainment to the front lines.

THE BLACK SWAN
with Tyrone Power, Maureen O'Hara and Thomas Mitchell
Over the seven seas, surged the wolf-pack and it took bold hearts to hunt it down!

LIFEBOAT
with Tallulah Bankhead and William Bendix
Six men and three women adrift in a lifeboat with no law but the wild sea... written for Alfred Hitchcock by John Steinbeck.

FOOTLIGHT SERENADE
with John Payne and Betty Grable
A story that steals into your heart... with music that will set it singing.

CENTENNIAL SUMMER
with Linda Darnell, Jeanne Crain, Cornel Wilde and Walter Brennan
The beloved best-seller bursts into Jerome Kern Songs.

THE FOXES OF HARROW
with Rex Harrison and Maureen O'Hara
A man of violence and fascination... out of an era that laughed at its own destruction... from the best seller.

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with Victor Mature, Brian Donlevy and Richard Widmark
The story of betrayal that explodes in a manhunt unequalled in the chapters of violence and vengeance!

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Highest in history of
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ratings—MARCH '56

✔ **WLIB** has more Negro listeners than any other New York radio station —network or independent.

✔ **WLIB** is the only station with studios in Harlem.

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If you want to sell the
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"GUY LOMBARDO SHOW"
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ABC-TV

DAVID BROWN
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PHIL LEVENS
DIRECTOR

"DOLLAR A SECOND"
ABC-TV

CAESAR'S HOUR

RETURNING SEPTEMBER 15th
SATURDAYS 9-10 P.M.
NBC-TV

BILL WENDELL

Announcer

WIDE WIDE WORLD

NBC COLOR SPECTACULARS

ERNIE KOVACS SHOW

TO-NIGHT (Mon.-Tues.)

SNOOKY LANSON SHOW

NBC-TV

RKO, Universal

Continued from page 29

dentally, it has already accounted for two telefilm series, "Gang Busters" and "Uncommon Valor," but in the past the main accent has been on feature film selling to tv.

Universal, which currently is engaged in telecommercial operations to the tune of about $2,000,000 a year, thinks it a natural move on its part to get into the telepix field. The timing and properties are now under consideration.

Metro, as soon as it gets its deck clear of the problems involved in merchandising its huge feature backlog, is intent upon getting into the telefilm act. To date, its only direct tv activity, has been "The MGM Parade," which was something less than a success, going off ABC-TV after 34 weeks last season.

Republic Pictures subsidiary Hollywood Television Service has a number of telepix series to its credit, although a good deal of its activity has been devoted to marketing the Republic feature backlog to tv. But a heavier telepix accent is seen if the projected Cantor, Fitzgerald & Co. deal goes through in view of the Coast financing house's tieup with National Telefilm Associates. Cantor, Fitzgerald, in addition to representing a large and important group of NTA stockholders, has been a source of financing for NTA's feature film acquisition. Unconfirmed reports have NTA moving into the Republic management group if the deal goes through.

Warner, now accounting for "Warner Bros. Presents" over ABC-TV weekly, is in the throes of reorganization with the buyout by the purchasing group, headed by Serge Semenenko, first v.p. of the First National Bank of Boston. But only last April, Jack M. Warner, the son of Jack Warner, the current president of the company, announced the planned production of four telefilm series, plans which still are considered very much alive.

Columbia Pictures' Screen Gems, the bellwether of the motion picture companies engaged in the telepix field and a giant in its own right, has alloted $1,000,000 for new pilots this fall. The tv subsid, which has set a record high of nine shows placed on the nets for the current season, expects to gross in the neighborhood of $16,000,000 this year, $5,000,000 more than the previous year. The gross includes its feature film selling as well as its telepix activities.

Twentieth-Fox's TCF-TV, now planning additional series for network airing, currently accounts for "20th Century-Fox Hour," "My Friend Flicka" and "Broken Arrow," the latter slated to bow this fall on ABC-TV, with General Electric picking up the tab.

Allied Artists' subsid, Interstate Television, which wasn't too successful with its "Ethel Barrymore Theatre" series a number of years back, is cautious about reentering the field, but is studying the possibility.

'Goldbergs' Reruns Sold

Guild's "The Goldbergs" has been firmed up for second runs on WABD, the DuMont station in N. Y. In the fall, Goodman's Noodles and an assn. of N. Y. delicatessen stores will alternate in the Thursday at 7:30 p.m. half-hour in which the vidfilms have been playing.

Old Dutch had the Gertrude Berg-starrer on its first go-around this past season.

TRAVEL PROBLEMS? then use **WINS** first in Radio for **TRAVEL!**

Here is a quote from a letter received by WINS from SABENA'S Advertising Manager, Mr. Paul Andrews:

"Our decision, in January, to try WINS on a saturation basis was admittedly an experiment.

"The results now speak for themselves. With saturation spots on WINS as our only appreciable addition to last year's Spring advertising program in New York, we recorded some startling results. For example, Washington's Birthday – five days after our spot program started with you–produced the largest telephone activity our Reservations Office had enjoyed on any holiday in 10 years.

"Add to this the number of direct bookings in which the passenger referred to WINS as his source of information, and you can appreciate our new enthusiasm for radio."

SABENA

WINS

1010

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WINS, N. Y. 36, N. Y.

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(Col's wife)
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WATCH MR. WIZARD

(3,100,000 viewers do every week)

- Created, written by and starring Don Herbert
- Produced by Jules Power
- Now in sixth consecutive year on the NBC-TV network
- Winner of Peabody Award for Best Network Children's Show
- 100,000 copies of "Mr. Wizard's Science Secrets" sold
- 1,250,000 children have seen the Mr. Wizard color film
- Originates in NBC-TV studios, New York
- Merchandised by Kagran Corporation

- Seen regularly on 147 stations——4th largest NBC-TV coverage

under the Florida sun!

Miami, the nation's 25th market, will have a great, new VHF television station starting July 29th . . . WCKT, Channel 7.

WCKT · CHANNEL 7
MIAMI

NBC BASIC TELEVISION AFFILIATE SOLD BY NBC SPOT SALES

WBZ Checkout From NBC Radio to Have No Affect on TV Shows

Boston, July 24.

NBC-TV network programs will continue to be seen in the Hub over WBZ-TV despite ending of the station's national radio programming, station officials said this week. Westinghouse will drop all NBC radio by Aug. 26.

WBZ-TV says it has been assured by NBC that it will continue to be an NBC outlet. Daytime radio network shows were replaced this week with home originated programming featuring more music and news and sports with strong local pitch on WBZ.

NBC evening and weekend radio network shows will continue to be carried until the August date, when all Westinghouse outlets affected switch completely to their own programming.

Besides stations WBZ and WBZ, Springfield, KYW, Cleveland, WOWO, Fort Wayne, and KDKA, Pittsburgh are likewise affected. The move was dictated by mounting losses in network programming, it was reported.

New NBC outlet in Boston is expected to be named this week. NBC-Westinghouse negotiations have been underway quietly for 16 months, it was understood, and one Boston station in the past showed interest in picking up NBC shows.

PITT DISK JOCKEY CLEARED OF MURDER

Pittsburgh, July 24.

Wally Dickson, parttime WJAS disk jockey and freelancer in radio here, was cleared of a charge of murder by a coroner's jury in connection with the death of his wife. She had been shot twice, in the forehead and left breast, and her skull had been fractured on July 9. The jury found that Mrs. Dickson had been slain but recommended that Dickson go free because the State had not presented sufficient evidence against him at an inquest.

Police had kept the deejay in jail for nearly two weeks after the killing and the district attorney's office refused to grant him his release on bail. Dickson is the father of two children, a son of five and a daughter, who is two. He held that he had been out on the town with two companions the night of the murder and came home to find his wife dead.

Baldwin Helms WNOE

New Orleans, July 24.

Bill Baldwin, formerly assistant manager of WRIT, Milwaukee, has been named general manager of WNOE here. Baldwin succeeds Steve French, who resigned after he purchased WBXB, Chattanooga. Baldwin was at one time with NBC, Chicago, and WHO, KSO and KRNT, Des Moines.

Martin McAuliffe, formerly president of the McAuliffe Advertising Agency here, has been appointed commercial manager of the Supreme Broadcasting Co., operators of WJMR-TV-AM-FM here.

Motion Pictures for Television and Industry

Lalley and Love Inc.

565 FIFTH AVENUE, New York 17, N. Y., ELdorado 5-1382

this is ***RALPH EDWARDS***

these are ***RALPH EDWARDS'*** **TV** ***SHOWS***

"THIS IS YOUR LIFE"
Ralph Edwards, Creator, Producer, Narrator
NBC-TV Wednesday, 10 P.M. E.S.T.

"TRUTH OR CONSEQUENCES"
Jack Bailey, Emcee
NBC-TV Friday, 8 P.M. E.S.T.

"IT COULD BE YOU"
Bill Leyden, Emcee
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"PLACE THE FACE"
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GLASS, PAINT DIVISION • SUN-MAID RAISINS

HIRAM WALKER PRIVATE CELLAR, TEN HIGH WHISKEY

Jean Hagen, Ex-'Spouse' Of Danny, Still Loves Vidpix; Other SG Cegs

Jean Hagen, who for the past several seasons has been Danny Thomas' wife in the "Make Room for Daddy" series, has been signed by Screen Gems to co-star with Steve Cochran in "The Menace of Hastey Heights" for Ford Theatre.

First program for the Ford Theatre, which moves to ABC-TV this fall, will be "Catch at Straws" with Ray Milland set as featured player and director. William Sackheim will produce. The Jean Hagen starrer will be produced by Irving Starr from a Fred Bary screenplay.

In another Screen Gems project, Phil Carey has been loaned by Columbia Pictures, to co-star in Herbert B. Leonard's new series, "The 77th Bengal Lancers," set for airing this fall over NBC-TV. Meanwhile, Mamie Van Doren has been signed as the first of three femme leads in Harry Sauber's new series, "Girls About Town," which will relate the comedy adventures of three girls to be known as "The Body," "The Face" and "The Brain." Mamie Van Doren will appear as "The Body."

Enders

Continued from page 29

pel of paint by subsidizing film for national distribution. Since then, Burroughs Business Machines has sponsored "Bombproof," starring Walter Abel, and National Auto Dealers Association picked up tab for "Escape Route," the first dramatic, rather than documentary treatment of the Civil Defense problem. In addition to credit line, firms fall in line for indirect message of pix. Since films are distributed to every tv station in country, with public service aspect insuring use, indirect value to sponsor is assured.

Currently in works is a new 13-week FCDA series, "Tomorrow Today," starring Herbert Marshall, with location in Washington. Also about to start production are two telepix for Excello Corp., makers of containers, to be narrated by Bob Considine. One, "Crisis," the story of last summer's Pennsylvania floods, will have Civil Defense angles. The other, "New Story of Milk," will be a straight industrial film.

Enders, meantime, looking for new film fields to conquer, plans to branch into the entertainment field, with pilot films already in the can for a 39-week series of syndicated pix. Also in the can, and for sale, is a Charles Goren series of televised bridge lessons.

Entire operation, under supervision of v.p. Robert Friend, is a bonanza to local dramatic talent, all of whom must be members of Screen Actors Guild.

RICHARD WILLIS

NBC

DIRECTED BY

BARRY SHEAR

THE ERNIE KOVACS SHOW, NBC

HAVE A HAPPY

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British TV Breach Healed

Continued from page 22

work, operating from Manchester. It's no secret that the A-R and ATV split cost both parties a great deal of money and effort in the rearrangement of schedules; had it persisted, it would have been virtually impossible for either company to hope to meet overheads.

The new networking schedule will go into operation from Sept. 17, almost a year after the launching of the London commercial outlet. The fall line-up will include 18 new series, several of which originated in America. About 17% of the programming for the coming season will be of foreign origin—mainly from the United States.

Among the new entries in the program lineup will be the U. S. panel giveaway game, "Do You Trust Your Wife?" "Steve Donovan, Western Marshal," "The Legionnaire," a CBS series filmed in Britain with Merle Oberon starred, and a batch of Hollywood situation comedies which are still in the negotiation stage. The complete schedule includes many other top U. S. programs which have been featured on the commercial network during the past year.

Among the programs dropped from the schedule are "I've Got a Secret," "Topper" and "Inner Sanctum."

'Studio X'

Continued from page 22

station manager Bod Leder, directed by Bob Smith and hosted by John A. Gambling, is being offered to the Mutual net from 10 to 12:45. Those Mutual affiliates currently taking either a segment or the entire program offered include WNAC, Boston; WIP, Philadelphia; as well as Mutual affiliates in Johnstown, N.Y., Dallas, Tex.; WilkesBarre, Pa. and Troy, N.C. A more detailed canvass of the Mutual affiliate count will be taken shortly.

With "Studio X" taking care of its weekday and Saturday evening schedule, WOR is shopping around for a topflight deejay for the afternoon hours, the only remaining weekday period for which changes are planned by Leder. Despite the search, though, a possibility still remains that Dan McCullough, the current deejay on the station's afternoon pop music show running from 2 to 5, may continue in the contemplated new afternoon music show.

Another addition shortly to WOR traffic and spot news reports will be the services of Bob Garrity's "Flying Studio." Garrity will join his former associates at WINS, Leder and Smith, on Fri. (27) at WOR.

Weitman

Continued from page 23

Some of the peak grosses of the picture industry have been set during the summer months."

Weitman deprecates the sluffing off of that hot-weather three-month because of "ratings." He thinks merchandising is a 52-week proposition and, regardless of ratings, instead of "those tired reissues or pilots which they didn't dare show in midseason, why not give some new talent its opportunities? There's plenty of talent around. How do you think Lawrence Welk and '$64,000 Question' happened—almost by accident because some geniuses just thought it's one-to-fill. By the same token, like the exhibitor who, despite his flannel - mouth yakatyyak about trite themes and 'old stars,' if you give him a 'new face' he screams. The hucksters are the same because their sponsors, the bankrollers, want the top names. So this is where we came in—'what are you gonna do for an encore?'"

Weitman is working on the "new faces" theorem but looks to '58 as the time when he will have conditioned even some of his own colleagues that the medium should be utilized as a spawning ground; not just as a never-ending Fort Knox to buy this or that latest Elvis Presley or whatever.

Shows to Chi, S. F.

Continued from page 23

of the Democratic Convention (13). Show will return after its one-shot to New York. NBC-TV's "Home" will originate in part from the conventions, with Hugh Downs reporting in from the sites with interviews with two women delegates which the show is following through the conclaves.

On the straight-news side, the two morning anchor shows on both NBC and CBS, "Today" and "Good Morning With Will Rogers," will move out to Chi and S.F., as will the evening news segments, NBC's "News Caravan" (John Cameran Swayze) and CBS' "Douglas Edwards With the News." On Columbia, Charles Collingwood will originate his daytime segment, while Ned Calmer dittoes for his "Good Morning" news insert. Daly of course will originate his ABC news strip from both sites. Two similar public affairs shows will originate from the conventions as well, NBC's "Meet the Press" and CBS' "Face the Nation."

Back on the entertainment side, Walt Disney will send his Mouseketeers troupe up to San Francisco for interviews with delegates for the ABC "Mickey Mouse Club," while on ABC Radio, Don McNeill's "Breakfast Club," which originates in Chi and so will be on hand for the Dem convention, will trek the week of Aug. 20 to the GOP session in Frisco and originate there.

Portland—Several local top radio stations are having a big switch in personnel, Jack Moyes, program director at KPOJ takes over same spot at KGW (NBC outlet). Bob Franklin vacates the p.o. job at KGW and heads the news casting dept. Hank Norton, KGW continuity head, to publicity director. Dave Strauss from promotion at KGW to ditto at KEX. Strauss replaces Curt Gutherie who left KEX to take over post at Portland Gas & Coke. Jess Leonard also left KEX recently to take over a.m. show at KGW and now has moved in to work with Konnie G. Worth also.

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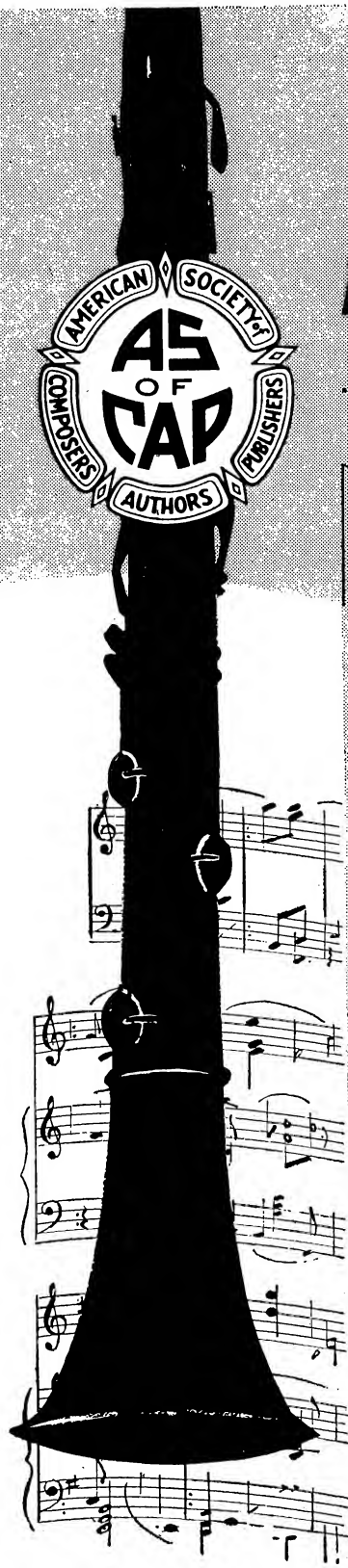

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'Disneyland'

Continued from page 21

tain 12 hour programs, bringing the total up to 26 hours of "Disneyland." There will be a two-part "Robb Roy" dramatization, one hour on Bonnie Prince Charlie, another on the "Great Cat Family," one called "Tricks of Our Trade," on animation techniques, and another simply entitled "The Park" (Disneyland Park). None of these can be particularly categorized as fantasy, and Cummings believes that they all command adult viewership. Also for next season among the "Fantasyland" dozen, will be two "Donald Duck" hours, another called "Magic," one called "Disneyland" (the catchall's catchall, so to speak) and a brace of "Goofy's Sports," being timed to match the Olympics in November.

In addition to the first quarter-hour of the daily "MMC" being "Newsreel" there will be a refurbished "Mousketeers" from 5:15 to 5:30 p.m., serials from 5:30 and cartoons until 6 signoff. With nine of the old "Mousketeers" and seven new ones in support, Disney gave direction of that seg to Sid Miller, an ex-"Our Gang" kid, and, of late, lyricist and director of Donald O'Connor's tv'er.

Disney, in blueprinting a hike in program values, upped talent charges for the 100 hours of "Club" programming from about 50% over last season, to $5,000,000 for the 52-week advertising participationists. There are nine quarter-hours still to be pacted.

Troy, N. Y.—John Mounteer, former announcer-deejay on Albany and Schenectady stations and later associated with a Boston outlet, has returned to the area as program manager of WTRY. A Siena College graduate, he won the Hearst international oratorical contests at the age of 16.

5th YEAR

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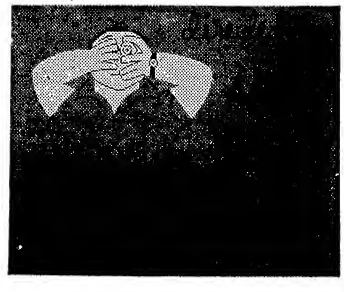

Inside Stuff—Radio-TV

The biggest membership boost that Radio Advertising Bureau has gotten in some time came as a result of WNEW, the N. Y. station, which is one of the country's leading radio indies, and WLS, Chicago, a major network station, signing up.

Fifteen other stations have joined RAB in recent days. New members' dues are helping the promotion org reach a goal of $1,000,000 to carry out operations under full steam. Org reports it is "near" that total now.

A third station rep organization has hired an outside flack house to handle its publicity. Peters, Griffin, Woodward Inc. inked Robert Bloch as a consultant and for "special project assignments."

The pace on station rep-flack tieups has quickened, with the second such deal having been consummated only three weeks ago, when Petry & Co. hired Dine-Kalmus to handle publicity. Incidentally, Bloch left D-K to set up his own office only a few weeks earlier. The first deal was made some months ago, when Katz hired Bud Brandt's org to flack for it.

When Walt Disney inserts the adventures of Johnny Tremain into "Disneyland" next fall, in an attempt to build another Davy Crockett bonanza, it won't be the first time video has treated Paul Revere's young apprentice. Robert Saudek, director of the Radio-TV Workshop of the Ford Foundation, ran a brief Tremain vidfilm series on "Excursion" in 1953 when that stanza was beamed over NBC.

Six of John Nesbitt's "Telephone Time" chapters will be rerun during August and September on CBS-TV. The first two of the reruns will be the first two programs in the series which got underway last April and were telecast before the full "Telephone Time" network of 191 stations was completed.

The Los Angeles Examiner is going heavily for tv advertising to exploit its typographical "new look," and has inked Larry Finley to do a three-time weekly daytime show on KABC-TV here, debuting Oct. 1. Live telecast will be beamed Monday, Wednesday and Friday. Finley will host a variety and audience participation layout.

Senate to FCC

Continued from page 24

mixture—as the only feasible solution to the problem.

Added to that was stronger endorsement, direct or implied, of deintermixture by various segments of the industry, notably by NBC which had been only lukewarm previously to the idea.

In view of these developments, it's felt, the Commission is in a better position to resist the opposition which will surely come when comments are filed to its pending allocation proceedings and the pressures, to which it yielded before, are again applied by the affected VHF applicants and permit holders.

Now, with the Magnuson committee report, in which such formidable Republicans as Sen. John W. Bricker (R-O.) joined, the allocation plan has been given all the Congressional support the agency can possibly expect—if that is what is wanted.

While several members of the Committee were not in complete agreement with the report, none came out specifically against deintermixture. Sen. William A. Purtell (R-Conn.) was inclined to continue the status quo. Sen. Thomas A. Wofford (D-S.C.) expressed conceren that the Commission program might result in a premature loss of VHF service. Sen. Sam J. Ervin, Jr. (D-N.C.) urged the Committee to keep careful vigilance on the Commission's further moves.

WRCA-TV Tint

Continued from page 23

include installation of increased airconditioning facilities necesitated by additional lighting for tint, plus changes in layout, etc.

McFadden hopes the 11-hour-weekly pace can be stepped up if the color camera setup proves mobile enough. Idea would be to take one camera off a show in the closing minutes and move it to the second studio, where it would start the succeeding show and be joined by the remaining camera when the previous show is over. It's a standard technique for black-and-white telecasting, but color-casting involves lining up the cameras, and until some extensive testing is undertaken, the station will stick to the 11 hours. Final details of just which shows will go tint haven't been worked out yet. As to film shows, one factor that may make acquisition of tinted features easier is the fact that one of the two film chains will be a 35m unit.

Canadian TV

Continued from page 22

that the revenue from taxes was almost entirely offset.

CBC staff was increased by 1,000 to 5,022 during the fiscal year and the corporation paid about $10,600,000 for talent almost three-quarters of it in direct fees and nearly $3,000,000 for scripts, music, performing rights. CBC paid around $150,000 to symphony orchestras. These figures did not include salaries of staffers.

The report, tabled in the House of Commons, claimed that in the four years tv has been in existence in Canada, high-quality talent had been so developed that it was easier to produce five shows now than one when it began. Canadian talent, it added, can now be developed without leaving the country.

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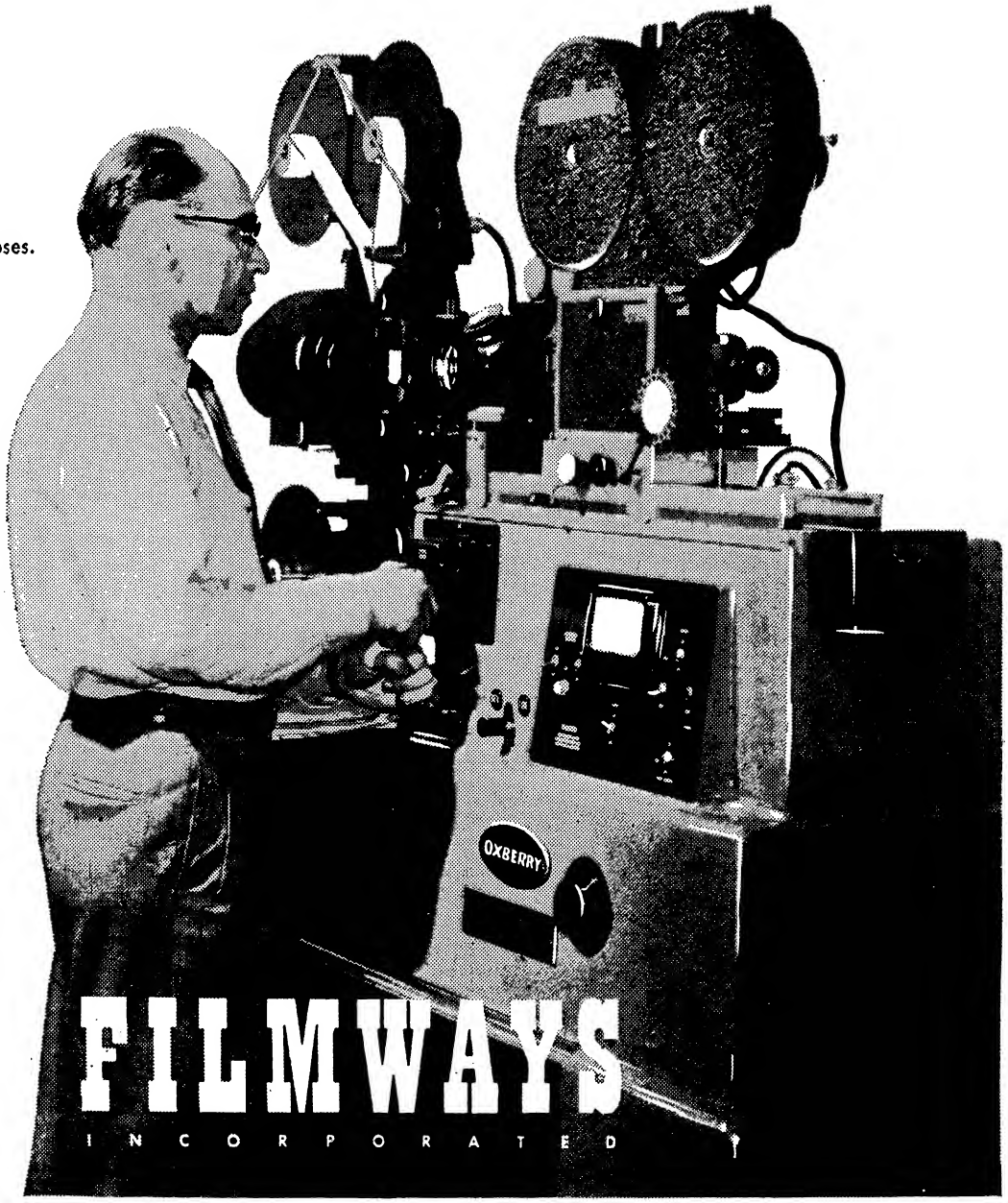
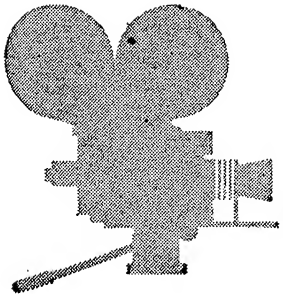
Filmways also has motion picture rear-screen projection facilities and services in New York for commercial and program purposes.





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Hub TV Science Series

Continued from page 21

Topics will include: "Science and Common Sense," "Size and Age of the Universe," "Are Atoms Real?" "How Science Grows," "Nature and the Laboratory," and "Role of Scientific Imagination."

"My objective in giving this series on tv," Prof. LeCorbeiller said, "will be to try to bridge the gap between the scientists and the public. It is out of the question to inform everybody about the endless intricacies of laboratory science. It is all the more important to find some way of making the American public a partner in the never ending conquest of the unknown. The ideal way for that is television."

Prof. LeCorbeiller will be joined in the presentation of programs by Gerald Holton, associate prof of physics and of general education, Harvard; Leonard K. Nash, associate prof of chemistry and general education, Harvard; I. Bernard Cohen, associate prof of the history of science and general education, Harvard; Sanborn C. Brown, associate prof of physics, M.I.T.; Bart J. Bok, Willson prof of astronomy, Harvard; Harlow Shapley, Paine prof of practical astronomy, emeritus, Harvard; and Kirtley F. Mather, prof of geology, emeritus, Harvard.

Taylor 'Stage 7' Helmer

Hollyood, July 24.

Don Taylor, who's gotten his directorial feet wet in legit, staging the Coast version of "Anniversary Waltz," has been set by Four Star Films to debut as a telefilm director on the "Stage 7" series.

He'll direct "Family Affair," starring Charles Coburn, to roll at RKO-Pathe this week.

SAG NEGOTIATING FOR GOTHAM EXTRAS

Screen Actors Guild began negotiating late last week with the N.Y. Film Producers Assn. and indie producers for a new agreement on the N.Y. Extras Contract. The demands are for parity with the recent Coast settlement, which gave SAG members there a minimum of $21.43 daily, a raise of $2.08 over the old minimum.

N.Y. branch is also asking for a five-day week, which is not guaranteed under the old extras' pact. Latest negotiations cover both commercial and regular film production in the east.

'Matineee'

Continued from page 26

the talent payroll has not exceeded $500,000; any nighttime hour stanza over a 200-show span would have been committed to a payroll of several million dollars.)

The 42 weeks of programming is equivalent to better than four seasons of hour-long dramas in color once weekly and represent 164 hours of tintcasts. A total of 405,000 man-hours has been expended thus far in the series—a conservative estimate based on a servicing staff of 250 persons on a 40-hour week (and not including dramatic talent). There have been 8,500 color camera hours (both dramatic and commercial programming).

"Matinee" has introduced a flock of new writers to tv, many of them moving on to major showcases, as in the case of Speed Lamkin, who is doing the Perle Mesta Story for "Playhouse 90" on CBS. This, of course, is exclusive of the wide range of w.k. writers utilized on "Matinee," from Emily Bronte and Charles Dickens to David Davidson and Gore Vidal. Total dramatic talent utilized thus far—1,954 (including over 100 name stars).

Approximately 5,050 costumes have been made or fitted for 200 programs. And the combined cast has consumed 3,920 gallons of coffee since Oct. 31, '55.

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"BETHLEHEM SPORTS TIME" sponsored by Bethlehem Steel Co.
"THIS WEEK IN SPORTS" for International News Service

RADIO: "General Sports Time", Mutual Broadcasting System,
Broadcasting major sporting events and special events over the Mutual Broadcasting System.

Ding Dong School

and

Parents Time

with Miss Frances

NATIONAL BROADCASTING COMPANY

Just Because It's Culture It Doesn't Have To Be Solemn: Saudek Credo

By GUY LIVINGSTON

Cambridge, Mass., July 24.

You can't browbeat an audience or discipline it into wanting cultural shows, Robert Saudek, producer of "Omnibus" and director of the TV Radio Workshop of the Ford Foundation, told the opening session of the three-day educational tv confcrence at Harvard Summer School Tucsday (17).

"Rather, they must be delighted and coaxed into it," he said. "We must do away with the notion that all educational and cultural progress has to be solemn. We must also throw aside that notion they can be undertaken by any performer or teacher whose 'heart is in the right place.'

"Tv will be helped far more by talented performers who are not easily satisfied with their own performances and directors who try to interest large audiences in matter of real value," he pointed out.

"The problem for educational tv is how to turn ideas into programs of form and style that places them in the main tent."

He said educational shows, whether on commercial or educational channels, need drama, intellectual curiosity, imagination, style, perspective, and even humor at times, but they don't need "hard fisted teacher disciplinarians."

Saudek scored the FCC for "the slow motion ceremonial dance performed in Washington." If there is any major reform needed, he said, it may be with the FCC, which he slammed for slowness in licensing the many available channels, creating situations such as one current in Boston where one commercial channel is unused.

Saudek revealed that "Omnibus" had four bogics to do away with and listed them:

1. "Control of program content by advertisers." Program character and circulation is all "Omnibus" sponsors concern themselves with, he pointed out, they do not have any say about specific content.

2. "Sacred dedication to arbitrary time limits of 30 or 60 minutes." Omnibus, he said, is 90 minutes long and sometimes has one 90-minute drama; other times two or three shorter features.

3. "The practice of interrupting the climax of a drama for the commercial."

4. "Concept that a certain series of programs must last for 52 or 32 weeks or some other arbitrary number." "Omnibus," he said, is able to have individual shows that run a scries of two or three, depending on how the material best divides itself.

Biggest hurdle, he revealed, "has been to overcome the notion that any program of culture and enlightment is only for 'squares.'"

Edward Stanley, director of public service programs for NBC, said: "No one would maintain the chief responsibility of the printing press is to scll things. So it is with tv; the chief responsibility is to communicate ideas. All of us, on commercial and noncommercial channels, have the responsibility to make tv the greatest possible valuc to the American people. But, we cannot program only for the relativcly small group that wishcs to be educated."

Stanley: 'Program Up, Not Down'

Stanley added "NBC has a theory that nobody ever went broke overestimating the intelligence of the American people. We must constantly program up, not down."

Critic Gilbert Seldes said "no matter how good a program is, if you present it long enough, the people will like it. But if you do have to present it over and over again until people 'get it'."

Audiences can't create programs, but programs create audiences, he declared. "There are tremendous numbers of people who will eventually like and get used to the best things that managers of the programs can give."

Harry K. Newburn, president of the Educational Television and Radio Center, said: "One of our big problems is taking the educator into tv, using his ideas. Many of our differences and much of our hope are tied around the ability to better integrate those with tv and those with classroom teaching experiences. Another big problem is to get the people who deal with the substance of education to participate in designing what goes out over the air. If we would do this a great majority of the teachers would take a different look at educational tv. But this wedding of the educator and the producer is something new and different. We need people of particular skills."

Prof. Leo Martin, formerly of Boston, now of Michigan State, detailed the big claims educational tv enthusiasts made when lobbying to have channels reserved for them and raising money to build stations.

"At present," he pointed out, "most educational tv stations are reaching only from 1 to 3% of potential viewing auds. This is far below the hopes of the pioneers and their expectations for the future."

He called for greater support, morally and financially, from the communities in which educational tv stations are telecasting to help the station management to improve their fare.

"We must not forget the average age of educational stations is only two years. It is significant that almost every large city where a VHF channel is reserved for education has a station now on the air or one being built. About $50,000,000 has already been put into educational tv movements nationally and locally, this is in spite of claims some years ago that money could not be raised Another achievement of educational tv is that it can render respectable service for a whole year for the cost of one big network spectacular."

Tele Reviews

Continued from page 27

in terms of the occupations and the people who have made it great.

In the preem, the story of railroading is told. It's practically straight exposition with the use of some props. Adam Friendly, as played by Cameron Andrews, is a sort of an Arkansas Traveler type, a role which isn't sufficient by itself to maintain the needed level of interest to get across the message. What is needed is some interaction and drama on stage, and an upgrading in the quality of Andrews' script.

The setting is a backyard, supposedly of Adam Friendly, where a group of children appear and disappear without much rhyme or reason. The kids sing "Working on the Railroad" rather listlessly, but pick up with a more spirited rendition of "Casey Jones." The story of railroading could be an exciting show for children, as well as adults, but this programmer has missed the mark, providing a dull sequel to "Read and Go Seek."

Both programs are being produced by the station's public affairs department in cooperation with the N. Y. Board of Education, and are serving as summer replacements for "On the Carousel," also presented in association with the board of education. *Horo.*

CLEVELAND BASEBALL GAMES
With Jim Britt, Ken Coleman
Producer: Clay Dopp
180 Mins.: Sat. and Sun.
SOHIO, CARLING BREWING CO.
WEWS, Cleveland
(Lang,. Fisher, Stashower, McCann-Erickson)

The Cleveland Ball Club, which two years ago started a no-tclecasting at-home stand, this ycar reversed its stand to permit a total of 60 telecasts including at home weekend games.

Handling the microphone chores are the veteran team of Jim Britt and Ken Coleman; two topnotch professionals whose savvy and know - how reflect the keen insight both spielers have parlayed into the quality relationship of description and reporting.

Camera-wise, the at-home four-camera crew under Ernie Sindelar move with deftness and technical skill. Of the four cameras, manned by Al Varga, Roy Willard, Harry Reeves and Ed Cervanek, two are located on the lower stand on the first base side of the field, one covering the home plate and third basc area, the other offers a direct view of double plays, with key emphasis on second base. The other two cameras are in the upper stands, behind home plate and in front of the press box. Clap Dopp, who triggers the camera movements, is one of the veterans of bascball telecasting, and the entire production is geared to give viewers some of the neatest ballyard coverage in either league.

Geared into the overall production are the Sohio and Carling commercials. Here is one instance where gasoline and brew do mix: their common factor being topnotch quality production. Cartoons, song jingles, caricatures, and carefully-worded spiels all add up to listening ease. *Mark.*

FIELD AND STREAM
Producer: Louis de Rochemont (In association with Field and Stream magazine)
Director-Writer: Robert McCahon
15 Mins.; Saturday 6:45 p.m.
CARLING'S ALE
KDKA-TV, Pittsburgh

New film series put together by Louis De Rochemont with Field and Stream magazine will be a natural for hunting and fishing enthusiasts. On the basis of the preem quarter-hour, "Tobey and the Bird Dogs," the quarter-hour stands a chance of keeping the attention, too, of a lot of people who don't know about the great outdoors.

Although shot in color, telepix are being shown here in black-and-white, and it's easy to see where the tints would add considerably to their effectiveness. Opener, filmed on the Tyler, Tex., ranch of Carl Duffield Sr. and Jr., is a fascinating account of the part bird dogs play in quail hunting and when the pointers sniff out a covey and come to straight attention, there's even an excitement and beauty about the footage. In particular, though, and a likely lure for kiddies as well, Robert McCahon opener is built around a striking collie named Lassie who keeps the pointers on their toes and also rounds them up when they threaten to wander off at the end of the hunt.

McCahon, who wrote as well as directed "Tobey and the Bird Dogs," has hit upon an engaging gimmick for his narration. It's apparently being spoken by the collie, who explains each step the hunting party takes from the time they set out to bag quail until they're on the way home again. Holt prexy Edgar T. Rigg was technical director on the Field & Stream series.

Photography is clear and sharp; the dialog is to the point and if future episodes are as interesting and informative, Field and Stream is in. Sponsor, Carling's is contributing a nice assist in refraining from breaking in during the picture itself for a commercial. The plugs come only at the beginning and the end. *Cohen.*

ERNIE SIMON SHOW
With Janet Pilgrim, guests
Producer-Director: Richey Victor
45 Mins.; Mon.-thru-Fri., 11:15 p.m.
PARTICIPATING
WBKB, Chicago

This late weeknight strip has been a WBKB trouble spot both rating and revenue-wise since the no-holds-barred gabber Tom Duggan exited last winter. Latest switch has handyman Ernie Simon installed in the 45-minute block with an interview-talk scssion that appears the best bet to date to revive some interest among the nocturnal dialers.

Simon is a facile ad libber with a seemingly inexhaustible supply of old and new gags for every occasion, and when he's hot he can project a lot of infectious hilarity. He's an experienced hand at conducting an interview and on stanza seen (11) he had a productive barbering go with composer-arranger Nelson Riddle and an exec from the Anti-Cruelty Society.

Less successful because he obviously was out of his depth was the attempt to lard the show with some of the "sensational" sparks that was Duggan's forte. This over-built bit had Simon predicting that Robert E. Merriam, reform-oriented Republican, would be given the state auditor slot on the GOP ticket in place of Orville Hodge, who's in political hot water. It's not the kind of stuff that comes easily or authoritatively from a performer whose stock in trade is comedy.

Window dressing is supplied by the current Gal Friday, Janet Pilgrim, who works the telephone for the viewer's queries and helps the headman read his mail. It's at this freewheeling chit-chat that Simon is at his best and he came off with several nifties that were real fun. *Dave.*

Columbus—John Anthony Deegan has been hired as a newscaster by WLW-C television here. Deegan, a native of Canada who is now a naturalized U.S. citizen, took over his job at the local NBC affiliate station Monday (23). He will be seen on early-evening and late-evening news shows.

From the Production Centres

Continued from page 24

man got standout reviews for his little-theatre performance in the lead of "All the King's Men" . . . First West Coast newsman to "Strike It Rich" was San Francisco News' **George Murphy**, who planes to New York Aug. 1 for tv show and who is even more delighted by the prospect of $500 in U. S. bonds—his second child's due shortly.

IN PHILADELPHIA . . .

Republican and Democratic Convention delegates from Pennsylvania, Delaware and New Jersey got briefings this week over two closed-circuit sessions held at the WCAU-TV studios. They were given a full report on radio and television coverage for big events . . . The Penna. Dept., American Legion cited WIP and **Sam Serota**, special events director, and **Wendy Phillips**, WIP's women's director for outstanding service during their convention here last week . . . **Eddie Roecker**, Philadelphia baritone, and frequent guest on WFIL-TV, is starring in "Annie Get Your Gun" with **Gizele MacKenzie**, in Kansas City summer playhouse . . . A new series of debates by Philadelphia college students is being aired over WRCV, NBC outlet, on Sundays at 2 p.m. . . . **Gene Milner**, WIP's Dawn Patrol navigator, is a proud papa for the eighth time. His second daughter . . . **Charlie Shaw**, news director for WCAU stations, and **George Lord**, WCAU's special events director, will cover both political conventions.

IN BOSTON . . .

Bill Buchanan, radio-tv editor of the Boston Daily Record, celebrated his third anni as disk jock on WVDA this week by featuring standards most requested on his show since 1953 . . . **Duncan MacDonald** devotes her entire "Yankee Home and Food Show" on WNAC and 27 Yankee stations from 1:15 to 1:40 p.m. Wednesday (25) to a salute to the Maine sardine industry. Guests are veeps of the R. J. Peacock Canning Co., Portland, and a ship to shore confab will be featured . . . **Fred B. Cole**, WHDH disk jock, elected a veep of AFTRA . . . **Lawrence Q. Lawrence**, former WCOP disk jock, now platter spinning for WBMS . . . **Gus Saunders** disk jock show on WNAC featuring guests from the strawhat circuit . . . WEEI's traveling reporter, **Priscilla Fortescue**, taping interviews with film and stage personalities in the area for summer appearances . . . **Sherm Feller**, WVDA disk jock, introing a campaign for funds for kidney transplant research . . . **Marjorie Mills** interviewed reps of John Wagner & Sons, Philly, oldest U. S. spice importers, on her WBZ-WBZA program.

IN CLEVELAND . . .

Plain Dealer radio-tv editor **George Condon** on New England hiatus . . . **Stan Anderson**, Press radio-tv editor, and **Tom O'Connell**, Plain Dealer radio-tv columnist, back from vacations . . . **Bill Randle** weekly tv show renewed for another stint on WEWS . . . **Virgil Wolff**, WSTV, now with KYW-TV sales . . . Deejays **Norman Wain, Bill Gordon** and **Joe Finan** pacted for Industrial Electric new store opening hoopla . . . KYW's **Ed Wallis, Janet Byers** and **Alan Bautzer** back from Westinghouse New York promotion confab . . . **Tom Gavagin** named KYW flack . . . **Charlie Roberts** emceeing WGAR's "After Dark" disk show for two hours until 1 a.m. signoff . . . **Al Odeal** leaving KYW for WRCA film buying post . . . **Len Auerbach** formed sales rep agency for 18 Ohio stations including WILE, WMVO, WCHO, WERE, WONW, WLEC and WBEX . . . **Carol Browsmer**, ex-WERE, now with J. Walter Thompson, in town for visit . . . Cleveland Press cartoonist **Bill Roberts** doing series of spot drawings for WEWS . . . WERE's **Louise Winslow** and **Walt Henrich** have SRO on their Pittsburg "show train" with 600 seats sold.

IN PITTSBURGH . . .

Albert F. (Rex) King, formerly with Pittsburgh Outdoor Advertising, has joined the WSTV-TV sales staff . . . **Betty Jean Baudino**, daughter of ex-KDKA manager **Joe Baudino**, now repping Westinghouse Broadcasting in Washington, engaged to Richard Ryan Bigley of Grosse Point, Mich. . . . **Dick Dreyfuss**, Channel 2 film editor, and his wife and son to Presque Isle, Me., for two weeks. Mrs. Dreyfuss' family lives there . . . **Jean Cavalo**, who was a disk jockey on WARD-TV in Johnstown, has gone to New York to model for John Powers . . . **Pat Kiely**, who does daily "Woman's Angle" program on Channel 2, and her husband, **Ed Kiely**, publicity director for Pittsburgh Steelers' pro football team, have bought a new home in Point Breeze section . . . **Al Nobel**, KQV deejay, leaves in two weeks for Miami Beach vacation. His wife, Vera, is already there! . . . Local thrush **Eileen Rodgers** set for "Stage Show" program Saturday night . . . **Jimmy Murray**, general manager of KQV, and his wife and daughters are vacationing for a week at the Bedford Springs Hotel.

Television Chatter

New York

Roger Bowman subbing for vacationing **Ray Forrest** on WRCA-TV's "Ask the Camera" . . . **Edith Adams** & **Ernie Kovacs** join tonight's (Wed.) "I've Got a Secret" panel, while **Don McNeill** subs vacationing **Garry Moore** as moderator . . . **Kenneth McKay**, former assistant pubrelations director for Madison Square Garden, joined CBS-TV as sports publicist, a new post . . . **The Platters**, Mercury recording combo, guest on the Ed Sullivan show Aug. 12 . . . **Lois Gardner**, secretary to WCBS-TV program director **Hal Hough**, moving to the national edition of TV Guide as a program news writer . . . **Lori March** had a busy week last stanza—appeared on the **Russ Morgan** show and "Camera Three" over the weekend, "Modern Romances" weekdays and didn't miss a performance of the off-Broadway "Uncle Vanya" . . . **Frank Shakespeare Jr.**, WCBS-TV general sales manager, off for a two-week business trip to Chi, L.A. and San Francisco . . . **Marion Marlowe** will represent the tv singers division of an entertainment committee being formed to welcome Italy's Carabinieri Band of Rome, which arrives for a national tour Oct. 3 . . . Admiral Corp., which bought heavily into "Today" and "Tonight," will feature **Dave Garroway** and **Steve Allen** on its huge 47th & Broadway sign . . . **Adraia Koe**, production assistant at Goodson-Todman, off to the Coast for a month's vacation . . . **Milt Kamen** of "Caesar's Hour," having wound up a run at the Village Vanguard, proceeds to the Gateway Tent Theatre in Asbury Park for a weeklong stint in "Wizard of Oz" starting Aug. 7 . . . **Nicholas E. Baehr** set to adapt **John** and **Ward Hawkins'** upcoming Saturday Evepost story "The Day of the Hunter" for Kraft . . . **Dennis Ball** spending the next two months in Italy, the native home of his forbears. While there, he'll test for an American movie to be made in Italy. He was accompanied by his father, Frank Ballabio.

ABC-TV's new assistant manager of co-op programming is **Theodore Grant** . . . MCA-TV staffer **Nini Saidinberg** plans an October wedding with Monte Baier, a non-tradester . . . **Jack Kirk** to WABC-TV sales and **Barrett Geohagen**, lately WPIX, to take care of the station's political sales unit . . . **Jan Murray's** production associate on "Dollar a Second," **Janet Spencer**, recuperating from appendectomy at University Hospital . . . **Ann Howard**, former Benton & Bowles casting director (until July 1) clarifies a point: she's a personal manager now, not a "talent agent"

PIC TITLE TUNES IN NEW WHIRL

Kanaga Sees $300,000,000 Disk Gross; Rock 'n' Rollers Now 'On Way Down'

Hollywood, July 24.

Record industry is heading for an unprecedented $300,000,000 gross this year, but rock 'n' roll will account for a smaller share of the take than last year, according to Lawrence W. Kanaga, RCA Victor veepee and general manager who was on a trip here last week. Figures for the first half of the year indicate the industry will top last year's $250,000,000 gross by at least $50,000,000. Kanaga returned to New York over last weekend (21).

Kanaga said that rock 'n' roll is "on the way down" and added there is a noticeable trend toward "simple, beautiful" music. Increased sales thus far are attributed to an increasing teenage population, the hi-fi craze, new merchandising ideas and decreased prices on both singles and packages.

Teenage population, now estimated at 21,000,000, is increasing at the rate of about 1,000,000 annually, he pointed out, and the teenagers are heavy purchasers of pop disks. Pops, he added, now account for about 75-80% of the total record sales.

Television, Victor exec reported, has actually turned out to be a boon to the disk biz rather than a threat. It has helped create interest in music and is credited with boosting sales in the last few years.

Kanaga, in listing the growth of package sales, commented on the increasing impact of "mood" albums. He was asked if the growth in this field might not eventually reach a point where repetitive material might limit sales. He turned

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Schirmer Revival Kick Via Olman

Abe Olman is swinging back into activity via a tieup with the G. Schirmer publishing house. The former veepee-topper of the Big Three (Robbins, Feist & Miller) finalized a deal with the Schirmer firm last week in which he'll undertake an extensive revival campaign in the fields of records, tv, pix and radio of the standards in the pubbery's catalog.

The tieup will not conflict with operation of his recently formed ASCAP publishing firm, Abe Olman Music. Current plug in the Olman firm is "Dreamer," waxed by the Four Aces for Decca.

The Schirmer revival push will be kicked off immediately. Already earmarked for new disk action are "Allah's Holiday," "Sympath," "Auf Wiedersehn" and "Perfect Day," among others. The Schirmer catalog includes the works of such ASCAP composers as Sigmund Romberg, Rudolf Friml, Victor Herbert, Oley Speaks and Carrie Jacobs Bond.

DGG WRAPS UP SESSION WITH LENINGRAD SYMPH

Hanover, July 24.

The Deutsche Grammophon Gesellschaft (DGG), German diskery major, recently wrapped up a recording session with the touring Leningrad Philharmonic orchestra. The orch, latest in the series of recent Russian cultural imports, waxed the Rachmaninoff Symphony during the stopovers in Berlin, Hamburg and Vienna.

Decca Records, which distributes the DGG line in the U. S., will fit the Leningrad Philharmonic disk into its releasing schedule in America.

MGM BUYS INDIE SIDE

Fort Worth, July 24.

Margee Robinson, a local secretary, has recorded "Hurt Me," a tune written by Jerry Freeman. It was waxed on the Lin label at Hainesville.

MGM picked it up and took an option on her recording contract.

Wax in Your Beer

The Budweiser jingle is the latest to be turned into a pop song under the title of "Where There's Life" and has been cut by George Cates for Decca.

Cates wrote the pop version in collaboration with Russ David and Northern Music, a Decca subsid, is publishing.

RCA Spearheads Big Buildup For Stereo Tape

Although RCA Victor is now the only disk major issuing prerecorded tapes, the other companies may be getting in shortly. The tape market has been growing steadily and sales of the prerecorded reels for Victor have been more than satisfactory.

Victor has now geared its new plant in Cambridge, O., for the manufacture of machines to handle stereophonic tapes. Stereo tapes are remarkedly superior in sound to conventional disk recordings and have been appealing to the hi-fi fans despite their high prices, ranging up to $14 per work. The cost of the raw tape has been the chief factor in the high price structure.

Victor recently began operating its Cambridge plant for the manufacture of a tape machine of its design. Previously, Victor machines were supplied by the Wilcox-Gay company. Tape machines are handled through Victor's radio-phonograph division under Jim Toney.

Several independent companies have also been active in marketing prerecorded tapes for the past few years, using catalogs of various longhair labels. Other majors, meantime, have been waiting, watching and experimenting with their own tape programs.

'Love' a Many-Subpoened Thing as Italian Cleffers Amass Plagiarism Suits

Rome, July 17.

A complicating factor has entered the case of Nino Ravasini, who recently charged in court that the pic title song, "Love Is A Many Splendored Thing" plagiarized her tune.

A second Italo tunesmith, Costantino Ferri, has now in turn sued Ravasini, citing "priority of composition," and claiming that "Music in Venezia," the song that Ravasini wrote in 1947, and which he claims was copied in "Many Splendored Thing," was actually a Ferri composition titled "Titolo Affettuoso." Ferri claims he merely agreed to let Ravasini use his material in the composition of "Music in Venezia," but that he retains rights.

Both Ferri and Ravasini are using the same lawyers. Sammy Cahn and Jule Styne are the U.S. writers of "Many Splendored Thing."

Versailles Cleffers Sign With B. F. Wood Co.

Jane Douglas White, composer, and Syd Shaw, lyricist of the score for the Versailles, N.Y., nitery "Fashions in Rhythm" show, have signed up exclusively with B. F. Wood Music, a subsid of Mills Music. Show was their first collaboration and they now plan to work together as a team.

Shaw has also directed the nitery show, which is expected to go on tour in the late fall.

DEEJAY SPINS BOOST PIX B.O.

Fear that Hollywood's romance with title theme songs would cool off hasn't been borne out. The fact is that it's blossomed to such proportions that pic producers are beginning to stretch a point to get that title song inserted somewhere in the film.

Latest rash of the pic-song tieins was sparked by the themes for "Picnic" and "The Man With the Golden Arm," which were turned into clicko wax properties. And in the current batch, the theme from "The Proud Ones" seems to be edging into the hit brackets via Nelson Riddle's Capitol slicing.

Film producers are hot for that disk plug because of its importance as an advertising and selling force. They're willing to gamble on a tune even if it doesn't develop into a hit, figuring that the spins it does rack up on the deejay turntables and jukeboxes are just so much more velvet for their overall publicity package. And since a lot of tall coin is marked down for the advertising and publicity budget, it's become an easy way for the disk artists and in some instances, the artists & repertoire men, to pick up extra change for putting the tune into the groove.

In order to insure a record by a top artist, the companies are also shelling out coin for the disker to sing the title song on the pic's soundtrack. Of recent vintage in this category fall Perry Como with "Somebody Up There Likes Me," The Four Lads with "Bus Stop"

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'Fair Lady' Tops 300,000 In Store Sales; Club Extra

At the present sales rate, Columbia's original cast version of the current Broadway legit musical, "My Fair Lady," is bidding to become one of the top album best-sellers of all time. "Lady" has already topped 300,000 in sales through regular retail channels and is still going strong.

In addition, Columbia has moved a great quantity of "My Fair Lady" albums through its disk club operation. Col execs have refused to disclose any figures with respect to its club, but execs at the other major labels concede that with a hot album property, the club can move one specific platter at a tremendous pace.

CLEFFER VS. BMI SUIT TO LAY OFF IN AUGUST

The examinations before trial, which have been going for about two years in the suit of the 33 ASCAP songwriters against Broadcast Music Inc. and the broadcasters, will knock off during August. Both sides agreed to take a vacation from the question-and-answer routine in which the plaintiffs' attorney, John Schulman, has been currently grilling the disk and network execs.

Suit is based upon the plaintiffs' allegation that a conspiracy exists between BMI and the broadcasters to discriminate against ASCAP writers. The plaintiffs are asking for $150,000,000 in damages and divorcement of the broadcasters from their ownership of BMI.

Scopp to Coast

Mickey Scopp, exec veepee of the Big Three Music Corp. (Robbins, Feist & Miller), heads for the Coast Saturday (28) to visit firm's branch offices. He'll be accompanied by Ed Slatterly, professional department coordinator.

They'll remain on the Coast until Aug. 8.

Majors Sight 'Flying Saucer' Takeoff On Hit Platters; Cry 'Pirates Ahoy'

Everybody's Doing It

Beverly Joan Cherner, former secretary to Decca publicity chief Mike Conner, is now doing it herself. She's organized a new disk label, Beech Records, and has hit the market with a coupling of Eddy Thomas on "Hot Tears" and "Four Bare Walls."

She says: "We may be Johnny-come-latelys but we're not babes in the woods."

Lou Levy Buys Late Bob Miller Music Catalog

Lou Levy's Leeds Music Corp. has acquired some 4,000 copyrighted songs, plus rights to folios, from the late Bob Miller Music Corp. (ASCAP) and his BMI-affiliated sister firm, Main Street Songs Inc. The prolific author of country & western and kindred folk tunes has an involved estate which embraced clearance with two former wives, Lisa Marino, an office exec, to whom the first wife left a share in the companies; brother Harold Miller; attorney Benn Starr, executor of the Bob Miller estate, five other law firms, which ranged from Memphis to Nyack, N. Y., in geographical location.

Because of the complications, attorney Julian T. Abeles (& Bernstein), who handled the deal for Levy (Leeds), insisted on a part-cash and part-deferment deal, to protect his client if any other claims eventuated. The many months old negotiation was further complicated by bidding from other firms, which suddenly became aware of the Miller companies. Abeles also insisted on firming up the renewal rights to the works.

Levy paid $135,000 for the two Miller firms, $10,000 of which went for the BMI subsid, Main Stem. The ASCAP firm, which has 30 years of seniority, contains 4,000 tunes with numerous oldies of the type of "There's a Star Spangled Banner Waving Somewhere," "Someday You'll Want Me to Want You," "Seven Years With the Wrong Woman," "When the White Azaleas Start to Bloom," etc. The BMI firm, incidentally, is being absorbed into Levy's Duchess Music setup while the ASCAP firm will continue as Bob Miller Music.

While not consistently active in the country & western field, Levy struck gold in this market several times in the past since buying Jenkins Musie, which also was predominantly in the folk vein. More recently, he's had a big hit in Stuart Hamblen's "It Is No Secret," probably his firm's alltime sheet bestseller.

June Christy Labels It This Way: Disk Biz An 'Infested Jungle'

Honolulu, July 24.

The recording industry is an "infested jungle" and a "real throat-cutting place," singer June Christy told Advertiser columnist-interviewer Bob Krauss.

"Somebody will come out with a tune called 'Blue Suede Shoes.' Right away another company will put out a song like 'Blue Suede Shoes with Bangles.' Somebody else will have another gimmick," ex-Stan Kenton warbler complained. "And the material they hand the young people who have good, fresh talent!"

Miss Christy, here with her husband, Bob Cooper, says that even talented composers "have to write such trash" because "the recording companies don't want good songs these days."

The Music Publishers Protective Assn., through its trustee, Harry Fox, has retained copyright expert Julian T. Abeles (& Bernstein) to proceed against Luniverse Records on a two-part "crazy novelty" (so billed on the label) which is called "The Flying Saucer." It simulates excerpts from sundry platters in a man-from-outer-space approach but, alleges Abeles, there are infringements on songs and also infringements on recordings through allegedly unauthorized usages of these excerpts. Understood that the diskeries as an industry, are all interested in the economic outcome of this proposed action.

Meantime "The Flying Saucer" has been getting wide national display and sales. Buchanan & Goodman are the billed recording artists, also the accredited authors, and Luniverse Music is the copyright owner of the "property" involved.

Abeles says Alpha (which distributes other independent labels) is the distributor and that the platters are being pressed at several plants.

Alleged infringement on some 19 items, culled from other recordings and/or tunes utilized without royalty, is the basis of attorney Abeles' proposed legal action.

The record companies are also interested because of alleged simulations, recreations or actual integrations of their personalities,

(Continued on page 112)

2 Webs Ground 'Flying Saucer'

While the disk jockeys on the indie stations are spinning the "Flying Saucer" disk, the networks are not going for it.

NBC and ABC have already banned it on two grounds: (1) that it is involved in a legal tangle which may affect its ASCAP and BMI clearances; and (2) because of its scare factor. Latter refers to the commentator's break-in into the music on the disk to announce that a flying saucer has reportedly been sighted as landing in the U. S. While an obvious gag that parodies the realism of the notorious prewar Orson Welles' "War of the Worlds" broadcast, NBC still frowns on the use of the news broadcast format for the musical inserts.

At CBS, the question hasn't come up yet since no one has submitted to continuity acceptance. Latter department is expected to follow NBC's suit and also nix the disk. WOR, N. Y., and the Mutual web said it wouldn't use that type of number.

PLATTER ROW OVER PLAYING 'THE FOOL'

Randy Wood, head of Dot Records, is burning at Jerry Blaine, his New York distributor, over an alleged dipsydoodle pulled on the new rock 'n' roll tune, "The Fool," which has been stirring up some noise. Dot Records bought the master of the number from MCI Records in Phoenix, an indie label owned by Sanford Clark, who also does the vocal on the tune.

Blaine, who heads Cosnat Distributing as well as Jubilee Records, issued his own version of "The Fool" on the latter label with the Gallahads. Blaine claims that he covered the tune before Dot picked up the indie master, but, nevertheless, Wood is known to be angry at the fact that Blaine was competing with his own record. Dot execs charge that Cosnat, which usually supplements Dot's deejay promotion, failed to follow through on "The Fool." In fact, they say that the Jubilee version began showing up on the deejay turntables before Cosnat began servicing the jockeys on the Dot version.

Jocks, Jukes and Disks

By MIKE GROSS

Bill Haley & His Comets: "Teenager's Mother"-"Rip It Up" (Decca). The rock 'n' roll songsmiths of "Teenager's Mother" are trying to cop a plea with the lyric idea that the old folks did the same thing in their day under a different name. It'll go over big with the kids—and that's what counts. Bill Haley drives the message home with a zingy beat. He does the same for "Rip It Up," and it, too, should rack up a good spinning score.

Crew-Cuts: "Thirteen Going On Fourteen"-"Bei Mir Bist Du Schoen" (Mercury). The Tin Pan Alley pitch for the teenage market is again evident in "Thirteen Going On Fourteen." It's the type of tune that'll pull plenty of deejay requests and jukebox coin. The Crew-Cuts give it a bangup rhythm rendition. The group's harmony styling on the oldie, "Bei Mir Bist Du Schoen," is topflight.

Johnny Dankworth Orch: "Experiments With Mice"-"Applecake" (Capitol). Johnny Dankworth, a British orch leader, is headed for his first big wax score in the U.S. with his "Experiments With Mice." Side is a playful instrumental piece which displays the orch stylings of **Billy May, Benny Goodman, Glenn Miller, Gerry Mulligan, Sauter-Finegan** and **Stan Kenton** on the main theme of "Three Blind Mice." It's an offbeat slice but it should catch on for big play on all levels. "Applecake," the flip side, is a high-powered instrumental offering.

Pearl Bailey: "Solid Gold Cadillac"-"Hit The Road To Dreamland" (Sunset). Pearl Bailey has a strong chance for a good jock and juke ride with "Solid Gold Cadillac." The tune is right up her "tired" alley and she gives it an infectious going over. It makes for a neat change of pace for deejay programming as well as for the coinbox business. It should end up a winner in the long pull. Bottom deck is a nifty workover of an infectious standard.

Edmundo Ros Orch: "Don't Ringa Da Bell"-"Mister Cuckoo" (London). Maestro Edmundo Ros' pipes are the extra added attraction on this coupling. Neither side is too demanding in the vocal department and he delivers with a pleasant, bouyant beat that's suited to his orch's rhythmic delivery. He's a most happy fella on "Don't Ringa Da Bell" and switches to a peppery chile beat, with a vocal chorus accomp, on "Mister Cuckoo." Both sides are good programming bets.

Alan Dale - Buddy Hackett: "Pardners"-"Be My Guest" (Coral). The last line on the label copy of this coupling reads "Vocal Duet?"—and the Coral boys are kidding on the square with that question mark. It's more of a patter duet but the sides are good for some laughs, especially "Pardners," from the Dean Martin-Jerry Lewis pic of the same name. It's a free-wheeling side which even gives Hackett a chance to get in some of his Chinese dialect routine. "Be My Guest" is a sprightly side but the play should go to "Pardners."

Helen Grayco: "A Fool For You"-"C'est La Guerre" (Vik). Helen Grayco gets a solid crack at the deejay turntables and the coin machine market with "A Fool For You." Tune has a driving beat in current idiom and she hits it with a distinctive style that leaves its mark. "C'est La Guerre" is a brightly paced piece that shows off her rhythmic styling to advantage.

The Bastringuo's: "Paris Canaille"-"That Girl" (Epic). Although there's been a flood of French-flavored melodies hitting the U.S. market in the past couple of months, there's always room for an item like "Paris Canaille." It's bright, fresh and colorful and The Bastringuo's give it the proper Parisian touch. It should be an especially good slice for the coinbox trade. The haunting rhythm quality of "That Girl" makes it another instrumental that rates play.

Buddy Greco: "In Time To Come"-"Love Don't Be A Stranger" (Kapp). "In Time To Come" has a lot going for it—a class lyric, an interesting melodic line and an understanding vocal rendition by Buddy Greco. However, its not the kind of song that takes hold on the initial spin, so the deejays will have to get behind it in a big way to crack it into the bigtime. It's worth the effort. Flip side is a solid affair in all departments.

Rusty Draper: "Pink Cadillac"-

(Continued on page 114)

Best Bets

BILL HALEY & HIS COMETS ..... **TEENAGER'S MOTHER**
(Decca) ..... *Rip It Up*

CREW-CUTS ..... **THIRTEEN GOING ON FOURTEEN**
(Mercury) ..... *Bei Mir Bist Du Schoen*

JOHNNY DANKWORTH ORCH ... **EXPERIMENTS WITH MICE**
(Capitol) ..... *Applecake*

PEARL BAILEY ..... **SOLID GOLD CADILLAC**
(Sunset) ..... *Hit The Road To Dreamland*

LAWRENCE WELK
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Longhair Reviews

Frances Poulenc: Concerto for Organ, Strings & Tympani; Howard Hanson: Concerto For Organ, Strings & Harp (MGM). Another in the series of organ recital by organist Richard Ellsasser with the Philharmonia Orchestra of Hamburg, This disk comprises interesting works by modernists with contrasting styles. Excellent sound quality.

Woodwind Classics (Unicorn). The Berkshire Woodwind Ensemble in a pleasant program, including an early Beethoven Trio for piano, flute and bassoon; a fragmentary Beethoven piece "reconstructed" by an Austrian musician, L. A. Zellner, into a minor work; and a brief, charming composition by Oliver Shaw, an American contemporary of Beethoven.

Carl Orff: "Catulli Carmina" (Decca). Middle part of the Orff trilogy, "Catulli Carmina" is powerful, dramatic operatic work, a blend of modern techniques and antique themes with striking impact. Performed brilliantly by the chorus of the Bavarian Radio with Annelis Kupper, soprano; and Richard Holm, tenor. Eugen Jochum conducts.

Berlioz: "Harold In Italy" (RCA Victor). Taken from a 1953 Toscanini broadcast with the NBC Symphony Orchestra, this version of "Harold In Italy" is executed with a melodic, colorful sweep befitting this highly romantic work. One of the best recorded of the Toscanini radio concerts. *Herm.*

Album Reviews

Janet Brace: "Special Delivery" (ABC-Paramount). Janet Brace has built up a following on the intime nitery circuit with her sunny and fresh delivery of standard and art songs. A sampling of her work has been put into the groove in this 12-song album and it should help widen her orbit. Thrush has a solid jazz "feel" for songs and she gets it across without having to push. Working with Don Elliott arrangements, she breezes through such nifties as "Time After Time," "Skylark," "It Could Happen To You" and such lesser knowns as "I'm A Person Too" and "If I Had A Ribbon Bow."

Peggy Connelly: (Bethlehem). Peggy Connelly is a young thrush who is bound to make her mark in the wax field. This LP shows that she's got taste, style and a vocal quality that'll bring her to the top. It's her debut slicing but it is done with a vet savvy. Mixed in with the w.k. stuff are several seldom heard items which will gain acceptance via her slick renditions. She gets a hep accompaniment from **Russ Garcia's** "Wigville" Band.

Buddy Greco: "Broadway Melodies" (Kapp). The top tunes from recent and current Broadway legituners give Buddy Greco a chance to show off his vocal wares as a standard stylist. He sings 'em straight and clean, accenting all the lyric values for full impact. In the batch are tunes from "My Fair Lady," "The Most Happy Fella," "Mr. Wonderful," "Kismet," "Pipe Dream," "Silk Stockings," "Can-Can" and "The Threepenny Opera." Latter is an off-Broadway offering, just to keep the record straight.

Carmen Cavallaro: "Guys and Dolls" (Decca). Piano solos of the **Frank Loesser** tunes for "Guys and Dolls" (legit and pic versions) make for solid listening, especially as done by Carmen Cavallaro. His fingerwork brings an added vitality to the Loesser rhythms. The package of 12 songs includes the two newies Loesser wrote for the Samuel Goldwyn filmization, "A Woman In Love" and "Pet Me Poppa."

"Drums of Bora Bora" (Criterion). Music publisher Mickey Goldsen has been tapping the Pacific Islands for the past couple of years for song material, now he's sent over a tape recorder for on-the-spot waxings of the native music. It's offbeat stuff, all right, but it packs a lot of excitement and should pick up a solid following. One side features the "Drums of Bora Bora," a persuasive percussion effort, while the other side is a showcase of "Songs of Tahiti," a blending of ballads and chants backed by native drums, guitars, clarinets and nose flutes. *Gros.*

Decca Inks Eddie Blue, Comedy-Vocal Quintet

Decca Records has augmented its roster with the signing of Eddie Blue, young vocalist from Fort Wayne, who is being given a big build up and is currently making a disk jockey tour for his first release.

Also pacted were Lon Carnie & His Crackerjacks, a five-man comedy-vocal combo. A couple of masters by Kay Cee Jones, previously released on the Marquee label, were also picked up by Decca.

VARIETY 10 Best Sellers on Coin-Machines

1	**I ALMOST LOST MY MIND (5)**	*Pat Boone*	*Dot*
2.	**ALLEGHENY MOON (4)**	*Patti Page*	*Mercury*
3.	**WAYWARD WIND (10)**	*Gogi Grant*	*Era*
4.	**ON THE STREET WHERE YOU LIVE (5)**	*Vic Damone* / *Eddie Fisher*	*Columbia* / *Victor*
5.	**IT ONLY HURTS FOR A LITTLE WHILE (8)**	*Ames Bros.*	*Victor*
6.	**BORN TO BE WITH YOU (2)**	*Chordettes*	*Cadence*
7.	**I'M IN LOVE-AGAIN (7)**	*Fats Domino* / *Fontane Sisters*	*Imperial* / *Dot*
8.	**WHATEVER WILL BE, WILL BE (1)**	*Doris Day*	*Columbia*
9.	**MY PRAYER (1)**	*Platters*	*Mercury*
10.	**GLENDORA (3)**	*Perry Como*	*Victor*

Second Group

MORE	*Perry Como*	*Victor*
MOONGLOW-PICNIC THEME	*Morris Stoloff* / *George Cates*	*Decca* / *Coral*
SWEET OLD-FASHIONED GIRL	*Teresa Brewer*	*Coral*
BE-BOP-A-LULA	*Gene Vincent*	*Capitol*
STRANDED IN THE JUNGLE	*Jayhawks* / *Cadets*	*Flash* / *Modern*
STANDING ON THE CORNER	*Four Lads* / *Dean Martin*	*Columbia* / *Capitol*
I WANT YOU, I NEED YOU, I LOVE YOU	*Elvis Presley*	*Victor*
THAT'S ALL THERE IS TO THAT	*Nat (King) Cole*	*Capitol*
GHOST TOWN	*Don Cherry*	*Columbia*
I COULD HAVE DANCED ALL NIGHT	*Sylvia Syms* / *Rosemary Clooney*	*Decca* / *Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of July 13-19, 1956

A Beautiful Friendship	Kahn
Allegheny Moon	Oxford
Big "D"—*"Most Happy Fella"	Frank
Canadian Sunset	Meridian
English Muffins And Irish Stew	Shapiro-B
Glendora	American
Happy Whistler	Birchwood
How Little We Know	Morris
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I Only Know I Love You	Leeds
It Only Hurts for a Little While	Advanced
I've Grown Accustomed—*"My Fair Lady"	Chappell
Love of Genevieve	Bourne
Make Me A Child Again	Remick
Me 'N' You 'N' the Moon	Paramount
Moonglow—†"Picnic"	Mills
Moonglow-Picnic Theme—†"Picnic"	Mills-Col Pic
Ninty-Eight Cents	Summit
No One Home	Southern
On the Street Where You Live—*"My Fair Lady"	Chappell
Portuguese Washerwoman	Remick
Proud Ones—†"Proud Ones"	W&B
Somebody, Somewhere—*"Most Happy Fella"	Frank
Somebody Up There—†"Somebody Up There"	Feist
Standing On the Corner—*"Most Happy Fella"	Frank
Te Amo	Southern
True Love—†"High Society"	Buxton Hill
Wayward Wind	Warman
Whatever Will Be, Will Be	Artists
With a Little Bit of Luck—*"My Fair Lady"	Chappell
You're Sensational—†"High Society"	Buxton Hill

Top 30 Songs on TV

(More In Case of Ties)

A Beautiful Friendship	Kahn
Born To Be With You	Mayfair
Cha Cha Cho Cho San	Planetary
Faith Unlocks The Door	Duchess
Girl In The Grey Flannel Suit	Rosemeadow
Happiness Street	Planetary
How Little We Know	Morris
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I Hear You, Master	Jerico
I Only Know I Love You	Leeds
I'm Simply Starved	Jerico
Impossible	Rosemeadow
It Only Hurts For A Little While	Advanced
I've Got Love	Cragsmoor
Kiss And Run	Reis
Kiss Me Another	Marks
Little Leaguers	Kassil Airs
Moonglow-Picnic Theme—†"Picnic"	Mills-Col Pic
Natives Are Restless Tonight	Jerico
Now You Has Jazz—†"High Society"	Buxton Hill
On The Street Where You Live—*"My Fair Lady"	Chappell
One Man Woman	Rosemeadow
Poor People Of Paris	Connelly
Port-au-Prince	Marks
Slave Girl	Jerico
Show Me—*"My Fair Lady"	Chappell
Standing On The Corner—*"Most Happy Fella"	Frank
This Could Be The Start Of Something	Rosemeadow
Three Cheers And A Tiger	Rosemeadow
Wayward Wind	Warman
Well, Did You Evah—†"High Society"	Buxton Hill

Decca Prepping Its Top Promotion With 52 Albums Due in Fall Package

Decca Records is preparing the biggest package promotion in its 22-year history with release of 52 albums, possibly an industry record. Due out in August, the schedule will comprise Decca's fall program in all fields, from pop through jazz and hillbilly to longhair. Theme of the promotion will be "A New World of Sound," geared to the hi-fi fans.

Included among the albums is a two-platter set titled "Ethel Merman: A Musical Biography," which contains 34 tunes associated with the musical comedy star. Another set has Bing Crosby in a collection titled "Songs I Wish I had Sung the First Time Around," a nod to other singers and the hit songs identified with them. Another major facet of the release are five 12-inch LPs, collectively titled, "The Jolson Story," a rundown of the late Al Jolson's career in song.

Virtually every other Decca artist, including Sammy Davis Jr., the Mills Bros., Bill Haley & His Comets, the Four Aces, Peggy Lee and others, will also be represented in the release. In the category breakdown, there will be 31 pop albums, five jazz, seven country & western, and nine classical.

Decca salesman are being primed to push the release at meetings held across the country. The diskery is supplying special ad and display material for the dealers and is providing a special dating and discount plan similar to the one used last fall.

On the disk jockey level, Decca has prepared a special kit of four sampler LPs, one each for vocal, instrumental, memorabilia and jazz. Each platter has an accompanying script for deejay programming. Another album for c&w is also in the works with the whole deejay promotion going under the tag of "Fill the Air With Music."

U.S. Tunes Face Italo Squeeze

Milan, July 24.

The squeeze is on against American pop music in this country. Following protests by Italian writers and publishers over the hefty plays given to the U. S. pops, the radio stations have begun to slice back the plugs in favor of the domestic product.

American tunes, from rhythm & blues to the slow ballad, have caught on in Italy ever since the U. S. Armed Forces were here. The popularity of U. S. tunes may ultimately be instrumental in reversing any official policy of "protectionism" against the inroads of foreign music. In the meantime, however, U. S. publishers with tunes to sell here may find the situation slightly tougher than previously.

Torch Prod. to Publish Score of 'Silken Affair'

A new publishing company, Torch Productions, has been set up to handle the score to the upcoming pic, "The Silken Affair," produced by Fred Feldkamp and starring David Niven. Peggy Stuart wrote the music for the pic while Carl Sigman has been commissioned to write the lyrics for the main theme.

Walter Feldkamp is head of the Torch firm with Ralph R. Smitman, formerly of Von Tilzer Music, general manager.

RCA Inks Hamlin 5

Johnny Hamlin Quintet, a jazz unit which has been blowing in the midwest, has been inked by RCA Victor. Unit is recording their first set under the supervision of Fred Reynolds, Victor's jazz chief.

Combo, which features Hamlin on accordion and piano, opens at the 4400 Club in Washington, D. C.

Key Sets Pub Subsid

Vic Knight, head of Key Records on the Coast, has set up his own publishing firm under the name of Round Table Music.

It's an ASCAP affiliate.

Musician Wins 4½G For Loss in Hotel Fire

Ottawa, July 24.

Musician Rene Laflamme was awarded $4,551 by the Quebec Superior Court to cover the costs of instruments and music library lost in a 1951 fire at Standishall hotel. Laflamme had sued the hotel for $9,000.

Standishall was almost destroyed by a blaze during a booking of Louis Armstrong's group. Laflamme fronted a small band in the lounge at the time. The hotel has since been rebuilt.

Kapp's Jazz Sampler

Kapp Records, which has become active in the packaged jazz field, has come up with a $1.49 "jazz sampler," a 12-inch LP spotlighting some 50 names from its regular album lineup, including Jerry Fielding, Matt Dennis, Dave Pell, George Wettling and others.

Kapp has provided supplementary sales aids to retailers to push the jazz sets.

German Book Publisher Launches Disk Club Plan With All-Catalog Discounts

Berlin, July 17.

Bertelsmann, top German publisher who runs a big book club, is cashing in on the Germans' yen for disks via a socalled Schallplattenring (disk club). Latter operates on the same basis as the book circle does. Every member of it is entitled to buy out of the Bertelsmann disk catalog disks at cut prices.

Membership's monthly fee amounts to around $1.30 for which five coupons are issued. For three coupons, one gets either a 78 rpm or a 45 rpm disk, for five coupons naturally a disk worth $1.30. One can also collect coupons and get for 10 coupons one LP disk worth around $2.60. In addition, members of the disk circle may buy disks out of the coupon scales at reduced prices. Also a phono machine at the reduced price of $20 may be bought.

The new club means, of course, quite a competition to the retailers. The Bertelsmann catalog includes every type of music and has also a big number of American labels as well as East German disks, with such artists as David Oistraikh, Karel Ancerl (conductor of the Czech Philharmonic), etc.

Radio-TV-Phono Mfrs. Turn Out For Music Show But Diskers Sluff It

While most of the disk companies are brushing the Music Industry Trade Show this year in N. Y., instrument and radio-tv set manufacturers are out in full force at the three-day convention of the National Assn. of Music Merchants. Some 8,000 retailers from across the country are expected to attend the show and convention before it winds tomorrow (Thurs.) at the Hotel New Yorker and the nearby N. Y. Trade Show Building.

Some 250 exhibitors are showing their wares this year. The bulk of the displays are on the instrument manufacturing field, covering pianos, accordions, drums, woodwinds, etc., while the radio-tv set manufacturers also are well represented. In the latter field, RCA had a big display on its new low-priced color video sets via some tint show transmissions during the afternoon for the convention sightseers. Latter company also is making a big pitch for its new stereophonic tape playback machines.

Hi-fi is again the big theme of the radio-phono set manufacturers with such companies as Magnavox, Stromberg-Carlson, Zenith, Majestic International, Dictograph, Dynavox and others displaying machines in a wide price range. General Electric had one of the major displays at the show covering its full line of music equipment.

The disk companies, on the other hand, were almost conspicuous by their absence at this convention, the first in N. Y. in four years. RCA placed little accent on disks in its display while the other major companies were not there at all. London, Dot and some other indie labels are on hand.

Many of the diskeries, however, took advantage of the trade showing here to hold powwows with their distributors since many of them turned up.

Music publishers had a fair turnout. Some 15 firms, including Mills, Hansen, Amsco and Song Dex, showcased their educational folio material.

While this convention is open only to the trade, many of the same companies in the phonograph field will turn up for the high-fidelity fair due at the N. Y. Coliseum this fall. Latter is open to the public.

Belter, Spanish Label, Launches Own Program

Barcelona, July 17.

Belter Records, headquartering in this city, has launched its own disk-making program in addition to distributing foreign platters.

Bernard Hilda, French bandleader, has cut several sides for Belter which is leasing them to Versailles Records, a French company, for distribution in that country. Belter is also recording some native Catalonia material.

Paullus' Holiday Label

A new indie label, Holiday Records, has been set up by George E. Paullus. Diskery kicks off with a Tommy Durden coupling of "Only When" and "Weepin' and A-Wailin'."

Durden, co-writer of the Elvis Presley click "Heartbreak Hotel," has a regular tv show out of San Angelo. The Dick Gersh office will handle the Holiday promotion.

Publisher Phil Kahl has been named chairman of Music in the Commerce and Industry Division of the Sister Elizabeth Kenny Foundation's 1956 fund appeal.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	**PAT BOONE** (Dot)	I Almost Lost My Mind
2	1	**GOGI GRANT** (Era)	Wayward Wind
3	9	**PLATTERS** (Mercury)	My Prayer / Magic Touch
4	8	**DORIS DAY** (Columbia)	Whatever Will Be, Will Be
5	3	**PERRY COMO** (Victor)	More / Glendora / Hot Diggity
6	5	**ELVIS PRESLEY** (Victor)	I Want You, I Need You / Hound Dog
7	6	**VIC DAMONE** (Columbia)	On Street Where You Live
8	4	**MORRIS STOLOFF** (Decca)	Moonglow-Picnic Theme
9	7	**PATTI PAGE** (Mercury)	Allegheny Moon
10	10	**FATS DOMINO** (Imperial)	I'm in Love Again / My Blue Heaven

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†WAYWARD WIND	Warman
2	1	*MOONGLOW-PICNIC THEME	Mills-Columbia Pics
3	4	*ALLEGHENY MOON	Oxford
4	6	*WHATEVER WILL BE, WILL BE	Shapiro-B
5	5	†I ALMOST LOST MY MIND	H&R
6	3	*ON THE STREET WHERE YOU LIVE	Chappell
7	..	*MY PRAYER	Shapiro-B
8	9	*MORE	Artists
9	7	†I WANT YOU, I NEED YOU, I LOVE YOU	Presley
10	..	*BORN TO BE WITH YOU	Mayfair

Satch Draw Lifts Jazz at Chi Fest

Chicago, July 24.

Playing two dates at the Ravinia Music Festival here last week, Louis Armstrong drew 6,150 persons Monday (16) night and 12,585 on Wednesday (18), the latter attendance shattering all previous records at Ravinia. House was scaled at a $4.50 top.

The summer-long outdoor festival, traditionally a longhair affair, drew its previous record gate of 10,009 in 1949 with Jascha Heifetz, Gregor Piatigorsky and Artur Rubinstein all on the same bill. Agent Paul Bannister of Associated Booking Corp. has been trying to sell a larger representation of jazz artists to the festival authorities for their open dates, Monday and Wednesday nights. Other nights the Chicago Symphony plays Ravinia with guest soloists.

Bannister got his foot in the door at Ravinia last year, when Dave Brubeck, first jazz artist ever to play these, drew 4,200 one night and 7,530 the other. This year Brubeck played Ravinia again but attendance dropped to 3,000 and 2,700, partially blamed on the weather. Brubeck's drawing power last year opened the way for an additional jazz booking, Louis Armstrong's, this year. It is anticipated that as a result of the Armstrong smash, Ravinia will buy more jazz next year.

Liberace to Tour U.K.

Manchester, Eng., July 24.

Liberace is pacted for an appearance at the Belle Vue Gardens here Oct. 8. He has dates at the Royal Albert Hall, London, Oct. 15 and 17.

Pianist makes his British bow at Royal Festival Hall, London, Oct. 1.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Phil Goulding—WMGM—New York	Lou Dennis—WBRY—Waterbury	Jackson Lowe—WUST—Washington	Tony Donald—WITH—Baltimore	Jack McDermott—WCOP—Boston	Tal Hood—WFGM—Fitchburg	Herb Fontaine—WJDA—Quincy	Jack Eisner—WMAS—Springfield	Dick Smith—WORC—Worcester	Tom Durand—WTTM—Trenton	Larry Borwnell—WKBW—Buffalo	Nick Nickson—WBBF—Rochester	Earle Pudney—WGY—Schenectady	Al Meltzer—WHEN—Syracuse	Milner & Brown—WPEN—Philadelphia	Bill Brant—WJAS—Pittsburgh	SOUTH: Bob N. Perry—WQAM—Miami	Jim Carley—WPIN—St. Petersburg	Don Devendorf—WSAV—Savannah	Harry Nigocia—WJBW—New Orleans	John Wrisley—WIS—Columbia	George Williams—WMAK—Nashville	Jim Lowe—WRR—Dallas	Stan Nelson—KITE—San Antonio	Mike Woloson—WNOR—Norfolk	MIDWEST: John McCormick—WJJD—Chicago	Ed McKenzie—WXYZ—Detroit	Johnny Morris—KSTP—St. Paul-Mpls.	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Dick Drury—WHHH—Warren-Youngstown	Gene Piatt—KELO—Sioux Falls	Gene Edwards—WRIT—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Bill Kelso—KOPO—Tucson	Al Radka—KFRE—Fresno	Dick Whittinghill—KMPC—Los Angeles	Lee Kopp—KSJO—San Jose	Jim Ameche—KDAY—Santa Monica	Bill Previtti—KDEF—Albuquerque	TOTAL POINTS
1A	1	15	Gogi Grant	Era	†Wayward Wind	2	3	1	3	..	..	5	5	..	2	2	1	..	6	..	..	10	3	1	1	3	8	..	2	3	..	..	7	8	..	4	7	..	3	..	..	1	..	6	178
1B	2	8	Pat Boone	Dot	†I Almost Lost My Mind	..	2	..	2	1	..	3	4	..	..	3	5	4	1	..	..	1	4	2	10	7	..	6	1	..	1	4	2	6	..	2	..	..	..	9	..	2	..	4	178
3	7	5	Platters	Mercury	*My Prayer	4	1	..	..	..	1	9	1	1	..	5	..	..	..	3	..	3	..	..	..	..	1	2	8	..	8	1	1	..	1	1	..	1	..	..	10	..	..	2	..	156
4	3	17	Vic Damone	Mercury	*Street Where You Live	5	..	..	..	..	..	1	8	..	..	1	2	5	4	..	5	..	1	..	4	1	3	..	9	7	..	..	..	5	8	4	5	2	9	..	1	..	4	..	5	154
5	13	5	Doris Day	Columbia	*Whatever Will Be, Will Be	7	5	..	9	..	..	..	3	6	5	7	3	1	..	..	..	5	..	9	..	..	9	8	7	4	4	3	..	2	4	7	..	..	..	2	6	6	5	2	146
6	4	8	Patti Page	Mercury	*Allegheny Moon	..	6	5	6	..	4	2	..	..	..	4	..	2	..	5	3	..	..	6	..	8	4	..	6	1	..	5	4	9	..	..	..	3	..	1	4	1	..	..	..	142
7	5	10	Chordettes	Cadence	*Born to Be With You	..	..	..	4	..	..	..	..	..	1	..	..	6	9	..	6	7	7	..	..	4	..	1	5	..	..	..	..	3	..	..	..	..	1	3	..	3	5	4	..	107
8	9	8	Perry Como	Victor	*More	..	4	..	1	5	2	..	..	..	..	6	..	7	..	..	..	..	..	3	..	7	..	4	..	..	..	6	3	6	6	..	7	..	..	..	..	..	8	..	90
9	10	10	Elvis Presley	Victor	†I Want You, I Need You	1	..	10	..	..	..	4	..	9	..	..	..	..	2	2	..	6	..	5	..	..	..	..	..	..	7	6	..	..	..	3	..	..	..	7	..	3	..	..	78
10	6	8	Teresa Brewer	Coral	†Sweet Old-Fashioned Girl	..	..	..	8	..	..	..	2	..	..	..	10	3	10	..	..	..	2	..	..	..	..	4	10	5	5	..	..	..	..	..	..	..	..	6	8	..	..	7	63
11	19	4	Hugo Winterhalter	Victor	*Canadian Sunset	..	9	..	..	9	3	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	3	..	..	10	..	..	4	..	..	..	..	..	..	3	43
12	11	6	Gene Vincent	Capitol	†Be-Bop-a-Lula	6	..	..	..	..	..	..	6	..	..	..	6	..	8	..	..	..	..	..	..	..	..	..	..	..	9	2	..	..	..	..	5	..	..	6	..	..	..	..	40
13	14	7	Perry Como	Victor	†Glendora	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	4	5	..	9	..	..	7	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	1	38
14	22	3	Artie Wayne	Liberty	*Angel	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	1	..	4	3	..	..	8	37
15A	17	4	Nat (King) Cole	Capitol	*All There is to That	..	..	..	..	..	5	..	..	..	..	..	..	9	..	..	2	..	..	..	..	..	..	3	..	..	..	5	..	..	..	..	..	..	..	..	8	..	..	9	36
15B	15	11	Fats Domino	Imperial	†I'm in Love Again	3	..	6	..	..	..	6	..	..	..	..	..	..	3	..	..	..	..	10	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	10	36
17	8	17	Morris Stoloff	Decca	*Moonglow-Picnic Theme	..	..	8	..	..	..	10	..	..	6	..	..	..	7	..	..	2	..	..	8	..	10	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	34
18A	16	15	Four Lads	Columbia	*Standing on the Corner	..	3	7	..	..	..	..	8	..	..	..	5	..	..	..	..	..	..	8	7	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	29
18B	21	10	Frank Sinatra	Capitol	*How Little We Know	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	2	..	..	..	29
20	..	12	Tony Martin	Victor	†Walk Hand in Hand	..	..	..	..	..	..	..	..	..	4	..	..	10	..	..	..	10	..	..	2	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	4	..	..	..	26
21	17	17	George Cates	Coral	*Moonglow-Picnic Theme	..	..	5	..	..	..	9	..	..	..	..	..	..	..	..	..	..	3	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	25
22A	..	1	Jerry Vale	Columbia	*You Don't Know Me	8	..	10	6	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	24
22B	26	4	Jayhawks	Flash	†Stranded in the Jungle	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	1	..	24
24	35	3	Four Aces	Decca	*I Only Know I Love You	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	22
25A	30	3	Joni James	MGM	*Give Us This Day	10	..	..	7	7	..	7	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	9	..	..	..	21
25B	..	4	Dick Jacobs	Coral	†Golden Baton	..	..	..	..	..	..	..	..	..	..	..	4	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	8	..	..	..	..	21
27A	22	10	Clyde McPhatter	Atlantic	†Treasure of Love	10	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	5	..	..	..	5	..	..	..	..	..	..	19
27B	..	6	Nick Noble	Mercury	†Loves Me, Loves Me Not	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	6	2	..	..	..	..	19
29	25	3	Little Willie John	King	†Fever	9	..	..	4	9	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
30A	40	12	Sylvia Syms	Decca	*I Could Have Danced	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
30B	..	1	Six Teens	Flip	†Casual Look	..	..	4	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
32	34	4	Eddie Heywood	Mercury	*Soft, Summer Breeze	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	6	..	..	..	..	..	..	..	..	..	..	16
33	..	3	Frank Chacksfield	London	*Donkey Cart	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	2	..	..	..	10	..	..	15
34A	20	9	Ames Bros.	Victor	*Hurts for a Little While	..	..	..	..	..	..	..	10	..	..	..	..	..	..	9	..	..	..	..	..	..	6	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
34B	43	2	Fontane Sisters	Dot	†Voices	..	..	..	..	..	10	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	6	..	..	..	..	..	..	..	13
34C	..	10	Four Lads	Columbia	†My Little Angel	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	13
34D	27	18	Cathy Carr	Fraternity	*Ivory Tower	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
34E	..	1	Bill Ward-Dominos	Decca	†St. Theresa of the Roses	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	7	..	..	..	..	..	..	..	..	..	13
39	..	5	Clovers	Atlantic	†Love, Love, Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
40A	43	2	Eydie Gorme	ABC-Par	*Mama, Teach Me to Dance	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	10	..	..	..	11
40B	..	2	Eddie Fisher	Victor	*Street Where You Live	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
40C	29	3	Ella Fitzgerald	Verve	*Beautiful Friendship	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	11
40D	..	1	G-Clefs	Pilgrim	†Ki Ding Dong	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	11
44	..	13	Don Robertson	Capitol	†Happy Whistler	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
45	13	3	Cadets	Modern	†Stranded in the Jungle	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7

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On The Upbeat

New York

Gilbert Millstein, N.Y. Times scribe, hitting the road with the **Louis Armstrong** orch for a Collier's mag piece . . . **Rover Boys** set for one week at the Club Azalea, Mobile, beginning July 30 . . . **The Four Voices** pencilled in at Pleasure Beach Ballroom, Bridgeport, Conn., for a weekend beginning Aug. 18 . . . **Roger Coleman** on a cross-country deejay tour plugging his MGM waxing of "Only The One" and "Half Way To Heaven." . . . **Jonnny Costa** set for a return to the Embers in November.

Paul Martell, Roseland Ballroom maestro, lining up a European tour for the fall . . . **Don Elliott Quartet** begins a week's stand at Chicago's Modern Jazz Room tonight (Wed.). . . . **The Sabres**, RCA Victor pactees, opened at the Sahara, Las Vegas, yesterday (Tues.).

Roger Williams guests with the Denver Symph at Red Rocks, Colo., July 31 . . . **Zoot Simms Quintet** and **Leon Sash Quartet** held over at Greenwich Village's Cafe Bohemia . . . **Eddie Grady** orch pacted to General Artists Corp. The Grady crew was formerly known as **The Commanders** . . . **Lionel Hampton** due back from an eight-month tour of the Continent and Israel Aug. 3.

Hollywood

Zephyr Records, indie label run by **Geordie Hormel** and **Bud Freeman**, inked **Ruth Olay** and will intro her via an album which **Bill Hitchcock** is arranging and conducting . . . Decca re-signed **The Buddies**, vocal-instrumental quartet from Fresno . . . **Dennis Farnon** inked to score another UPA cartoon, "Mister Magoo's Nephew." . . . **Jo Ann Castle** has joined the **Ina Ray Hutton** show as permanent fixture on accordion and piano . . . **Jack Lloyd**, headwriter of the **Bob Crosby** tv show, teamed with **Hal Dickinson** of **The Modernaires** on a trio of tunes . . . **Bobby Short**, current at the Castle Restaurant, has been offered a lead in the Cienna Co. of "Kiss Me Kate," by producer **Julius Rudell** . . . **George Shearing** prepping an extensive nitery tour.

Chicago

Ahmad Jamal trio opens at the Modern Jazz Room, Chi, tonight (Wed.) for two frames; segues into the Embers, New York, Aug. 6 for

(Continued on page 112)

CONN. JAZZ FESTIVAL GETS TOP WEB-PLAY

Bridgeport, July 24.

The First Connecticut Jazz Festival, which takes place this Saturday (28) here, is getting radio coverage from the networks. Mutual is picking up the first half of the concert while ABC is covering the latter portion. NBC's "Monitor" show, meantime, is due to make five different pickups from the concert during the night. Voice of America is also picking up the festival while WFUV-FM, Fordham U. station, is piping it over an FM network.

Lineup for the concert, which is a benefit for the Connecticut Symphony orchestra, includes Duke Ellington, Chico Hamilton Quintet, Buck Clayton, Willie (The Lion) Smith, and others. Elling'on is due to receive plaque from the International Rescue Committee for his work in promoting international good will.

Sidney Gross, British disk jockey now residing in the U. S., who is organizing and emceeing the affair, has invited all the political bigwigs in Washington to attend the gig. The invitation was done in jive talk. The Bridgeport townspeople, meantime, are sparking the promotion with a big parade on the day of the festival.

The Rocks Keep Rolling at R&R; Pittsburgh Is Latest Rioting Locale

Pittsburgh, July 24.

Rock 'n' roll came in for plenty of official bombardment here in wake of engagement last week of "Top Record Stars of '56," the Carl Perkins-Cathy Carr-Al Hibbler-Illinois Jacquet unit, at Syria Mosque. Robert Baltz, who runs local ticket agency and handled the booking here, had asked for 10 city policemen to patrol the pair of concerts, but 23 extra bluecoats had to be called out to preserve order.

Eight teenagers were arrested as they milled about lawn of Soldiers and Sailors Memorial Hall across the street from the Mosque after it looked as if a gang war might develop. Twin boys of 18 turned up at the concert drunk and were pinched before curtain time, and two 15-year-old girls were criminally attacked by four youth who picked them up after the performance.

Couple of nights later, in a tv interview with Bill Burns over KDKA-TV, assistant police superintendent Lawrence J. Maloney said that city would refuse to grant permits for any more r&r entertainments, but 24 hours after that backtracked when informed by legal department that this might be overstepping police authority. However, Maloney did insist that the issuance of okays would be regulated more rigidly.

Trouble came on eve of convention of Pennsylvania Chiefs of Police Assn., and chiefs took official cognizance by going on record with the statement that rock 'n' roll is "an incentive to teenage unrest." In a pre-convention proclamation of the association's juvenile delinquency committee, Pittsburgh Inspector Fred Good said police "did not pretend to be music critics or have a technical knowledge of beat and rhythm." The committee added: "Nevertheless, wherever there's been teenage trouble lately, rock 'n' roll has almost always been in the background. The songs are more suggestive than those sung in burlesque houses and the rhythm seems to have some special hypnotic effect which has created ridiculous male hootchie-kootchie dancers."

Baltz, who has managed a flock of rock 'n' roll shows here this season for outside promoters, defended that type of entertainment. He said it was in vogue now at most of the district's night clubs and that it is creating no problems there.

R&R—40 Years Later

Editor, VARIETY:

Bronxville, N. Y.

In this baffling biz of pre-gauging buyer taste in pop songs there are three educated guesses that must mesh before the some 100 new songs per week shake down to the 40 or 50 a year that make it, which brings up the fascinating subject of r. & r. (Natch, the three guesses are 1: the writer's, 2: the publisher's, and 3: the ever-important guess of the guy who lays out the musician's dough and in a sense really sticks out his neck, the a. & r. man.)

Previously the big trick on a new song was to convince the singer or bandleader, who was the pipeline to the public for new tunes, but his importance as fortune-teller has now passed on to the jock who must please his listeners, hence probably has a hotter ear to the consumer-ground than anybody else. He gets the cards and letters and phone calls, which reflect

(Continued on page 114)

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Shop)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	6	**PLATTERS.** (Mercury) "My Prayer"	4	1	1	3	1	..	2	5	..	..	10	8	..	5	9	2	2	2	5	1	10	116
2	4	**PAT BOONE** (Dot) "I Almost Lost My Mind"	1	..	2	..	10	8	..	1	..	3	2	2	7	..	5	5	..	4	3	7	4	101
3	5	**DORIS DAY** (Columbia) "Whatever Will Be, Will Be"	5	4	7	1	7	10	6	4	7	..	..	4	2	8	..	1	..	9	..	3	3	95
4	1	**GOGI GRANT** (Era) "Wayward Wind"	2	..	5	..	..	3	10	2	..	7	..	1	..	10	4	..	10	..	1	6	1	81
5	2	**MORRIS STOLOFF** (Decca) "Moonglow-Picnic Theme"	8	5	6	10	..	1	..	3	..	..	1	3	..	..	2	..	..	6	2	..	6	79
6A	10	**GENE VINCENT** (Capitol) "Be-Bop-a-Lula"	7	6	9	..	..	..	7	9	3	2	3	..	..	2	8	8	5	..	9	..	..	65
6B	3	**ELVIS PRESLEY** (Victor) "I Want You, I Need You"	3	3	..	..	8	2	5	..	..	10	..	..	..	..	1	..	9	7	6	..	2	65
8	7	**VIC DAMONE** (Columbia) "On the Street Where You Live"	..	2	..	..	3	4	..	6	..	..	..	7	3	..	..	..	1	..	..	..	5	57
9	8	**PERRY COMO** (Victor) "More"	..	9	4	2	4	9	..	7	..	..	..	6	..	..	3	7	4	..	..	..	..	55
10	9	**FATS DOMINO** (Imperial) "I'm In Love Again"	10	..	..	..	..	..	..	8	..	..	7	9	1	4	7	..	..	1	4	..	..	48
11	10	**CHORDETTES** (Cadence) "Born to Be With You"	6	..	..	..	9	..	..	..	..	6	..	10	..	..	..	4	7	5	7	..	7	38
12	12	**PATTI PAGE** (Mercury) "Allegheny Moon"	..	..	..	..	6	..	4	..	..	..	6	..	5	3	..	..	..	10	10	..	9	35
13	..	**ELVIS PRESLEY** (Victor) "Hound Dog"	..	10	8	..	..	3	..	1	..	..	..	..	8	7	..	..	..	..	..	..	..	29
14A	18	**TERESA BREWER** (Coral) "Sweet Old-Fashioned Girl"	..	..	..	..	..	..	..	..	..	..	..	..	..	6	6	3	6	8	..	..	..	26
14B	..	**MITCH MILLER** (Columbia) "Song for a Summer Night"	..	..	..	7	..	..	..	..	6	..	..	..	4	1	..	..	..	..	..	..	..	26
16	21	**HUGO WINTERHALTER** (Victor) "Canadian Sunset"	..	..	..	5	..	7	..	..	..	..	..	..	..	..	..	6	3	..	..	..	..	23
17	16	**CADETS** (Modern) "Stranded in the Jungle"	..	..	..	..	..	..	..	10	2	..	4	..	..	..	..	..	8	..	..	9	..	22
18	18	**JERRY VALE** (Columbia) "You Don't Know Me"	..	7	..	4	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	14
19A	15	**GEORGE CATES** (Coral) "Moonglow-Picnic Theme"	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	3	..	..	..	13
19B	..	**LITTLE RICHARD** (Specialty) "Ready Teddy"	..	..	..	..	..	..	..	..	..	1	8	..	..	..	..	..	..	..	..	..	..	13
21A	25	**AMES BROS.** (Victor) "It Only Hurts for a Little While"	9	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	11
21B	22	**CLYDE McPHATTER** (Atlantic) "Treasure of Love"	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	11
23A	13	**PERRY COMO** (Victor) "Glendora"	..	..	..	..	..	..	..	..	..	..	9	..	10	..	..	..	4	..	..	..	..	10
23B	..	**LITTLE WILLIE JOHN** (King) "Fever"	..	..	..	..	..	..	..	..	5	9	..	..	..	9	..	..	..	..	..	..	..	10
23C	..	**NELSON RIDDLE** (Capitol) "Proud Ones"	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	2	..	10

1	2	3	4	5	6	7	8	9	10
MY FAIR LADY	CALYPSO	KING AND I	CAROUSEL	MOST HAPPY FELLA	EDDY DUCHIN STORY	SONGS FOR SWINGING LOVERS	ELVIS PRESLEY	PICNIC	OKLAHOMA!
Broadway Cast	Harry Belafonte	Film Soundtrack	Film Soundtrack	Broadway Cast	Film Soundtrack	Frank Sinatra	Elvis Presley	Film Soundtrack	Film Soundtrack
Columbia OL 5090	Victor LPM 1248 EPA 1248	Capitol W 740 EAP 740	Capitol W 694 EDM 694	Columbia OL 5118	Decca DL 8289	Capitol W 653 EAP 653	Victor LPM 1254 EPB 1254	Decca DL 8320 ED 846	Capitol SAO 595 SDM 595

Brit. TV Hypos Kiddie Music

London, July 24.

One of the by-products of England's burgeoning video industry is the development of a new market for kiddie music. Up to very recently, this phase of the music biz was in the doldrums with the last hit being "I Tawt I Taw A Puddy Tat" several years ago.

At the present time, however, there are several kiddie tv shows and since music is played, disk and publishing execs foresee an early spurt in the moppet market. The Philips record company has already put some kidisks on the market and it's expected that regular releases, much like the U. S. disks, will be made for this field.

Daily Departs Rochester; Successor Iannaccone

Rochester, N. Y., July 24.

Jack F. Dailey, quit last week as executive secretary of the Rochester Civic Music Assn., a post he had held since January, 1954. He's heading south to become manager of the New Orleans Philharmonic-Symphony.

Thomas S. Iannaccone will step into Dailey's shoes Sept. 1.

Inside Stuff—Music

Bill Buchanan, radio-tv editor of the Boston Daily Record, WVDA disk jock, and Hub's only outspoken critic of gimmicked disks and rock 'n' roll, celebrated his third anni on WVDA by featuring standards most requested on his show since 1953. Buchanan, who features only music from the swing era of 1935-1945, opens with Harry James' "9:20 Special" and closes with Benny Goodman's "Goodbye" on his 7:05 to 9 p.m. Saturday show. Disks featured on his third anni program included: "The Mole," Harry James; "In the Mood," Glenn Miller; "The Carioca," Artie Shaw; "I Can't Get Started," Bunny Berigan; "Solo Flight," Charlie Christian; "Cherokee," Charlie Barnet; "Take the 'A' Train," Duke Ellington; "Flying Home," Lionel Hampton; "Don't Be That Way," Benny Goodman; "Celery Stalks at Midnight," Will Bradley; "Marie," Tommy Dorsey.

Buchanan, who pushes sweet music in the Hub, recently switched from radio-tv editor of the Boston Herald to the Hearst Boston Daily Record. His emphasis on the swing era and music of the oldtime big bands has won him a hardy following in the area.

After hearing the Senate's decision to discontinue sending musical units abroad, Dizzy Gillespie sent the following telegram to President Eisenhower: "Shocked and discouraged by decision of the Sena e in the supplementary appropriations bill to outlaw American jazz music as a way of making millions of friends for the U.S.A. abroad. Our trip through the Middle East proved conclusively that our interracial group was powerfully effective against Red propaganda. Jazz is our own American folk music that communicates with all peoples regardless of language or social barriers. I urge that you do all in your power to continue exporting this invaluable form of American expression of which we are so proud."

Charles Kalman, son of the late Viennese operetta composer, Emmerich Kalman, has landed his first disk with an English lyric in the tune, "Rich Man, Poor Man," recorded for London Records by Jimmy Young. The 26-year-old composer has, however, had one operetta, "The Great Tenor," produced on the Continent, with another one, "Rendezvous With Life," coming up. He commutes between the U. S. and Europe and is a member of the German performing rights society, GEMA.

Buck Ram, cleffer and manager of numerous rock 'n' roll combos, has been grinding out a tremendous amount of tunes recently with a solid batting average of landing on wax. Since April, Ram has averaged three songs recorded each month and not all of them are limited to rock 'n' rolldom. During July, Tony Martin cut his "Take Your Place In The Sun" for Victor; The Flairs sliced "Aladdin's Lamp" for ABC-Paramount; and The Buddies made his latest tune, "Every Time The Phone Rings," for Decca.

Band Review

JOE REICHMAN ORCH (8)
Hotel Muehlebach, K. C.

After several years absence, Joe Reichman is back in the Terrace Grill of the Hotel Muehlebach for a summer stand with his new, compact crew and his fancy piano fingerings. Reichman is one of the name crews brought in by the Muehlebach in line with its recent switch of policy which features frequent change of bands.

Reichman, who has been playing the hotel for 20 years, has made more than a dozen stands here, and has a notable following, with a goodly share of them on hand opening night. It's a new band that Reichman is showing this trip around, which goes back a couple of seasons, but it has his unalterable trademark in stylings.

In contrast to former larger crews, Reichman has an eight-piece outfit more in keeping with today's budgets. But it features full-sounding output, as emphasis is placed on the voicing of the trumpet and reeds. He's carrying a trio of saxes, trumpet, and piano, string bass and drums in addition to his own piano. With doubles all down the line leader can call on a wide variety of instrumentation, and does throughout. Topping it all is his own keyboard work, tops by any standards and highly appreciated by the cash customers, judging by the count on the floor and the applause. The book is loaded with standards and carrying a sprinkling of Latins, a novelty or two, and some current pops.

In this stand crew is adding to the floor show, Reichman handling the m.c. chores and leading off with a showy keyboard Samba. Crew does "Indian Love Call" in sweeter vein, featuring fiddle, and then gives way to the Meri Ellen Trio, the floor act, which rounds out a 30-minute route. Meri Ellen goes in for comedics, backed by Don Sanfartello and electric bass and Frank DeLia on accordion, both of whom share in the comedy. They come up with a moderate portion of fun in the mugging and pantomime, and rate okay musically on "Swanee" and "Red Silk Stockings" done straight. *Quin.*

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music Co.	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Allegheny Moon (Oxford)	2	2	2	2	1	1	1	2	5	1	7	1	105
2	2	†Wayward Wind (Warman)	3	..	5	1	4	2	4	1	1	2	2	2	94
3	3	*Street You Live (Chappell)	7	1	1	3	8	3	2	3	4	8	4	..	77
4	8	*Whatever Will Be (Artists)	1	3	7	8	2	..	6	10	..	3	3	4	63
5	5	*Moong ow (Mills)	..	10	6	5	6	..	5	..	4	5	1	9	49
6	6	*Picnic (Columbia Pic.)	..	..	4	6	3	5	7	..	6	7	10	3	48
7	4	*Ivory Tower (Morris)	8	..	..	4	..	9	..	4	2	..	9	7	34
8	12	*I Could Have Danced (Chappell)	..	4	..	..	..	..	9	5	..	9	6	5	28
9	8	†Walk Hand in Hand (Republic)	..	..	..	9	..	6	..	6	8	6	5	..	26
10	12	†Sweet Old-Fasioned Girl (Valor)	4	..	9	..	9	..	..	7	..	4	..	8	25
11	7	*Standing on the Corner (Frank)	..	7	..	7	..	..	3	..	7	..	8	..	23
12	11	*More (Shapiro-B)	5	..	..	..	7	4	..	..	9	..	..	..	19
13A	14	*Born to Be With You (Mayfair)	..	..	..	..	5	10	..	9	..	..	..	6	14
13B	..	*My Prayer (Shapiro-B)	6	..	3	..	..	..	..	..	..	..	..	10	14
15	10	†Almost Lost My Mind (H&R)	10	..	8	10	..	7	8	..	10	..	..	..	13

On the Upbeat

Continued from page 111

four . . . **Carole Simpson** inked for the Theatrical Lounge, Cleveland, Aug. 6 for two stanzas . . . **Tony Scott**, current at the Brass Rail, Chi, into the Rouge Lounge, Detroit, Aug. 7 for a pair . . . **Sammy Kaye** plays the Surf Club, Virginia Beach, Aug. 17-23 . . . **Guy Lombardo** into the Desert Inn, Las Vegas, Sept. 25-Oct. 22 . . . **Stan Getz** pacted for Chi's Modern Jazz Room, Aug. 15 for two sessions . . . **Bobby Hackett** set for the Blue Note, Chicago, Sept. 5-16 . . . **Charlie Spivak** to do one-niters in the Chicago territory in August.

Pittsburgh

Stan Kenton one-nights at Chez-a-Rena tomorrow (Thurs.) . . . **Talk-of-Towners** wound up 14-week stay at Merry-Go-Round and have been replaced by **Al Powell's Dixieland 5** . . . **Robert Maxwell**, harpist, comes to Ankara for two weeks on Aug. 27 . . . **Jeanie Baxter**, vocalist, set for remainder of the summer with **Dan Mastri's Deuces Wild** at Cow Shed in Conneaut Lake . . . **Irving Kretman**, pianist, had option picked up at Celebrity Room of VTW Club . . . **Gene Vincent** and **Blue Caps** set for Copa week of Aug. 6 . . . **Ray Eberle's** band plays here next week for national convention of Eagles . . . **Continentals** at William Penn plagued by illness. **Albert DiLernia**, accordionist, went to Veterans Hospital for an operation and **Julie Miller Melman**, violinist, had surgery at Homestead Hospital . . . **Al Morgan** packed Kennywood Park last Sunday and has been booked back for another one-day stand later in the season . . . **Joey Vance** left town to head a nine-piece band for a package show going on three-month tour of east and south, opening in Bangor, Me. . . . **Diane Horne**, pianist, into Penguin Lounge downtown for a run.

Flying Saucer

Continued from page 107

either by performance, style or name identification or variation. In some instances the names are lampooned, in keeping with the satirical concept of the platter.

The songs by title, copyright owner, original performing artist and original label allegedly burlesqued on "Flying Saucer," include such items as "Magic Touch," Southern Music, The Platters (called The Clatters on the disk), Mercury; "Great Pretender," The Platters, Southern, Mercury; "Earth Angel," Dootsie Williams Music, The Platters, Mercury; "Poor Me," Commodore Music, Fats Domino, Imperial (on this Luniverse label there is reference to "Skinny Dynamos"); "Heartbreak Hotel," Tree Music, Elvis Presley, RCA Victor (there is reference to The Pelicans in this sequence on the allegedly infringing label); "Band of Gold," Ludlow Music, Don Cherry, Columbia; "Ain't It a Shame," Commodore, Fats Domino, Imperial; "Don't Be Angry," Republic Music, Nappy Brown, Savoy; "Blue Suede Shoes," Hill & Range Music, Carl Perkins, Sun Records (there is reference to "Pa Gerkins" in an item called "Shoes" in the Luniverse label).

Also "Mabelline," Arc Music, Chuck Berry, Chess Records (there is reference to "Huckleberry"); "See You Later, Alligator," Arc, Bill Haley's Comets, Decca; "My Prayer," Skidmore Music, The Platters, Mercury; "Shake, Rattle & Roll," Progressive Music, Bill Haley, Decca; "I Want You to Be My Girl," Kahl Music, The Teenagers, Gee Records; "Long Tall Sally," Venice Music, Pat Boone, Dot; "Tutti Frutti," Venice Music, Little Richard, Specialty Records; a reference to "Laughing Louis" vice Smiley Lewis. A pseudo-"John Cameron Cameron" is the "announcer" on the Luniverse disk.

Audio Matrix Inc. is said to have supplied the original stampers and the disk, out only about two weeks, allegedly has snowballed nationally, with plants in Newark, Brooklyn, Philadelphia, New York and Hollywood doing the pressing. Abeles plans making them co-defendants in a series of Federal Court suits, depending on the jurisdiction.

Understood that Columbia, Savoy, Chess, RCA Victor, Mercury, Dot, Gee and Imperial Records are supporting the music publishers who are proceeding on a copyright infringement basis. Alleged infringement usages total 19; 11 on one side, eight on the other.

Kanaga

Continued from page 107

the query over to Henri Rene, Victor's Coast recording chief.

"We may come to the end of the road," Rene reported. "We're aware of it and the writers are aware of it. We're trying to meet the threat by leisurely encouraging new writers to turn out original material for albums."

Kanaga, in answer to another query, shrugged off as "over-emphasized," recurrent industry talk about "payolas" (or "lobbying," as one scribe referred to it) for deejays.

"It isn't that common," he declared, "principally because most of the influential disk jockeys would be insulted if it were offered—and the less influential don't mean enough."

Title Tunes

Continued from page 107

and Dolores Hawkins with "A Kiss Before Dying."

Among the current pix now on a promotional pitch with waxings of title themes are "Foreign Intrigue," "The Proud and the Profane," "The Searchers" and the aforementioned "The Proud Ones," as well as "War & Peace" and "Johnny Concho" and "Moby Dick."

Even the foreign language pix are getting on the title theme bandwagon for a disk tiein. Among these currently are "The Proud and The Beautiful," "La Strada" and "Rififi."

Hormel to N.Y.

Geordie Hormel, head of the new Coast label, Zephyr Records, is due in New York this week to set up his promotional campaign with Buddy Basch, who's working out of his N. Y. office for the label.

But Freeman has been named sales and recording chief for the company with Bill Hitchcock as musical director and Spencer Moore, comptroller.

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Sales Management, "Survey of Buying Power", 1956

RCA VICTOR spotlights hometown broadcasting

Strong German Diskery Upbeat, Preference for 45 RPM Grows

By HANS HOEHN

Berlin, July 17.

Within the various branches of the W-German show biz, that of the recording industry has undoubtedly been the most successful since the war. Its biggest upbeat came around 1950, a short time after the currency reform which marked the beginning of the widely acclaimed German "Wirtschaftswunder" (the economical miracle). Last year (1955), the W-German diskeries manufactured 31,000,000 records of which 4,000,000, or 13%, were exported.

"To an inexperienced eye, this appears like a tremendous figure," Karl-Heinz Steinhardt, director of the Berlin branch of Telefunken (manufacturer of Teldec, a liaison of Telefunken and British Decca records and also the German outlet for Capitol Records) explains, "but fact is that we are still way behind 1929 (that's when the first German recording machines came on sale, the advent of the talkies, etc.) which so far has been the best year of the German recording industry."

As to the export, Steinhardt says, the figure of 4,000,000 is not just big but still remarkable "if we take into consideration that our industry is still considerably handicapped by a number of complicated export laws and agreements. One of our best outlets is currently Sweden, but also the American market is obviously improving." Telefunken, incidently, is also registering a strong sale of radio sets, tape recorders and other film equipment to the U. S.

45 Upbeat

"In all, Germany is following the general trend and is preferring the new type of 45 rpm disks to the old 78 rpm ones," the director of Telefunken-Berlin reveals.

While two years ago the percentage of the 78 rpm disks amounted to about 75%, the production breakdown of 1955 was as follows:

78 *rpm (shellac) disks* . . 64.5%
45 *rpm (vinylite) disks* 27.1%
Longplay records 8.4%

The current situation (1956) already sees a 50-50 split between the old and the new type of disks. It all looks as though shellac disks have only still a few years to go. Only the fact that still a considerable number of customers have old gramophone machine makes the output of the 78 rpm'ers necessary. There's no question that the 45 rpm disks are more popular with German customers; more convenient in size and weight, look more attractive and are unbreakable.

Telefunken or Teldec is generally here considered as the second among the bestselling diskeries (Polydor comes first, while Electrola, which also handles Columbia Records, and Philips take third and fourth spot at present).

Company is doing also big with a number of American artists and orchestras, mainly Stan Kenton and Lionel Hampton. Helped by the music programs over RIAS (Radio in the American Sector of Berlin), a substantial number of Yank tunes pressed by Teldec have lately become bestsellers, such as "16 Tons," "Poor People of Paris" and "Yellow Rose of Texas." That, however, concerns in the main only Berlin and other big German cities. Over the rest of the country, domestic artists and songs get the lion's share among the most sold records. Telefunken has in "Zwei Spuren im Schnee" (Two Traces In the Snow), sung by Vico Torriani, and "Arividerci, Roma," by Lys Assia, its latest top sellers. Torriani and Miss Assia, both of Swiss origin, are also the company's two top recording stars at present.

Although the classical music is still way behind (about 10% of the present output) the popular music, it's registering good gains but the comparatively high prices for LP classical disks (DM 18-32, which is about $4.30 to $7.60) limit, of course, the number of customers.

Court Enjoins AFM From Nixing Cecil Read Jobs

Hollywood, July 24.

Superior Judge Clarence M. Hanson yesterday (Mon.) granted an injunction to Cecil F. Read, who was expelled from the American Federation of Musicians for leading a revolt of Coast musicians. The injunction didn't go beyond what the Federation last week stipulated it was willing to grant, namely the right to work without interference. But the Federation had fought against having it done by injunction.

Injunction prevents the AFM from listing Read on the "suspended" or "unfair" lists and insures his ability to work with other union members without hindrance to him or them. However, the judge denied Read's request that the injunction continue him as a member, permit him to attend meetings and use the union facilities.

Meanwhile the dissidents elected, without opposition, Max Herman as vice-president, and Lou Butterman as trustee, at the first relatively quiet union meetings since February. Session at Palladium Monday night (23) marked the first time in local's history that an anti-administration candidate has been unopposed for office. Herman replaces Read and Butterman replaces John T. Clyman who was expelled for one day and barred from holding office for a year. Their election continues the dissidents' eight-to-four control of the local's board of directors.

Jacques Singer's Encore With Corpus Christi Symph

Corpus Christi, Tex., July 24.

Jacques Singer takes over the baton with the Corpus Christi Symphony Orchestra for his third season here which calls for from 12 to 14 concerts. Some repeats in Kingsville, Laredo and Victoria, Tex. Three are children concerts and seven are for subscribers, an increase of one over last year.

His 1956-57 soloists will include Pilar Lorengar, Isaac Stern, Jose Iturbi and Ruth Slenczynski.

Barbirolli's Return

Stephen Rose has contracted to bring over the Halle Orchestra of Manchester, England, in the fall of 1957. That year marks the aggregation's 100th anni.

Sir John Barbirolli will conduct the 100-piece orch. He was head man at N. Y. Philharmonic after Toscanini.

40 Yrs. Later

Continued from page 111

what sends the kids and the middle-agers to the record stores. It is this last judgment, of course, that decides which 40 out of the 4,000 will send the ASCAP and BMI performance tabulators spinning happily and get that annuity for the lucky writer and publisher.

As a result of some 'round-the-clock listening and watching certain records jump from nowhere to the magic circle, my conclusion is that the middle-age crowd is slow to react and wait enough weeks before laying out their 89c to make it almost mandatory that the kids want a copy of what they hear, and here comes the heresy. In 1915 my aunt in Chicago wrote that there was a wild bunch known as "The Band From Dixieland" just up from New Orleans and I got my grandmother to take me to Chicago and I heard them and flipped. In 1917 I went to New York to hear the Original Dixieland Jass (original spelling) Band and swooned. The next year I heard what is now called r. & r. in the Paradise Cafe in Atlantic City and would have quit the U. of P. and acted as their band boy if Ted Weems, Nelse Keller (later with Waring) and several others hadn't joined *my* dance band which was one of the first to cause 5,000 student-dancers in Weightmann Hall to forego dancing and crush around the bandstand to quiver at our "beat."

So now that they've cleaned up the lyrics, albeit they're hardly more than words picked at random from a hat that would shock a rhyming dictionary, I'm all for recognizing r. & r. as a legit facet of the biz. I loved it in 1915!

Pat Ballard.

Jocks, Jukes & Disks

Continued from page 108

"In The Middle Of The House" (Mercury). "Pink Cadillac" is another in the growing line of songs about speeding cars and crackups. It's hardly an angle worth singing about but the coke set seems to go for it in a big way, so Rusty Draper is due for some spins. More attention, however, should be paid to "In The Middle Of The House." It's a folk-styled item packed with humor and good spirit and Draper gives the right vocal presentation.

George Siravo Orch: "Bumps-A-Daisy"-"In Old Madrid" (Decca). There's enough melodic bounce in "Bumps-A-Daisy" to keep this Siravo slicing moving on all levels. It's the kind of instrumental that could come out of left field for a good commercial score. "In Old Madrid," one of Siravo's own compositions, is a schmaltzy item given a lush instrumental production.

Stan Wilson: "The Old Lady Who Swallowed A Fly"-"Tel' My Cap'n" (Verve). Folk singer Stan Wilson has a romp with the traditional "The Old Lady Who Swallowed A Fly." It's a wry piece of material and he delivers with the proper humorous accents. It's an offbeat programming slice but it rates deejay acceptance. "Tol' My Cap'n" is a sombre groove and its appeal lies mainly with the folk ballad buffs.

Cohen Exits RCA Jazz

Jazz man Al Cohen has wound up his pact with RCA Victor. Cohen had been writing and tootling for the label's Jazz Workshop Series.

He's now freelancing.

Vienna Bid to Kritz

Pittsburgh, July 24.

Karl Kritz, associate conductor of Pittsburgh Symphony Orchestra and musical director for Civic Light Opera Assn. series of outdoor musicals at Pitt Stadium in summertime, has a bid from the Vienna Volksopera to conduct "Wonderful Town" there in October.

Offer follows Kritz's recent visit to Vienna, his home town.

Yanks Downgrade European Tootlers; Cheaper, Yes, But Don't Savvy the Beat

Europe in two words, according to several recently returned U.S. artists & repertoire men, is "bring musicians."

The N. Y.-to-Europe disk contingent, who went overseas to cut sides for release here, haven't come back exactly empty handed but they have returned with shattered illusions. The only thing right about the musicians there, said one a&r man, is the price. "Everything else is a big headache." he added.

The move toward recording overseas by the U.S. diskers was based on the low tooter scale for recording sessions. Price for a musician on the Continentent runs to about $7 a day, while the scale for an AFMer here comes to slightly over $40 for a three-hour session in which no more than four sides can be recorded. The price differential has been the magnet attracting the American recording men with views to cutting posh instrumental sides with 60 or 70 men on a date. It hasn't worked out that easily for them, however.

Major squawk made by the Yankee diskers is that the European tootlers have difficulty in capturing the musical flaver that sells in the States. Another a&r man stated in a pessimistic mood that of the dozens of albums he cut on the Continent only one has a chance of selling here.

Other beefs range from contractor problems to the carefree manner in which most of the European musicians operate. "They stroll into a recording session at their leisure," one a&r man said, "and then spend time shaking hands with colleagues or bussing them on the cheek. When there are about 60 men involved, it takes hours before we can get started." On the contractor level, it was stated, nepotism is rampant. Almost every contractor has a cousin, a nephew or an uncle who plays an instrument.

Detour in Pitt—Lounge Follows the R&R Route

Pittsburgh, July 24.

Rock 'n' roll has filtered into another downtown room, the Midway Lounge, which launched new policy last week with Sil Austin after seven years as the town's No. 1 progressive jazz spot. Despite some of the top names in that field. Midway has been unable to make a go of it lately and decided to go along with the trend.

Decision was also prompted in part by the success of another downtown bistro, the Carnival, as a rock 'n' roller. It had been dying under a number of entertainment setups until a few months ago when the management went to r&r. Place has been booming ever since.

Jukes Crack Brit. Barriers; '45' Boxes Due

London, July 24.

Jukebox, which hitherto has not made much of a dent on the British scene, is rapidly gaining a hold here. Major manufacturers and operator's report that there's a production boom in progress while disk manufacturers feel it augers well for them.

During the 1939-45 hostilities, the only boxes in existence were a number of prewar Wurlitzer machines. Within the space of the past few years, the increased popularity of canned music and its particular demand in roadhouses, cafes and restaurants has led to stepped-up production.

Hitherto, the jukebox was not regarded as "refined." Now, however, it's being accepted and is gradually infiltrating into the lounges of even better-class hotels. On the subject of prejudices, British manufacturers shun the "jukebox" tag; they'd rather call it "coin operated phonograph," a name which seems to have little chance of survival.

Diskeries are co-operating with leading operators on choice of disk, and there's a weekly change to keep up with popularity rating. Some offer discounts on large sales.

Ditchburn Equipment operate and service 1,500 machines in this country; each has 16 single-sided 78 rpm disks at 3 cents per play. Associated Music Industries and the Ditchburn group together constitute 85% of the gross output of jukeboxes off the British production line. AMI is planning to produce players of 100-120 45 rpm disks in the near future.

Herbert to Houston Opera

Houston, July 24.

Walter Herbert, musical director of the Houston Grand Opera Assn. last season, will return as director again this season. Herbert has been named resident conductor on a one-year contract.

Director of the New Orleans Opera Assn. for 11 years, Herbert directed Houston's two productions, "Salome" and "Madame Butterfly."

Water Show

Continued from page 1

ers to be ready in the fall. The 10-person show will be booked for summer hotels, country clubs and supermarket parking lots. Cost of production is $10,000 for the small show, $75,000 for the larger one, White said.

While the small show will carry no orch, the larger one is set to carry a drummer, piano and first sax with other tootlers to be picked up en route. White says he will book the 40-person show in foreign countries. Format of both shows will be half water acts and half dry acts on stage. Bookings on supermarket parking lots around the area have already been set, White said, and opening is planned within two weeks.

The nucleus playing the parking lots, country clubs and summer hotels will work on a flat fee deal with no admish charges.

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R-B Circus Facing Kingsize Tasks In Switch to Hardtop Itinerary

While editorials throughout the country waxed nostalgic on the passing of the Ringling Bros. and Barnum & Bailey Circus, which last week gave up trouping under canvas in favor of a tour under hardtop auspices, the circus will find it necessary to meet a lot of problems in making the change-over.

It's generally agreed that both performers and circus management will be better off by working arenas exclusively. The circus will be spared the necessity and expense of carrying vast numbers of roustabouts, for putting up tents. Also to be eliminated will be the cookhouse, thus abbreviating the necessity to feed the entire organization.

Also accruing to the benefit of the general run of performer will be the fact that the circus will be forced to shell out higher salaries. Without room and board being furnished, the act will know exactly how he stands financially and he will soon determine whether buying his own food constitutes a hidden cut or not.

Although rentals and salaries will be higher in the hardtops, the grosses are also expected to be higher. The arenas are generally largeseaters and events in those spots usually draw from wide areas. It's pointed out that the big top's biggest grosses come at Madison Square Garden. During the winter season, the large touring shows such as icers rack up some tall coin in the arenas, and it's conceivable that the Ringling show could hit similar grosses.

However, there are problems in booking to be overcome. The present modus operandi for touring indoor shows is through sponsorships such as the Shrine, and various other fraternal and charitable groups. Some organizations may not be able to change sponsorships and in many cases the arenas would have no choice but to go along with the show designated by the sponsoring organization. Arenas sometimes have exclusive deals with the touring circus that it shall be the only such show of this type to play that house.

Meanwhile, one of the thorniest and probably one of the most basic problems of circus operation remains to be solved. Now in need of solution is the format to be followed by the Big Show. Whether the show will continue in the Hollywoodized format long advocated by circus prexy John Ringling North, or whether it will go back to the traditional formula of thrill acts must be decided.

This problem will have to be solved before it can be determined how it will be sold. It's now generally admitted that the Ringling name is insufficient. Ballyhoo has to be poured into the enterprise if it's to pay off at the boxoffice.

'Peter Pan' Preview Pulls SRO Crowd in AC's Convention Hall Icer

Atlantic City, July 24.

A sellout crowd of more than 6,000 watched as the "Peter Pan" version of "Ice Capades" opened in Convention Hall Friday (20) night. Producer John Harris will offer this edition of the big ice show for six days and then on Thursday (26) the new "Ice Capades" show will be the attraction.

Meanwhile last Thursday (19) City Commission approved a new arrangement with Ice Capades Inc. for leasing Convention Hall for next summer, with an option for renewal for four succeeding years. Announcement of negotiations had been made by the Convention Hall's manager, Phil Thompson, several weeks ago.

Terms of the lease are same as contained in present five-year agreement, which expires this season. The Auditorium Commission will receive 10% of admissions up to $300,000 after deduction of Federal, state and city taxes. Above that sum the city's cut will be 15%.

John Carlo, until recently a unit booker with Music Corp. of America's Chicago office, has joined the Chi office of General Artists Corp. in the same capacity.

Honolulu's Cover-Plus 'Despicable System': BBB

Honolulu, July 24.

Cover charge plus two-drink minimum add up to a "despicable system," as far as Better Business Bureau is concerned. Donald Billam-Walker, bureau manager, told members that many tourists complain they're being "rooked" by a few niteries.

Racket prober plans to call a meeting of nitery operators, not only to consider the problem but to remind them that a few offenders fail to display announcements of "minimum" charge policy.

AGVA Still Mulls Plan To OK Circus Acts

The American Guild of Variety Artists and representatives of Ed Sullivan are working on details to permit performers with the Ringling Bros.-Barnum & Bailey Circus to work Sullivan's video show, Sunday (29) on CBS-TV. Under the modus operandi agreed upon, acts who crossed the AGVA picket line to remain with the circus will be allowed a one-hour stay in the good graces of the vaude union if they will pay the $2,000 fine levied against them. The sixmonth suspension voted by the union will be lifted for the one hour during the show. Details of payment were being worked out by the union counsel Harold Berg and Al Dobritch, the N. Y. agent who booked the acts for this layout at a meeting held yesterday (Tues.).

It's expected that where the salary covers the fine, earnings will be remitted directly to the union. Other acts getting lesser coin will have to work out how the payment will be met. Fine applies to each person rather than an act. Thus a two-person turn will shell out $4,000 to AGVA.

Sullivan show has leased the parking lot at 54th St. and 8th Ave. for the day of the show.

Acts presently slated to appear on the Sullivan show are Emmett Kelly, bandleader Merle Evans, Felix Adler, Otto Griebling, Billie Mahoney, Marion Siefert, all of whom obeyed the AGVA edict not to cross the picket lines. Roberte, Marilex, Al De Jonghe, Cordons, Dschapur & Rutha, Pinito Del Oro, Tonito, Miss Mara, Jimmy Armstrong, Chiesas, and others crossed the picket lines. Sandy Scampi Dobritch, son of Al Dobritch, is scheduled to be ringmaster.

New Spots and Reopening Fill a Void in Honolulu

Honolulu, July 24.

Two new spots and a reopened spa are helping erase the disappointment caused by the recent folding of the Grove and South Seas as nitery operations.

Smoki Whitfield, who was running South Seas under name Black Magic as an after-hours spot, has moved to the Kewalo Inn and opened up what he's calling the Blue Angel Room. His initial effort is called "The Hollywood Revue," featuring exotic dancers.

Queen's Surf has reopened its upstairs terrace, with Eddie & Betty Cole featured at the pianos. Brother of Nat King Cole has just recovered from a critical illness.

Continental Room is an all-new nitery in the Waikiki Sands building, adjoining the Orchid Room. It's operated by Tom Melody and Bob Nunes. Premiere show features Mae Williams, Guy Rennie, Pee Wee and Bobbie Lynn, and Bob Romeo. It's a no-cover operation.

Spike Scrams Pumpkin Circuit for Chi Paree

Spike Jones, who cancelled out of a series of fair dates in order to work at the Chez Paree, Chicago, will be succeeded at the Allentown (Pa.) Fair by Guy Lombardo, who has taken on this single outdoor stand starting Sept. 16 through 22.

Jones had indicated he would accept several other fair dates as well, but hadn't signed contracts. Replacements are still being sought for the other stands.

Lake Tarleton Club's '7 Arts' Shows Solid SRO in Granite State

By JO RANSON

Pike, N. H., July 24.

For the first time in its history, the White Mountains' Festival of the 7 Arts at the posh Lake Tarleton Club has had a rousing three-week run, a fact that must bring beaucoup satisfaction to Walter Jacobs, who gave birth to these showmanly bucolic blackboard seminars seven years ago.

This year's pourparler, as in the past, had on display a roster of crackling show biz personalities, long and middle-hair musikers, historians and other savants of the arts. At times the list of speakers has been almost awesome in appearance. Virtually all the guest stars on display on the Tarleton's manicured grounds are knowledgeable in their respective fields and peddle their intellectual wares to good advantage in the midst of nature's four-star blandishments.

The 7 Arts Festival staff also includes Jack Golbert, director, and Herbert W. Hill of Dartmouth College, Mrs. Gordon Marble of Plymouth, N.H., and Clarence Derwent, prexy of ANTA, as a board of governors.

Some 300 chairs are usually set up on the quadrangle but frequently there are as many as 1,000 persons, many from surrounding communities, on hand to catch the talks and gander the art displays. This semester's outstanding attractions have included Clare Luce in a break-in date with a one-woman show slugged "An Emotion Called Love" featuring her interpretation of "Camille," "Cleopatra," "St. Joan" and "Elizabeth Browning." Other names high in interest this season were Virginia Graham, WRCA's "Today" commentator; Everett Walker, Sunday editor of N. Y. Herald Tribune; Leon Pearson, NBC's Critic-at-at-Large, and Thomas J. Hamilton, chief of the N. Y. Times' UN Press Bureau.

Additional speakers: Ted Cott, executive veepee, DuMont Televi-

(Continued on page 117)

Onward & Upward GAC Knocking, At Another Merger Door—Gale's

General Artists Corp. may take on another merger. Talks have been going on with Tim Gale, president of the Gale Agency, regarding an amalgamation of the two offices. Format, tentatively under discussion, would have the Gale office retain its identity and its autonomy, but would give the artists under its management the benefit of having two agencies plot dates for them.

The talks, initiated some time ago, have been in abeyance for the past few weeks because of GAC's preoccupation with its takeover of the Lew & Leslie Grade Agency's U. S. operations, and its move into new quarters.

Merger conversations have been admitted by GAC execs as well as a Gale office spokesman. Neither office seems to be in a rush about consolidating, and talks are being held in a leisurely atmosphere.

The possible alliance with the Gale office would mean the spread of GAC into still another field within the past year or so. Last year, GAC took over the George A. Hamid agency, one of the largest outdoor offices in the world, and afterward completed arrangements for the takeover of the Grade's American business, which gives the outfit a new supply of acts, especially suitable for the outdoor field. It also opens the way for GAC to enter the field of foreign bookings in a big way. The Grade headoffices in London will continue to represent GAC talent in foreign situation.

Lew Grade, prexy of the London agency, is expected in New York shortly to finalize the deal. All terms and conditions had been virtually set during his previous visit to the U. S. several weeks ago. Inking will formally dissolve Grades' U. S. operation which is still headed by Eddie Elkort, who goes over to GAC as veepee when the takeover becomes effective Aug. 1.

Should the Gale merger be finalized, GAC corporate complex would have an extremely strong entree into several types of show biz, including the travelling rock 'n' roll shows, and a strong lineup of Negro talent including Sarah Vaughan, Teen Agers, Illinois Jacquet band, etc. Of course, GAC presently has some desirable Negro properties including Nat King Cole, but addition of the Gale list would make the office considerably more potent.

Set Aug. 27 for Hearing On Sale of Cedar Point

Columbus, July 24.

Aug. 27 has been set as the hearing date on a petition by the Central National Bank of Cleveland to sell Cedar Point to Cleveland and Toledo real estate developers. The date was set by Judge James L. McCrystal of the Common Pleas Court in Sandusky.

Opposition to the sale has been voiced by some of the heirs to the property. The State of Ohio has said it is interested in buying the peninsula for a public summer resort.

Judge McCrystal said that Aug. 15 would be the deadline for the filing of briefs from the Clevcland bank and from the heirs of the G. A. Boeckline estate. The bank has offered $387,000 for 6,200 shares of the 12,050 shares in the Boeckline company.

Old Pro Kelley Sez 'Amateurs' Killed Big Top

San Francisco, July 24.

Bev Kelley, who traveled with Ringling Bros. and Barnum & Bailey for 15 seasons in the 1930-1955 span, says "amateurs killed the circus."

Kelley, now pressagent for the roadshow "Teahouse of the August Moon," was talking about the Big Show after it folded in Pittsburgh last week and headed for Sarasota, Fla.

"That's the earliest the circus has ever gone down to winter quarters," says Kelley. "Why, even at the bottom of the depression, in 1931, we didn't go south until Sept. 12."

He ballyhooed the circus in some of its leanest, and some of its lushest, years. He was publicity chief for the three years after the disastrous wartime fire at Hartford, Conn., which "shook public confidence badly . . . it was our job to build up that confidence, and we did—I had a bunch of real pros working for me then."

But now, claims Kelley, "all the pros have left the circus—I could see what was coming a year and a half ago when they turned the ads over to an agency . . . all the good-

(Continued on page 117)

Earthy Cops as 'Exotic' Critics

Montreal, July 24.

Some local "exotic dancers" are pulling their pelvic punches until Municipal Judge Pascal Lachapelle reaches a decision. He's taking till Aug. 20 to study case—including that of Lili St. Cyr—cited by Meyer Gross, defense counsel for Jane Harris, 38, a native of Detroit, charged with "participating in an indecent performance" at the Plaza, a small club here. She pleaded not guilty last week.

Lili St. Cyr, a few years ago, was arrested on a similar charge for a performance at the Gayety Theatre here. She was acquitted after testimony from female members of the audience—and even from some cops—went in her favor. Gross claimed other audience members should have been called as witnesses in this case, not just cops.

The judge remarked, "Witnesses for the prosecution are, after all, not technical experts. In the case of indecent photographs, paintings and statuary there is something physically to go on, but a spectacle not seen by a judge is a legal dilemma for him." He also admitted that male shouts from the audience, cited by the cops as indicating excitement, might have indicated they were "dissatisfied at not being sufficiently depraved" by Miss Harris' act.

"Intent to deprave" was a key point in the defense, and Gross asked the two morality-squad cops (who had found Miss Harris' performance "indecent" and "of a suggestive and highly intimate nature") if they had been depraved by it. Both said no, one adding, "I'm a morality constable. I'm used to that sort of thing."

"Forty years ago bathing suits now seen by hundreds at Atlantic City would have been condemned as indecent," said Gross. Miss Harris said that at her act's end she was still wearing "long stockings up to the waist, with one pair of panties under them and another pair over them, plus two brassieres, one of them trimmed with diamonds." She also analyzed her act as "walking around to music; then a sex dance—sort of alluring and feminine; then nothing but shaking."

She denied doing bumps or grinds, and when the prosecutor professed unfamiliarity with the terms, Gross executed a quiet bump to illustrate; but no grind.

One of the cops, asking if he'd seen Miss Harris bump or grind, replied, "Not to my knowledge. It was a backward and forward movement."

Riviera Shells Out 20G To Scrap Larry Best Act In L.V. Inn's 3-Yr. Payoff

Las Vegas, July 24.

It cost the Riviera Hotel $20,000 to buy up Larry Best's contract after dropping the comic from the opening show (18) on the current bill that toplines Harry Belafonte. Comic had been signed to the pact, calling for 10 weeks yearly for three years by Riviera's old operating company, headed by Jack Goldman, more than a year ago.

New operators, under Gus Greenbaum, reportedly tried to adjust the deal prior to Best's opening, but it's understood that the comic insisted upon coming in as scheduled. Final payoff, negotiated by AGVA rep here, was slightly short of revenue Best would have earned had he worked out the contract.

Best was left off marquee heralding the show, and in fact was slighted, rather ominously, when preceding act, The Novelites, was brought on with this offstage announcement: ". . . and now, the comedy stars of our show." Best was introed with a reference to his appearance on the Ed Sullivan teleshow. Newspaper ads, however, gave Best billing, and still were as the week drew to a close Saturday (20).

Hotel's general manager, Ben Goffstein, commented, "it was all very unfortunate, both for (Mr.) Best and for the hotel. I sincerely wish it could have been avoided." Understand hotel's execs offered no argument when Best sought the $20,000 settlement.

Night Club Reviews

Latin Quarter, N. Y.

Lou Walters presentation of "Folies des Femmes," with Olsen & Johnson, Marty May, June Johnson, Joe Young, Eileen O'Dare, Bobby Erickson; Johnny Puleo, Trio Bassi, Francois Szony & Patty, Betty George, Syncopated Waters, Connie Warner, Dorothy Vernon; choreography and staging, Natalie Komerova; costumes, Freddie Wittop; Jo Lombardi Orch, Buddy Harlowe Trio; $6 minimum.

In the new show at the Latin Quarter, boniface Lou Walters has erred on the side of lavishness. The initial display runs just a mite under two hours, a generous slice of entertainment for any cafe patron. There's sufficient acts and production, but it's hard to see where this extravaganza can be pruned. Practically everything seems down to essentials, including the costumes, and for the greater part, the complete interest of the customers is assured.

This show, "Folies des Femmes," marks the return to New York cafes of Ole Olsen & Chic Johnson, who made theatrical history in New York with a run lasting almost a decade starting with "Hellzapoppin." Now headlining this session, the comedy duo have brought in their own cast in a series of sketches, familiar in tone and execution, and perhaps not as funny as it used to be. Their company has as its major element Marty May (Johnson's son-in-law), a comic strong enough to stand on his own who registers with a positive impact; June Johnson (Mrs. May), a fast talker who creates a setting for comedy, and sundry guys and gals who give the illusion of bedlam.

In a former day and a former era, this was it, but since then, the world has grown, a little faster, perhaps, than have O&J. There are laughs in their efforts, and the visiting firemen will perhaps chortle, but there are a lot of hindrances to complete acceptance by many segments of the audience.

The rest of the show is rapidly gaited and applause - producing. Johnny Puleo, who has taken over the late Borrah Minevitch's act, reaches an apex in audience reception. There's an appealing note in the "little boy" characterization by Puleo and his five harmonica playing colleagues give the impression of a bunch of uninhibited youngsters at play. The comedy has a wide enough base and is funny enough to encompass all in the audience.

Making a return to the LQ, the Trio Bassi, an import from Europe, impress as one of the top Risley teams. Two males and a femme juggle such diverse objects as beds, tables, hoops, balls; some of the larger objects are frequently over the heads of ringsiders, to provide an additional highlight to the act.

A decorative item is Betty George, of the Dagmar - Jayne Mansfield axis, who can also do well in the song department. She registers as much as a result of her tunes as with her spectacular chassis.

There are two N. Y. debuts of note in this show. Francois Szony & Patty, further described under New Acts, and The Syncopated Waters, a little brother to Dancing Waters. Syncopated Waters is a vestpocket - model fountain act which, as demonstrated here, is completely practical for nitery exhibition as well as display in other spots where only small spaces are available. This layout, with nearly as many spouts as the larger model, is capable of bringing applause on its own. It's a restful sight, and yet there's excitement in the play of color, water and music. Crowd takes to this novelty completely.

The production accoutrements are in the usually lavish Latin Quarter tradition. Walters, is seemingly liberal with the budget in the execution of the Freddie Wittop costume designs. Wittop has the knack of artistically displaying nudity, and making the garb and lack of garb an attraction on its own. Incidental dancing by Connie Warner, and fiddle accompaniment to the fountain by Dorothy Vernon are other production plusses.

There's a lot of music in this show and Jo Lombardi gets it out of the orch without a miscue. The Buddy Harlowe Trio does the relief. *Jose.*

Chase Club, St. Louis

St. Louis, July 18.

Monique Van Vooren, Chico-Relli Orch (5); $1-$1.50 cover.

Entertainment activities for the summer period in this west end spot have been shifted to the air-conditioned roof and the svelte Monique Van Vooren, a Belgium chanteuse in her initial personal in this burg, is scoring solidly. Even with opposish from the nightly al fresco entertainment in the Municipal Theatre Assn's playhouse in nearby Forest Park, biz is brisk at Harold Koplar's place.

The blonde, blue-eyed looker, who seems to have just emerged from the teenage cycle, possesses personality, a neat flair for showmanship and has the customers in her palms throughout the 25-minute session. She quips with ringsiders, drags a mike around to enhance her warbling, displays shapely gams through a slit skirt and tosses in a few dance steps while she renders her interp of "La Goulalante" (Poor People of Paris) in the French tongue.

Shying away from familiar French ditties such as "La Vie En Rose," the gals cops palm-pounding with "Cain de Rus," "Relaxez-Vous" and "If You Love Me," done both in French and English. Her two comedy ditties, "My Man Is Good" and "If A Man Could Be," cops yocks in addition to a heafty audience okay. She owns swell pipes and most of her numbers are done in a modulated tone that is ear-soothing. With Chico-Relli at the 88, his orch does a neat job in backing up. *Sahu.*

Riviera, Las Vegas

Las Vegas, July 18.

Harry Belafonte, The Novelites (3), Dorothy Dorbin Dancers (12), Ray Sinatra Orch (14); $2 minimum.

The saloon owners along the Vegas rialto are firing their best shots as competition for the summer biz is as hot as the desert weather. Hence, it's understandable that the barons of the Riviera should choose Harry Belafonte from their growing list of steadies to take over the Clover Room spotlight. Riding the crest of popularity, Belafonte is in for a four-frame roost and, with his plume on the marquee, this spa can slug it out for patronage with any other name posted in town.

Belafonte is a precisioned cafe performer and knows all of the techniques. Togged in the familiar open blouse, hunching over the mike while casting a sensuous gaze around the room, and delicately phrasing lyrics, Belafonte creates an excitement that's a natch to draw the best reward from his audience. Additionally, these points become more effective as he lends simple dramatics to his balladeering of "Water Boy," "Come Along With Me" and "Once Was." A perfect showman, Belafonte can command an audience to a hush (even during a dinner show), or he can evoke spontaneous laughter when he turns on a boyish charm and chortles a chuckle as during song spoofs, "Matilda,' "Man Piaba" and "Man Smart." His timing is deft, whether on a lyric, a witticism or a recital leading to a tune. Effective also is the lightning which is applied, unpretentiously, to his numbers. Stark simplicity of his approach to a song is further designed through low-key lighting and the nimble background guitaring of accompanists Millard Thomas and Frantz Casseus.

The Novelites have stepped up a notch from the spa's cocktail lounge, as far as billing is concerned, and provide a noisy, swift show-launcher. Their material, while not entirely fresh and strictly buffoonery, nonetheless scores yocks. They blend an instrumental savvy to comedics, most of which strike a raw, blue note, and although they could probably enhance their act with smarter and stronger, newer stuff, they still provide a warmup of sorts for the show.

Larry Best got a mild version of "The Wally Cox Treatment" (see separate story) on his return stand here under a contract executed by the Riviera's original owners, who have since relinquished the helm to Gus Greenbaum & Co. At the outset, the booking was all wrong. Best was poorly slotted on the bill, was completely ignored on the marquee and was dropped after the first show (18). But he tried hard, and his act is not altogether bad. He's a good standup comic with an astute knowledge of story coloration and timing. His material is essentially okay, and he evoked laughs, despite the fact that he followed the raucous gymnastics of The Novelites.

Dorothy Dorben's Dancers toe a bright, seasonal number at the top as they retrace the merriment of the "Mardi Gras," then set up Belafonte's dramatic entrance (pinspotted on a rotating turntable) with a fiery Afro-Cuban piece. Ray Sinatra zings his windjammers through the upbeat portion of the show, then batons the rhythmetic arrangements during topliner's turn. *Alan.*

B'cheomber, Miami B'ch

Miami Beach, July 21.

Martha Raye, Kirby Stone 4, Paul Gray, Condos & Brandow, Len Dawson Orch; $3.50 minimum.

With draw insurance in Martha Raye, Norman Schuyler has reopened the 900-seat Beachcomber which closed on an offish-biz note last winter due to the inroads of hotel-cafes. The same competition is around, but Miss Raye looks to bring the biggery back as a money-maker. Opening weekend saw packed houses for both shows nightly with the must-have guidednite club tour packages all listing the spot as a lead in their bargain which can also include a show at Eden Roc or Fontainebleau hotels; the tie-in solves the problem of "how'll we get them to come across town to see the Raye show." Add the locals who've always come to see the comedienne and prospects are bright.

Miss Raye, in on a four-week-plus deal, returns to town in a breezy and adroit potpourri of song, screwball comedics and uninhibited approach to the audience at hand. She saiis into action from walkon, the quick warmupper, "I've Got My Love To Keep Me Warm," spinning her into comedy bits, sight biz identified with her, such as losing a shoe in an exuberant high kick, then switches to straight "Old Black Magic" for change of pace. Reprised is "Mr. Paganini," special material and winder, a rouser with the Kirby Stone foursome coming on for a free-wheeling "St. Louis Blues." She could have stayed on all night.

The Stone group, with Larry Foster adding spark via his top songster-impreshes, clicks solidly. The foursome are well versed at laugh-raising antics to spur their original material attempts; instrumentally they handle the trumpet-drums-accordion expertly. With Stone guiding, they set a fast music-comedy pace to keep the proceedings aud-winning. In the sequence with Miss Raye, they rate a bow from the topliner.

Paul Gray's quiet approach to humor provides a smart balance to the zanyisms contained in the latter half of the bill. His underplayed, self-scoffing routines are a cut away from the usual tumult one-liners, bearing an easy, engaging touch that establishes sound rapport with the tablers. Despite the size of the room and its long layout, his Benchley-angled waggery hits to all corners. Material essayed is along a "perhaps you'll like this one" theme, which, with Gray's manner hits winning route.

Condos & Brandow, staples in this spot through the years, set things off in fine style. Their clean, loose-limbed heel-and-toe work combined with sessions at the piano, on trumpet and on growly a la Satchmo vocalistics, add up to a warmly accepted teeoff canto. Len Dawson's orch backs musical matters aptly. *Lary.*

Statler-Hilton, Dallas

Dallas, July 19.

Connie Towers, Eddie Garson, Bob Cross Orch (12); $2-$2.50 cover.

Connie Towers leads off a slick 35-minute vocal showcasing with "Bring Your Smile Along," plugging by title tune an upcoming feature film in which she shares billing with Frankie Laine. Comely contralto proves her piping ability easily from there, segueing into "Tenderly" and follows with a nostalgic medley from "Carousel," neatly inserting storyline patter between tunes. Interim oldie segments include an aud sing-song of "On Moonlight Bay."

Well-stacked blonde amply fills her strapless, sequined gown for eye appeasement. Ear appeal is continued with "Love Is Many Splendored," "Clair de Lune," and the table-rousing begoff is a slow-tempoed "Deep in the Heart of Texas" that clinches the natives.

Top ventro Eddie Garson clicks heavily in a 20-minute opener with dummy Chico-Chico in Mexican garb. Garson's three-way conversational sketch, utilizing his natural voice, a telephone and his sassy dummy stuffed in a basket, pulls heavy palming. Bob Cross' orch, per usual, expertly backs both acts and lures the leather pushers for terp sessions. *Bark.*

Eden Roc, Miami Beach

Miami Beach, July 22.

Roberta Sherwood (with Ernie DeLorenzo), Lenny Kent, Phyllis Ponn, Mal Malkin Orch; $2.50-$3 minimum.

Owner Harry Mufson didn't waste any time picking up Roberta Sherwood's option for a return engagement in the plush Cafe Pompeii of his hostel; it was the first big room she played after being spotlighted at Murray Franklin's intimery here last winter by show biz, newspaper columnists and the smarter pub crawlers. With her he has also brought back, for quick return date, Lenny Kent, who worked the Copa (N. Y.) with the late-blooming Cinderella of song and who, on his own, is well liked in this town. The combo is packing the 550-seater to capacity—first time since the winter runs of Harry Belafonte and Joe E. Lewis.

The basics that soared Miss Sherwood to attention and resultant click in Gotham are still contained in her act, albeit there's a more wily staging in the projection of the down-to-earth quality that plusses her song-selling talents. Still garbed in simple black dress and sweater draped around the shoulders, her now trademarked entrance from mid-floor singing "Love Is A Many Splendored Thing" makes for impressive establishment of ability to spell out a tune sans mike and grabs immediate attention. What follows, once she is on, is a standup performer's act remindful of the

(Continued on page 119)

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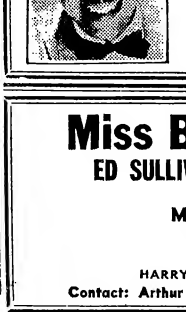

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Inside Stuff—Vaudeville

Dancing Waters, the fountain display, has been signed for the Detroit International Riverama starting Aug. 21 for nine days. The fountain will go into its own tent setup. Riverama is an annual event in Detroit taking place on Lake Michigan with yacht races as the highlight.

Commenting editorially on the premature closing of the Ringling Bros. circus, the Minneapolis Morning Tribune expressed the opinion that "just as vaudeville has survived in vehicles that offer widely from the old 'two-a-day'—the Ed Sullivan show, for example—so, we believe, will the best of the circus." "Despite John Ringling North's gloom, animal acts and clowns, calliopes and elephan's have a perennial fascination for most humans," the editorial points out. "They'll survive, although perhaps not under the traditional canvas 'big top'."

Ventriloquist Jimmy Nelson and his manager, Lou Cohan, have taken on a sideline, the manufacture of a special line of toys based on Nelson's puppet characters. Duo have leased the Winston Toy Co., N. Y., as the base of manufacturing operations.

Minneapolis merchants in the loop are employing showmanship to help counteract the outlying shopping centers' competitive pull. For example, a gimmick new here, "living windows," was utilized after the big morning parade opening the Aquatennial, annual summer mardi gras, with plenty of advance publicity. Aiming at keeping part of the vast throng downtown after the parade's end and luring them to gawk into the store show windows, many of the latter went live. Advance curiosity was aroused particularly by the promise that one show window would reveal "part of a live woman." Other windows had beautiful models displaying furs, gowns and feathers, demonstrators, sheep with a live Bo Beep and other animals.

Merchants also had five men handing out $500 in $5 bills and 200 tickets to the second in the Minneapolis Symphony orchestra's series of five "under the stars" concerts to those who identified the one among them who represented "the golden skipper."

Esther Williams' TV Spec Shill Or Shellacking for B.O., Ops Wonder

Hollywood, July 24.

Question of whether the 90-minute spectacular on NBC-TV on Sept. 29 will be a shill or a drawback for the roadshow of Esther Williams Water Show, is being mulled by showmen. Problem presenting itself to promoters throughout the country is just how much of a show can be given away on video without hurting the gate.

NBC specola will be the first variety type layout to televise 90 minutes of and then be sold for public consumption. One opinion holds that the show will get a terrific trailerizing because of teevee, but another school indicates that too much of the show will be given away in a 90-minute telesession.

The Esther Williams Show, incidentally, will be the first variety layout which will get a 90-minute airing on the network. Other shows, mainly opera, have gotten a full-length presentation and then have gone on tour successfully.

Another school of thought points out that "Ice Capades has had chunks televised in one-hour shows, and has done well on subsequent tours. However, with an hour telecast, it's pointed out that there is still enough that's new to be presented to the paying audiences, but 90-minute sessions will not leave that much.

The Esther Williams show, opens at the Wembley Stadium, London, July 30 for six weeks, returning in time for the NBC-TVer, and thence on the road starting in Montreal, Oct. 2, New Haven, Oct. 9; Providence, Oct. 16; Hershey, Oct. 23; Washington, Oct. 29; Louisville, Nov. 5; Raleigh, Nov. 12; Winston-Salem, Nov. 19; Charlotte, Nov. 26; Indianapolis, Dec. 4; and three more dates are to follow after Jan. 1.

Although the bookings are set, contracts haven't yet been signed, but the William Morris Agency, representing Miss Williams, anticipates no difficulty inasmuch as the signatures will be made via airmail.

Greco Dated for D.C.

Jose Greco, currently on a European tour, has been signed for a one-nighter in Constitution Hall, Washington, Feb. 6. Terp troupe will do a series of one-night concerts and cafe dates.

Greco will return from Europe in January.

Dorseys Add Marlene

Marlene, mono-monickered thrush, has been added to the Dorsey Bros. band as vocalist.

She records for Savoy Records.

Louise Woods, understudy to Olga James in "Mr. Wonderful" on Broadway, doubling into the Guest Room.

Water Show Review

Aqua Follies of 1956
(WIRTH POOL, MPLS.)

Minneapolis, July 21.

Ann Curtis, Vicki Draves, Bruce Harlan, Charlie Diehl, Hobie Billingsley, Orwin Harvey, Joe Marino, Jack Calhoun, Johnny Simpson, Howard Hardin, Ronnie Eastman, Darlene & Jinx, Evelyn Eraci, Burt Hanson, Four Singing Aqua Guys, Aqua Dears Water Ballet (26), *Aqua Darlings Stage Ballet* (19), *Verne Rooney's Orch* (15); *producer-managing director, Al Sheehan; swimming and water ballet director, Helen Starr; stage choreographer, Betty Gour; stage director, Marie Kuhlman; music arrangements, James McLeod; costumes, Lester Ltd.; fireworks, Thearle-Duffield; Wirth Pool, Minneapolis, July 17-28; $3.50 top.*

This locally produced Al Sheehan 16th edition of "Aqua Follies" backs up its claim of being "the world's greatest combination water and stage show" with, among other things, some of the best swimmers and divers in the business, including former Olympic teams' members and various medal winners. Current array is headed by stellar divers Vicki Draves and Bruce Harlan and swimming luminary Ann Curtis.

Presented at magnifico al fresco Wirth Pool Stadium as a top attraction of the Aquatennial, this city's annual summer mardi gras, the elaborately staged and highly entertaining melange of water and stage diversions has developed, like the Shipstads-Johnson "Ice Follies," into a once-a-year must for many of the area's folks. Show attracts capacity audiences of 5,100 nightly during its two-week run here.

Inasmuch as the performers boast superior physiques which are displayed in all-revealing bathing suits and with an almost constant parade of pretty girls, the layout has the distinct advantage afforded by plenty of s.a.

Mainly, no doubt, because there's a tight limit to possibilities in that respect and there's no boxoffice need for it, the "Follies" never varies from its click format of interspersing water and stage presentations of pretty much the same variety. A few new faces are brought in and the production numbers and stage acts are changed from year to year. But mostly the same swimmers and divers return with much the identical routines. However, the high dives are no less thrilling and the water clowning no less funny, apparently, because they've been seen before. And the large water ballet's precision and rhythmic performances unfailingly click.

Back for the third time, glamorous Miss Draves dives in champ style from the low and high boards. Synchronized and free style swimming of the first order is the equally eyefilling Miss Curtis' forte. They excel in their lines, of course. Others of the nine divers are such stalwarts as Harlan, Bill Diehl, etc., who are tops when it comes to the straight stuff or maniacal clowning stunts.

Howard Hardin again is a smooth and witty emcee while the vocals accompanying the swimming and diving are handled well by Evelyn Eraci and Burt Hanson. Considerable merriment is stirred by the two stage acts, Ronnie Eastman, who has an uproarious disk for his pantomimics' background, and Darlene & Jinx, a young woman and her chimpanzee.

The water ballet, numbering 26, is seen in three sumptuous production numbers, one of which features a huge illuminated water prop depicting Eiffel Tower and surrounding Paris and topped off by large water spouting roses. The line of 19 stage dancing and showgirls disport themselves intermittently and their costuming is of the flash Broadway revue variety. Lighting and the show's fast pace are noteworthy. All winds up with fireworks. *Rees.*

Ray Shaw's N.Y. Spot

Ray Shaw, who recently sold out his interest in the Living Room, N. Y., has started the Jamaican Room, N. Y., which preemed last night (Tues.).

Spot, on a Calypso policy, has The Duke of Iron as its major entertainment.

ILL. STATE FAIRS PLAYS IT SANS H'WOOD NAME

Springfield, Ill., July 24.

For the first time in many years the Illinois State Fair grandstand shows will be minus a big Hollywood name. Signed to open the capital city exhibition Aug. 10 are Paul Whiteman and his orch, Florian Zabach, the Chordettes, Gogi Grant and Buddy Weed. Also committed for one-night stands, next to closing eve, Aug. 18, are Hal March, Peter Lind Hayes & Mary Healy, the Three Houcs, the Amin Bros., the Toppers and Griff Williams and his orch.

Other amusement features during the 10-day fair will be the WLS National Barn Dance, Western Horse Show, "Holiday on Ice" and a grandstand revue, Aug. 13-17, staged by Barnes-Carruthers of Chicago.

Old Pro Kelley

Continued from page 115

will we'd built up for dozens of years was tossed away."

Kelley departed the circus a year ago last month after a blowup in Detroit, but feels "the circus could have been saved, if it had had good management"—and this dart was aimed specifically at prexy John Ringling North.

"I mean that the circus had something unique," says Kelley, "a sort of sense of participation, that no other entertainment has because of its original presentation. So what do they do? They throw it away on tv.

"I think tv could have been fine. It's a great medium if it's used right. But there's a fine line: tv's got to be used as a teaser to interest people. You know, interview a clown, a bareback rider, have a dog do a couple of tricks.

"But when Johnnie North told me they were going to televise our best acts the night before we opened in Madison Square Garden, I knew we were through. As a matter of fact, we were on three tv shows—we gave it away three times."

Kelley feels the circus has a great reservoir of public sentiment which could be exploited to keep it going.

"When I was a kid," he drawls, "the day the circus came to town was the biggest day in the year, except for Christmas." But today, he claims, it's been trickled away (and his verb was stronger) on tv through foolishness.

"So 1,200 people are thrown out of work, and they can't get any work because all the fairs and little shows already are signed up. I used to go around advertising that the circus had to be seen in person, that it would fit only on a 1,000-foot screen.

"But I was working with dedicated people. You had to be dedicated to work for the circus. I was, so were the other pros.

"There aren't any pros left now. And no circus."

Chi Going Strong on Cultural Spree To Erase Sodom-on-the-Lake Stigma

By FARRELL DAVISSON

Chicago, July 24.

The Windy City's worldwide reputation as a slambang, wide-open Sodom-on-the-lake is undergoing a subtle revamping. The multi-pronged civic "public relations" campaign probably won't succeed in making this whilom Capone capital the garden spot of gentility but it bids fair to erase some of the blood & thunder mythology which down through the years has been the city's prime trademark.

The project to impart a new look to the scarred Chicago countenance is literally international in scope. Shortly after he took office last year, Mayor Richard Daley enlisted the aid of 500 community bigwigs as the All Chicago Citizens Committee set up to "further all that's good for Chicago." Currently, a subcommittee headed by Fairfax Cone, prexy of Foote, Cone & Belding, and Leo Burnett, board chairman of the ad agency bearing his name, is surveying world opinion as to the foreigners' concept of the midwest metropolis. Survey is expected to indicate how to "repackage" the Windy City story for overseas consumption so as to beat the legendary hoodlum rap.

Festival of Americas

Most ambitious scheme on the fire, but being officially kept under wraps, is a lavish Festival of the Americas which will make the city an annual focal point of intra-hemisphere relations. First one is slated for August, '57, to run for 10 days at the Park District site adjacent to Soldiers Field.

Hopes are to build the Festival, into a yearly event of the scope of New Orleans' Mardi Gras or Pasadena's Tournament of Roses. Fest is not projected along industrial show lines but rather will feature exhibits reflecting the cultural, artistic and craftsmanship specialties of Canada and Latin and South America.

Chicago, likewise, has moved off on a pronounced culture kick in the attempt to win for itself the "civilized" badge. Just this week the town is featuring a "Day" honoring the 100th anniversary of the birth of George Bernard Shaw. On Thursday (26) the playwright is being memoralized with all the trappings of a major civic event, complete with a proclamation from the mayor.

Thisa and Thata

Schedule includes a mornnig symposium; a luncheon featuring a vegetarian menu, natch; a reception-dinner spread, and finally a tribute at the Eighth St. Theatre. Latter will be hosted by Warren Caro, exec director of the Theatre Guild-American Theatre Society and features Guild founder Lawrence Langner, actor Sir Cedric Hardwicke and playwright Harold Cullen. It's under the auspices of the Adult Education Council.

In a similar vein, it's recalled the mayor's office and a group of upper-strata citizens played an active part in salvaging the Lyric opera when the city's "pride and joy" floundered during a wrangle between the company's founders—Carol Fox and Lawrence V. Kelly. New organization retained Miss Fox as general manager, but for all practical purposes the new Lyric is now a civic endeavor.

But lest the convention trade with both fond and painful memories, depending upon the clip, of Chi's fleshpots become alarmed that the city is going strictly long-hair, there's plenty of earthy "action" still to be had. It'll take more than "public relations" to eradicate the well-entrenched elements who have developed to a science the "knack" of separating the non-discriminating funseeker from his greenery.

Saranac Lake

By Happy Benway

Saranac Lake, July 24.

Among those who regained their health here and ended by getting married: John (IATSE) Nolan to Peggy Pelechowitz; Otto Hayman to Eugenie (Legit) Reed; Bob Pasquale to Helen Grupp; Sam Smith to Flo Thoms; Tom McKearnin to Vivian Longest; Larry Quinn to Jackie Fondran; and Louise Riso to Jack Kelley.

Walter Silverman, Columbia Pictures' staffer graduated here, in for a summer vacation and general checkup and rated a 100% all-clear to stay at work. Ditto Bob Cosgroves, Columbia Pictures' ex-Rogersite of class of '45 in for a six-week vacation with checkup above par.

Mrs. John Binkley and daughter Rose in from Lancaster, Pa., to cheer the gang; ditto for Blanche Drew, a former personnel connection here who came in from St. Regis Falls, N.Y.

Thomas R. Walter, whose progress is of a 100% quality, is our picture projectionist here for our biweekly shows, done on his personal allotted time.

Dr. George E. Wilson, medical director of the Will Rogers Hospital, to Gotham to attend the birthday party tendered to Murray Weiss at Club 21.

Leo Mantle of Randforce Theatres, Brooklyn, who made the grade here in 1953, in for a vacation and the annual checkup and rated 100%.

Write to those who are ill.

Lake Tarleton

Continued from page 115

sion; Norman Cousins, editor, Saturday Review; Dorothy Gordon, N. Y. Times "Youth Forums" moderator; Barry Gray, commentator; Horace Sutton, author and travel editor; Gov. Lane Dwinell of New Hampshire; William Adler, WABD manager of sales; Dr. Lester Coleman, author of "Freedom from Fear"; Marty Glickman, WMGM sportscaster; Mark Goodson, tv producer; Johnson E. Fairchild, director of the Cooper Union Forums; Jimmy Jemail, "Inquiring Reporter" of the N. Y. Daily News; Richard Joseph, author and travel editor of Esquire; Hal Lehrman, foreign correspondent, and Prof. Arthur R. Upgren, Dean of the Tuck School, Dartmouth.

Past performers at these festivals have been Kim Hunter, Mike Wallace, Bennett Cerf, Louis Untermeyer, Dr. George Shuster, Clarence Derwent, Arnold Moss and J. Richard Kennedy.

What began at Tarleton as the Rolling Chair Chats by Dartmouth profs is now a sturdy institution and solid, man, solid as the granite in the Granite State.

Vaude, Cafe Dates

New York

Georgie Price inked to Mercury Artists Corp. for a three-year term. . . . **Rusty Draper** pacted for Fazio's, Ft. Lauderdale, Nov. 9, and follows with the Roosevelt, New Orleans, Dec. 6 . . . **Billy Vine** a July 28 entry at the 500 Club, Atlantic City . . . **Linda Lynch Trio** into the Statler, Cleveland, Oct. 28 . . . **Dunhills** and **Houcs** resigned to work with Danny Kaye at the Carter Barron Amphitheatre, Washington . . . **Karen Chandler** to Eddys', Kansas City, Dec. 14. . . . **Henny Youngman** pacted for Dore's, Pittsburgh, Aug. 6, and follows with the Steel Pier, Atlantic City, Aug. 12 . . . **Eagle & Man** set for a week at the Bolero, Wildwood, starting Aug. 10.

Chicago

Helen Traubel pacted for the Chase Hotel, St. Louis, Nov. 7 for two weeks . . . **Fran Warren** set for the Black Orchid, Aug. 14 for a pair . . . **Crew Cuts** inked for Eddys', Kaycee, Jan. 11 for two frames; segue into the Chase Hotel, St. Louis, Jan. 25 for two more . . . **Patti Page** pacted for the Chez Paree, opening Oct. 12 . . . **Paul Hartman, Betty Luster, Bill Tabbert** and **Kristopher & King** featured in annual Palmer House Revue opening Oct. 4 for 11 weeks . . . **Lucille & Eddie Roberts** into Dore's Supper Club, Pittsburgh, opening Monday (30) to Aug. 5 . . . **The Stylers** are at Black Orchid.

Hollywood

Yma Sumac left for Dominican Republic Sunday (22) to headline the International World's Fair starting July 29 . . . **Zsa Zsa Gabor** will enact femcee chores at **Peter Potter's** Testimonial Dinner at the Calif. Racquet Club July 30 . . . **Dorothy Shay** has signed **Dick Emmons** as musical director for her Cocoanut Grove engagement beginning today (Wed).

VARIETY BILLS

WEEK OF JULY 25

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 27
Rockettes
Corps de Ballet
Glee Club
Richard Hayman
Anthony Mordente
Palace (P) 27
A & C Fanton
Maxie & Millie
Bennett & Crow
Barry Blake
Morris & Barry
New Yorkers
Frank Fontaine
Wilfred Mae 3

AUSTRALIA

SYDNEY
Tivoli (T) 30
Rayes & Faye
Jack Powell
B Banks & Part
Barbour Bros. & Jean
Rih-Aruso
Bill Finch
Lawman & Joy
Romano & Maureen
Barry Rugless
Robert O'Donnell
Alwyn Leckie
Adele Inge
Lamb & Rahlen
Barbara Howe
Reg Park
Joe Whitehouse
Wim de Jong
Geoff Thorne
Dorothy Hickey
NEWTON
Elizabethan (T) 30
Philip Stainton
Percy Marmont
Noel Howlett
Richard Beynon
Nicolette Bernard
Edward Hepple
Barbara Wyndon
Harvey Adams
Frank Taylor
Mayne Lynton
Osmond Wenban
Victor Lloyd
Nancye Stewart
Stewart Finch
Carole Taylor
NEW ZEALAND
WELLINGTON
St. James (T) 30
Hite & Stanley
Howell & Radcliffe
Ross & La Pierre
Trio Gipsys
Neal & Newton
Salici Puppets
Laycock & Maureen
Stuffy Bryant
Jenny Howard
Alain Diagora
Leon Cortez
Frank Ward
J McCormack
Daniel Davey

BRITAIN

BLACKPOOL
Palace (I) 23
Albert Modley
Edna Savage
M & B Winters
Francis Langford
4 Najarros
Hollander & Hart
Paulette & Renee
Pip Hinton
Matt Leamore
Arthur Sumner
Winter Gardens (I) 23
Dave King
Shani Wallis
Mrs. Shufflewick
Jones & Arnold
Warren, Devine & Sparks
Sonny Roy
Margaret West
12 Daydreams
4 King Tones
Opera House (I) 23
G & B Bernard
Eve Boswell
Freddie Frinton
Tiller Girls
8 Melody Makers
6 Mayfair Models
Patricia Dahl
Lane Bros
Hall, Norman & Ladd
Ghezzi Bros
BIRMINGHAM
Hippodrome (M) 23
Mel Torme
Sylvia & Audrey
Eddie Arnold
E & J Slack
George Meaton
Merreaux & Lillian
Roger Carue
El Granadas
BRADFORD
Alhambra (M) 23
Fred Emney
3 Balmorals
Leslie Lester
Betty Driver
4 Cassandras
Bert Edgar
Diana Rhodes
Monsieur Defoe
Vic Sanderson
BRIGHTON
Hippodrome (M) 23
Ruby Murray
Reg Dixon
Tommy Fields
Audrey Jeans
D & D Remy
The Skylons
Kathryn Orly 3
Belles & Beaux
Jack Simpson
Una Stubbs
Mitchell Singers
CHISWICK
Empire (M) 23
Billy Daniels
Winters & Fielding
Alan Clive
Kelroys
Cynthia Gladys
Shane & Lamar
COVENTRY
Hippodrome (I) 23
Jimmy Young
Stan Stennett
Jon Pertwee
Joan Turner
Schaller Bro
Devine & King
Darmora Ballet
Valerie Tandy
Mitchell Singers
EAST HAM
Granada (I) 23
Lilian Edmonds
Peter Sterling
Ruth Leslie
David Michael
Steve Marlow
Viera Shelley
Jill Wheeler
Three Dukes
Nat Gonella
Billy Stutt
Pauline & Eddy
Duo Russmar
Key Sisters & K.
John Bouchier
FINSBURY PARK
Empire (M) 23
Tommy Godfrey
The Lyndons
Ross & Ramaya
Rasoldi Bros.
Coral Gaye
Billy Livingstone
Pietro & Giovanni
Jan Hardin
Raymond Girls
Vanities Models
GLASGOW
Empire (M) 23
Issy Bonn
Gold & Cordell
Morecambe & Wise
Romaine & Claire
Billie Anthony
Bamberger & Pam
Darban & Wendy
LEEDS
Empire (M) 23
Phyllis Dixey
Duo Russmar
Garry Miller
M & E Rose
Earle & Vaughan
Bob Gray
3 Toledos
LONDON
Metropolitan (I) 23
Dick Montague
Penny Lee
Marie Joy
Rickie Johnson
Roy Levacq
Juanita Angelina
Margarita
Larry Gordon
NEWCASTLE
Empire (M) 23
Hilltoppers
Traversos
Morton Fraser
Ladringlos
Joan Rhodes
Mumfords Puppets
Tex McLeod
NOTTINGHAM
Empire (M) 23
Billy Danvers
G. H. Elliott
Hetty King
Jill Jayes
E & A Gerrard
Randolph Sutton
Manley & Austin
Johnson Clark
NORWICH
Hippodrome (I) 23
Leslie Gunby
Conita Dawn
Joan Kay
Ellis Ashton
Jackie Ramsay
8 Whitely Girls
PORTSMOUTH
Royal (M) 23
David Nixon
Johnny Stewart
Reg Varney
4 Jones Boys
Aileen Cochrane
Paula Marshall
Francois & Zandra
Bertha Ricardo
Godfrey James
8 Royal Dancers
SHEFFIELD
Empire (M) 23
Lee Lawrence
Georgette
Cardew Robinson
Eleanor Gunter & Partner
Granger Bros.
Ron Scott
Hill & Billy
Sharpe & Iris
SOUTHAMPTON
Grand (I) 23
Jimmy Wheeler
2 Valcenas
Billington
Idris & Belle
Raymond Bennett
Ross & Howitt
Tattersall & Jerry
Pauline & Eddie
Skating Meteors
SUNDERLAND
Empire (M) 23
Syd Seymour Co.
Revel & Fields
Treble Tones
Constance Evans
De Yong & Delysia
SWANSEA
Empire (M) 23
David Hughes
K & V Glynn
Murray & Maidie
Lorraine
Nat Gonella
Marie Benson
Bobby Lamb
Kon Zuis

Cabaret Bills

NEW YORK CITY

Blue Angel
Dick Gautier
Joey Carter
Bart Howard
Jimmy Lyons
Cameo
Morgana King
Buddy Greco
Chateau Madrid
Helen Aimee
Nacional Dcrs.
Carlos Valadez Orc
Candi Cortez
Ralph Font
Copacabana
Martin & Lewis
Conn & Mann
Introducers
Gail Robbins
Bob Travis
Dorothy Malone
Douglas Clarke
Michael Durso Orc
Frank Marti Orc
Duplex
McCormick & Huff
Bob Dorough
Ada Moore
No. 1 Fifth Ave
Cedrone & Mitchell
Bob Downey
Harold Fonville
Hot'l H'nry Hudson
Jan Arden
Naomi Stevens
Angie Bond 3
Nocturnes
Joan Bishop
Hotel Roosevelt
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Olsen & Johnson
Betty George
Harmonica Rascals
Szony & Patti
Trio Bassi
Eileen O'Dare
Jo Lombardi Orc
B Harlowe Orc
Living Room
Patricia Mathews
Nancy Steele
Park Sheraton
Alan Logan
Eddie Layton
Town & Country
Damiron Orc
Johnny Morris Orc
Versailles
Fashions in Rhythm
Jerome Courtland
Lou Nelson
Susan Brooks
Buzz Halliday
Sue Ann Langdon
Barbara James
Paula Hayden
Bill Heyer
Tony Rella
Bob Miller
Dale Monroe
Viennese Lantern
Helene Darcel
Rosaria Mereiles
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Frank Mathews
Johnny Gilbert
Vivian Swanson
Larry McMahon
Piute Pete
Harry Ferdel Orc
Irving Harris
Waldorf-Astoria
Ted Lewis
Mischa Borr Orc
Village Vanguard
C Williams Trio
Maxine Sullivan

CHICAGO

Black Orchid
Josephine Premice
Jimmy Ames
The Stylers
Blue Angel
"Calypso Latina"
Zoila D'San
Rafael Ery
Mighty Panther
Betty Lewis
Al D'Lacy Orc
Blue Note
Connie Boswell
Art Hodes
Hampton Hawes 3
Cloister Inn
Donna Brooks
Pat Moran 4
Dick Marx
Johnny Frigo
Conrad Hilton
"Wonderful Time"
Shirley Linde
Michael Meehan
Neff & Voss
Jan Tors
The Torianis
D Arnold & Marti
Virginia Sellers
John Keston
Boulevar-Dears &
Boulevar-Dons
F. Masters Orc
London House
Billy Taylor 3
Palmer House
Muggsy Spanier
Helen Forrest
The 3 Houcs
Kodell
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Dorothy Shay
F. Martin Orc
Bar of Music
Phyllis Inez
Bennett & Patters'n
Carlos Noble
Ruben Moreno Orc
Biltmore Hotel
Dave Barry
Albins (2)
Alcettys (2)
Kay Cee Jones
Hal Derwin Orc
Ciro-ette Room
Abbey Lincoln
T & P Rodriguez
Mischa Novy Orc
Geri Galian Orc
Crescendo
Diosa Costello
Dick Hazard Orc
Mocambo
Hazel Scott
Carl Carelli Trio
Paul Hebert Orc
Moulin Rouge
Spike Jones Troupe
Ffolliott Charlton
Eddie O'Neal Orc
Statler Hotel
Stars Over Ice Rev
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Jimmy Durante
Eddie Jackson
Peter Lawford
Jack Roth
Jules Buffano
Jana Mason
Sketts Mason
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
Billie Holiday
Jerry Gray Orc
El Cortez
Sammy Shore
Don Phillips
Norma Arden
Sherman Hayes Orc
El Rancho Vegas
Sophie Tucker
John Carroll
Renee Molnar Dncrs
Ted Fio Rito Orc
Flamingo
Gisele Mackenzie
Goofers
Augie & Margo
Ron Fletcher Dncrs
L. Basil Orc
Golden Nugget
Harry Ranch Orc
Poly Possum
Joe Wolverton
Eddie Gomez
New Frontier
Judy Garland
Amin Bros.
Venus Dancers
Garwood Van Orc
Riviera
Harry Belafonte
Novelites
Dorben Dncrs
Ray Sinatra Orc
Sahara
Teresa Brewer
Harvey Stone
Jesters
L. Duddy 4
Saharem Dancers
Cee Davidson Orc
Sands
Nat Cole
Martin & Rowan
Copa Girls
A. Morelli Orc
Showboat
Ford & Reynolds
Maxine Martin
Garr Nelson
Showboat Girls
Mike Werner Orc
Silver Slipper
Fawzia Amir
Appletous
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanaugh
Slipperettes
G. Redman Orc
Thunderbird
Dorothy Collins
Arthur Ellen
Sandre & Verna
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc
Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson
Beachcomber
Martha Raye
Paul Gray
Kirby Stone Four
Condos & Brandow
Len Dawson Orc
Ciro's
Harry the Hipster
Dan Gould
Fletcher Peck Trio
Eden Roc
Roberta Sherwood
Lenny Kent
Phyllis Ponn
Mal Malkin Orc
Chuey Reyes Orc
Fontainebleau
Mindy Carson
Joel Grey
Bobby Winters
Sacasas Orc
Isle de Capri
Herkie Styles
Holly Warren
Buddy Lewis Orc
Leon & Eddie's
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma
Lucerne Hotel
Ruth Wallis
Lucerne Lovelies 6
Elaine Deming
Mel Green
Jacques Donnet Orc
Nautilus
Bob Eberle
Rip Taylor
Antone & Ina
Syd Stanley Orc
Murray Franklin's
Don Rickles
Bobby Sherwood
Jo Ann Miller
Peter Brady
Murray Franklin
Van Smith
Paper Doll
Sally Rand
Rock 'n' Roll Girls
San Sau
Vampire Lady
San Souci Hotel
Lucille & Eddie Roberts
Sammy Walsh
Freddy Calo Orc
Seville
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Vanity Fair
Baby Dee
Rodriguez Orc
Frank Mann
5 O'Clock
Brandy Martin
Al Golden
Tommy Raft
Parisian Rev
Vagabonds Club
The Vagabonds
Wally Brown
Micki Marlo
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Pepe Biondi
Tito Hernandez
Armanda Roblan
Carlos Faxa
Lago Sisters
Rafi Munoz
Montmartre
Casino Playa Orq
Fajardo Orq
Sans Souci
Ginny Simms
Sonia Calero
Victor Alverez
R Ortega Orc
Nacional
DeCastro Sis
Raye & Naldi
Ray Carson
Martica Rams
Chinia de Triana
W. Reyes Orc

RENO

Mardi Gras Lounge
Billy Duke
Dick Morgan
Penthouse 4
Mapes Skyroom
Pinky Lee
Helen Grayco
Skylets
Kay Martin
Eddie Fitzpatrick
Body Guards
Four Knights
Riverside
Joe E Lewis
Marion Colby
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Biltmore
Continentals
Jigg Adams (6)
Cal Neva
Johnnie Ray
Schecky Green
Don Dellair
Wonder & Banks
Eve Marley
Cal-Nevettes
Matty Malneck Orc
Harrahs Club
Sportsmen
Ricky Lane
Louis Prima
Keely Smith
Don, Dick & Jimmy

New Acts

FRANCOIS SZONY & PATTY
Dance
10 Mins.
Latin Quarter, N. Y.

Francois Szony used to be a regular at the Latin Quarter when paired with his sister Gisele. For some time now, this duo have separated and Szony is paired with Patty, while Gisele is a practicing terper in company with a pair of lads. Szony & Patty seem to be tailor-made for the Lou Walters hospice. The duo have as a solid base a compact set of choreographic designs made more exciting by applause-winning tricks.

Szony & Patti are reminiscent of the former pairing but the new setup has picked up sufficient tricks on its own to give them distinction. As now constituted, this tandem, with a base in ballet, can work virtually any class nitery, and are worthy of exhibition on tele, and in the outdoor field as well. *Jose.*

ROSARIA MEREILES
Songs
8 Mins.
Viennese Lantern, N. Y.

Rosaria Mereiles, a recent Portuguese import, recalls some of the mannerisms and style of Amalia, another Lisbonite who made a splash here some years ago. Miss Mereiles, without the authority and stature of her prototype, merely rests on the vocal resemblance. She has an admirably deep quality in her pipes but seemingly is intent on making sure not to carbon the Amalia style any further. Her tune selections fail to carry out the idiom of her native country, which is unfortunate since there's a lot of music from Portugal that would be more in keeping with her background.

Her sole entry with a Portuguese flavor is "Lisbon Antigua" which is done admirably. She starts in Spanish with "Mucho Linda" and also does an Italian tune with audience participation.

Miss Mereiles has an odd, but attention-getting makeup. She's a slight girl who comes on in a dead black costume consisting of jersey and slacks. She has a lively demeanor, and is able to infuse personality into her phonetically correct English. Some of the arrestingly different fados and other tunes indigenous to Portugal would serve her cause to greater advantage. *Jose.*

CARMEN ROSA
Flamenco
5 Mins.
Chateau Madrid, N. Y.

As the Chateau Madrid floorshow is budgeted timewise, Carmen Rosa doesn't get a chance to do too much. Her two numbers, a farruca and a paso-doble, permits her to show some of the classic flamenco steps with some rapid heel clicking to punctuate the rhythms. But despite the rapidity, the fire connected with this type of terping isn't ignited.

A few more turns around the cafe circuits should put more commercial values in the act. *Jose.*

THE FRANTICS (3)
Comedy
15 Mins.
Larry Potter's, No. Hollywood

Aptly named, this trio of hard-working zanies looks like a good bet for featured billing in the top spots. Accent is on comedy in all vocal (special material) and instrumental offerings but they display keen musicianship and plenty of savvy throughout.

Combination of piano, trumpet and drum is sagely used for an effective change of pace on a serioso offering of "Malaguena," but the bulk of the turn is aimed at keeping the laughs flowing. It succeeds with little difficulty, whether on the (inevitable) Liberace takeoff, or "versions" of "Twelfth Street Rag." It's largely in the slapstick vein and loud but cannily put together to ring the bell all the way. *Kap.*

JODY GRAY
Marimba
30 Mins.
Barclay Hotel, Toronto

Jody Gray is a tall brunet, uncannily resembling Esther Williams, who vigorously or in slow style belts out marimba numbers that, despite the occasional sour note (not noticeable to the layman audience on her sexy appearance), brought her back for an unprecedented four encores until the tired femme ran out of repertory. This is a new act, recently confined to the Chicago area, that had the customers here pounding for more, when caught, until she had to beg off.

Miss Gray, 5 foot 8 in her stocking feet, handles the four mallets from hard rubber to wool for a variety of tonal effects that range from strident to soft for marimba that created an audience bedlam. This is one rare instrumentalist act that, originally opening the cafe bill here, had to be immediately pushed to the finale, because of audience impact.

The statuesque beauty, with brunet hair to her shoulders and in a silver evening gown, opens with "Dance of the Comedians" for a brisk starter, follows with "Bumble-Bee Boogie" to ardent palm-pounding and then into a soft rendition of "Ebbtide," followed by swift "Tico-Tico" for a novel and exciting twist of using maracas instead of mallets. It's a flash effect that leads into her interpretation of "St. Louis Blues" and "Lady of Spain." On diverse contrapuntal use of the mallets and maracas, the eye-filling Miss Gray offers plenty of tempo and tone changes for a very exciting session that should make her a must for any entertainment media. *McStay.*

PETER CAREW
Piano, Comic
25 Mins.
Bradford Roof Boston

Peter Carew, personable blonde youngster, has a sophisticated act built around various types of tempos on the 88. Opening with chatter and quips as a standup comic, he switches to the piano and does slick version of music types from Cole Porter to jazz with nimble finger work. He stands up to mike for song, "Easy Way to Love a Man," displaying a nice high baritone voice. Back to the 88, he does a boff "story of the piano," tracing the instrument from manufacture through practice sessions by small boy to concert stage to jazz to grind joint and back to concert with same small boy grown up.

Fine rendition of "Love Is Where You Find It" is clincher. Carew, a grad of the lounge circuit, looks to have high potential in class spots as a solid act. *Guy.*

House Reviews

Palace, N. Y.

Berry Family (4), Torrini & Phyllis, Val Setz, Donna Grescoe, George Kirby, Sylvia Froos, Roger Ray, Tien Tsin Trio, Kal Kirby House Orch; "Francis In The Haunted House" (U-I), reviewed in VARIETY *July 4, '56.*

There are no surprises in the Palace layout this semester. All the players have been around before and they go through their bits with dispatch pulling in applause from the house's vaude buffs with their tried and tested material. For the Palace clientele, familiarity breeds content.

Bill is set up in standard fashion. Opener is the flash Berry Family, who spin around on roller skates with lotsa grace and agility. The team of two men and two distaffers get plenty of opportunity to show off their stuff on the rollers but the act could be pruned to advantage. A step in that direction would be the cutting of the ballad vocal by one of the femmes. She's a better skater.

The magico turn of Torrini & Phyllis comes up in the deuce. He has a couple of okay abracadabra stunts but he spends too much time with a sketching display on the drawing board. Phyllis covers a lot of ground getting the used props off into the wings.

Val Setz takes over the trey with some clever juggling shenanigans. The tricks are standard and slick but he ought to update his patter. Donna Grescoe follows with some fancy fiddling. It's a neat pace-changer and she gets a good response. However, there must be something else for vaude fiddlers to close with other than "Hot Canary."

George Kirby, who seems to divide his New York outings between the Apollo in Harlem and the Palace, racks up a good score with a comedy patter routine intermingled with some solid mimicry. He captures his objects vocally and physically and he shouldn't try to minimize this talent as he does in this current outing.

Sylvia Froos has the kind of old-fashioned belting technique that could go over if she weren't trapped by her repertoire. Her opener, "What To Do?," is a tired special material idea and the followup "If I Could Be With You," as done in 1936, '46 and '56, never gets to mean anything. She's in better shape afterwards with the bluesy "My Man's Gone" and a lively spiritual medley that includes "Swing Low Sweet Chariot" and "Yes Indeed."

Roger Ray, in next-to-closing niche, builds a solid yock quotient in a quiet manner with some occasional doodling on the xylophone. His act is overlong but the laughs keep seeping through. Layout winds with some exciting acro work by the Tien Tsin Trio. The two gals and a guy cover almost every contortion trick in the book in their five-minute turn.

Kal Kirby's orch work helps the acts along. *Gros.*

Central Pier, Blackpool

Blackpool, Eng., July 20.

Jimmy James & Co. (2), Ken Dodd, Jimmy Clitheroe, Dennis Spicer, Trio Vedette, Corinne, Joy Harris, Jerry Vantell, Rita Shearer & Hammond Organ, Orchid Room Lovelies (8), Orch Under Bert Myers. Produced by Peter Webster.

Intimate - style vaude layout, geared for vacationers and staged in Orchid Room of Central Pier Pavilion, is strongest in comedy. Show is produced on lengthy but narrow stage which has almost CinemaScope dimensions, and gains through intimacy while losing in production technique.

Jimmy James, headlining with his male stooge Bretton Woods, proves strong fave in earthy North-of-England humor. Stocky, roundly-built comedian offers wrangling duolog with deadpan idiot partner, and also scores as a reveller in sketch "The Spare Room," being teamed in this with his femme, Gloria Bannister.

Ken Dodd, toothy comedian, currently climbing in the English comedy stakes, is a zany wisecracker with rapid delivery, lively gagfodder and gimmick of being completely crazy, using barbed-wire hair style and projecting teeth (his own) to advantage. He's visual asset for tv.

Jimmy Clitheroe, diminutive performer, wins yocks as the erring schoolboy, meandering through show sucking ice lollies and generally interfering in small-boy fashion. He's perky partner to juve singer-dancer Roy Castle, registering well in double with this artist, who has much potential in his own versatility.

Dennis Spicer is personable vent who can also sing; his voice switching is of polished standard. Trio Vedette, two males and one femme, leap atop each other, play the violin, indulge in face-slapping and generally offer entertaining comedy-musical act.

Song slotting is held by Joy Harris, buxom blonde, and Jerry Vantell, who is best in "Ole Man River" in colorful "On the Mississippi" motif. Corinne, blonde looker and English tv "rival" to the more highly-publicized Sabrina, makes brief walkon for publicity value, and is billed out of all proportions to her talents.

Rita Shearer, playing her fifth successive season, handles the Hammond Organ brightly, and a small orch under musical director Bert Myers works at rear of stage, in full view of outfronters. Peter Webster's production is all that's needed to set the holiday seaside atmosphere. Comedy gang do the rest. *Gord.*

Night Club Reviews

Continued from page 116

Eden Roc, Miami Beach

great singing singles of vaude's heyday.

Miss Sherwood's vocability embraces an upbeat tune with zest, self-accompaniment on a beat-up cymbal adding to the powerfully simple approach. There isn't a glissando trick she doesn't know, and she never fails to utilize a latent feeling for lyric lines and nuances while applying those tricks. It sums up as a 40-minute stint that never lets up in pace or balance, ranging from the torchants through the jazz standards, with interweaves of revival meetin' cleffings that get them to mitting before she's through.

Kent builds himself a heavy laugh load with his comedy compote. Always a fast-on-his-feet ad libber, Kent spices his routines with rapid asides to ringsiders, pitching fantastic gab about names-in-the-news personalities. The gimmick pays off in laughs and serves to perk up an occasional lag in a set routine. Patter on married life, etc., hits home. Topical lines are fresh and funny to aid in overall build to apt takeoffs on Harry Belafonte and Billy Daniels, for the big palm payoff.

Phyllis Ponn, tall, leggy ballerina, tees off proceedings briskly with gracefully executed spins, her big item being a Latin-rhythmed concept. Ernie DeLorenzo Steinways for Miss Sherwood and rates kudos for his backing, as do Mal Malkin and his expert crew on the arrangements for the layout.

Lary.

Chateau Madrid, N. Y.

Helen Aimee, Farrar Trio, Carmen Rosa, Carlos Valadez Orch, Irma Rivero Trio, $3.50, $5 *minimums.*

Angel Lopez has apparently put some budgetary weight behind this summer's bill. He's booked a comparatively stronger layout for this session, with Helen Aimee headlining. Miss Aimee, who works in a multitude of languages, showcased previously at the Viennese Lantern and is seemingly on her way to bid for wider attention.

The rest of the bill continues the Continental motif with Carmen Rosa, a flamencoist (New Acts), Farrar Trio, and orchster Carlos Valadez, who alternates his batoning with a sung turn.

Miss Aimee has sexy couture which is combined with a sultry delivery, and the entire tune concept is carried off extremely well. She could drop a language or two and still retain the illusion of linguistic erudition. Her offerings are in French, Spanish, Portuguese, Greek and, fortunately, she lets the bulk of the customers in on the act in a greater way with her English. However, the general tenor of her tunes are such that words are sometimes unnecessary. Miss Aimee does well in a lengthy session here.

The Farrar Trio have played dates locally under the name of Yvonne, Clavel & Farrar. The one-man and two girl ballroom group have some interesting formations. Male handles the girls expertly and, although hampered by a stage inadquate for them, they get the measure of the house.

Valadez has a pleasant song delivery. His Latunstering hits its mark in three numbers. "Lesson of the Cha Cha Cha' is a good novelty song. Valadez works the showbacking well, and the dance relief is by the Irma Rivero Trio, comprising two guitars and maracas which result in bouncy Latin terp rhythms.

Jose.

Lake Club, Spgfld., Ill.

Springfield, Ill, July 19.

Paul Gray, Fran Ryan, Vivian Dale, Miriam Sage Dancers (6), *Buddy Kirk Orch* (9); $1.20 *admission.*

Midsummer nights at the Lake Club offer only lightweight attractions in lieu of a seasonal lull before opening of the 10-day Illinois State Fair Aug. 10. This supper spot will serve fair visitors Dorothy Lamour's songs and sarongs. Meantime three performers share the bill: Paul Gray, comedian, Vivian Dale, chirper, and Fran Ryan, comedienne.

Unfortunately, the acts do not appear in this order. Vivian Dale opens after the Miriam Sage sextet sets the showtime mood with a rock 'n' roll specialty dance. This leaves the two comedy performers working too close together, especially since both are storyteller laugh-getters. By the time Miss Ryan spins her southern-twanged mountain tales it's uphill work for Gray, even if his stories move faster. Miss Ryan gets a certain amount of Dorothy Shay flavor into the Ozark humor, but little of it is accompanied by song and most of it might sound as old as the hills to listeners who have been in niteries before.

Gray has a way with slide-in jokes and anti-climactic capers, but his sales technique, as aforementioned, is handicapped by following distaff competition. Miss Dale sticks to straight ballads mostly, her best offering being a standard, "The Way You Look Tonight."

Wayne.

Bradford Roof, Boston

Boston, July 18.

Larry K. Nixon, Peter Carew, Lisa Barry, Harry DeAngelis Orch (5), *Versitones* (3); $2.50 *minimum.*

Larry K. Nixon, starting the second lap of a two-weeker is packing them in for Al Taxier at his airconditioned rooftop garden, only supper club operating during the hot months in Boston, Nixon, with a barrage of fresh material ranging from topical to domestic, gets solid mitting in his standup delivery. He mixes in sight gags and songs for telling effect, getting yocks with a telephone confag on calling the wife and milks a laugh-producing version of the big shot on a plane flight for which he dons flying gear and helmet. On the sing side, Nixon unleashes a powerful voice for Jolson standards.

He does "Wonderful Girl of Mine" and "With a Song in My Heart" for rounds of heavy palm whacking. For switch, he requests song titles from the aud and mixes five of them together in one number producing slick comedy effect.

Peter Carew, with sophisticated styling on the 88 (reviewed under New Acts), opens the show. Lisa Barry, brunette ballerina looker, gets off a ballet boogie to solid rounds, scores with nice toe work and wraps it up with a succession of neat spins and twirls. Well stacked and wearing black gloves and black costume, she's an eyeful of feminine pulchritude and has the customers clamoring for more. Harry DeAngelis cuts the show in fine style and the Versitones please in the dance interludes.

Guy.

Sahara, Las Vegas

Las Vegas, July 17.

Teresa Brewer, Harvey Stone, Happy Jesters (3), *Lyn Duddy Quartet* (4), *SaHarem Dancers* (14), *Cee Davidson Orch* (12); $2 *mimimum.*

Vying with a powerhouse lineup of perennials currently holding forth at rival spots, Teresa Brewer's b.o. pull on this circuit gets the acid test during her three frames in the Congo Room. And first week's biz, which saw turnaway crowds, indicates that the word-of-mouth in Miss Brewer's favor was swift and that she has become an important member of the Sahara's caravan of surefire regulars.

She has a nifty act that embraces pops and ballads framed around a medley of her disclicks, and she deftly underscores each number with personality and vocal proficiency to rack up goodly applause. Opening specialty with the Lyn Duddy Quartet sets up a soulful interpretation of "Moonglow." In this sort of number, the throb is not only audible in her intonation of the lyric but is effectively visible in her enactment of the song's message.

Miss Brewer really strikes her metier with songs like "There'll Be Some Changes Made," "Black-eyed Susans" and her spin with her w.k. waffles. She saves her current bestseller, "A Sweet Old Fashioned Girl," for the wrapup. Begoff is a production number with the Duddy lads and the SaHarem Dancers during which she dons flapper garb to Charleston and sings a roaring "12 O'Clock Gal."

Harvey Stone, absent from Vegas for some time, has physically added weight—but so has his material. Refreshingly humorous is his slick monolog, spliced by familiar Stoneisms. His pacing is honed razor sharp, especially when he parries with the audience in a make-believe attempt to snare their attention. He has them howling from the outset.

Happy Jesters string out a series of standards and puncture them with new sounds, impressions and just plain nonsense for strong salvos. Elastic facial gyrations of middleman Kenny Cornell bag instant yocks.

Alan.

Silver Spur, Phoenix

Phoenix, July 24.

Pinky Lee, Freddie Davis Orch (4); *no cover, no minimum.*

Pinky Lee's first nitery date in two-and-a-half years, following his NBC-TV run of "The Pinky Lee Show," was intended as a breakin of new material prior to his opening at the Mapes Hotel, Reno (23), but that idea was abandoned after the first show, when more than half of the audience was discovered to be youngsters between the ages of one and 12 years. Second night, the 11:30 p.m. performance was moved up to 7:30 and thereafter the "late" show started at 9:30 each evening.

After the first double-take at the diaper-dotted customers, video's pixie reverted to his typical tv formula for a sock 50-minute routine of songs, dances and audience participations.

More than 50 kiddies scrambled onto the dance-floor-stage when invited to help "Pat the place where you put your hat and rub the place where you buckle your belt."

Another bit had a score of mothers doing a follow-the-leader route that segued into a can-can routine for real yocks.

Only new material preemed was a musical biograph, "The Story of My Hat," in which Lee sketched his career with songs and dances from his first amateur show through trys at legit, burlesque, vaude, ballet, and video. It's a clever blend of pathos and prattfalls, written by Sy Miller, who accompanies at the piano throughout.

Closing routine is a sock sequence of fancy footwork to the samba, mambo, cha-cha, Charleston, bop, St. Vitus, bunny hop, Pat Rooney, and buck-and-wing. Pinky exits fatigued and the kids scream and swoon.

Considering total absence of food, the terrific table play by the baby brigade is unprecedented. Local press has flipped over the unorthodox reaction, with film stories being shot for the slick pix mags.

Despite somewhat lower grosses than with Ink Spots and Billy Williams, who preceded, management is jubilant over publicity and opportunity of snaring new patrons. A pink concoction called "Pinky Lee Special" is served the moppets while their parents imbibe according to taste.

At least half of the show is the action of the kids themselves, who wander into and out of Pinky's act at will and cluster around the stage offering suggestions or yelling "Oh, Pinky!"

Lee is as surprised as anyone at finding himself the Pre-Teenagers' Presley and is considering booking himself into some auditoriums to accommodate his jumping juves between now and his opening Dec. 4 at the Sahara, Las Vegas.

Strong assist at the piano throughout is supplied by Sy Miller, assistant producer of the tv Pinky Lee Show and writer of his special material who currently has a potential hit riding on the Andy Williams record of "High Upon a Mountain."

Freddie Davis orchestra contributes only the opener "Bernie's Tune" to the current show but offers fine dansapation (and some exceptionally melodius whistling by the drummer-leader) between the diaper demonstrations.

"Maybe I shouldn't play clubs at all," mused a confused Pinky Lee, but capacity crowds in this 370-seater should dispel any doubts.

Dick.

Dunes, Las Vegas

Las Vegas, July 19.

Billie Holiday, Jerry Gray & His Band (15) *with Corky Hale; no cover or minimum.*

There are few exponents of jazz who can vocally recite America's contribution to the music world more definitively than Billie Holiday, who tunes up her intimate stylizing with Jerry Gray for what will be an exciting fortnight for the devotees who click the turnstiles to the Arabian Room. Singing better than ever, Miss Holiday wistfully unfolds a sensuous repertoire of torchants during a 20-minute turn that has 'em howling for more.

Her emotional fervor reaches its peak when she contours such as "Lover Man," "Fine and Mellow," "Long, Long Journey" and "My Man"—the kind of tunes that have established her as a paragon of the jazz legend. She delightfully plays with the uptempoed, like "Jeepers Creepers," "Please Don't Talk About Me When I'm Gone," "Nice Work If You Can Get It" and "Them There Eyes." Capper is a poignant rendition of "Porgy."

Maestro Gray is a musician's musician. He frames his stack of arrangements that are synonomous with the Glenn Miller story around the more current melodies. In the latter department, the sounds are penetrating as he spurs his men through "Man With the Golden Arm," "Moonglow," and the theme from "Picnic." Gray's band is loaded with individualistic talents which are noted in the keyboard nimbleness of Corky Hale (she's also spotlighted on the harp, and lends a fresh, pure tone to balladeering seshes during dance sets); the trumpeteering of Gene Deurmeyer, Art DePew and Jules Chaiken; the gliding notes on sax struck by Jack Montrose, and the solid percussionism of Joe Tenney. Gray himself adds a warm touch to "Moonglow" via devoted stringing on the violin. Whopping climax to the concert, which for this engagement has been expanded to include two shows, is a socko "Flag Wave" finale.

Alan.

500 Club, Atlantic City

Atlantic City, July 21.

Myron Cohen, Penny Singleton, Charlivel Trio, Ray Ireland, McKenna Girls (8), *Jack Curtis, Joe Frasetto Orch* (10); $5 *minimum Sats., $4 weekdays.*

Myron Cohen, storyteller extraordinary, and Penny Singleton, Blondie to millions of motion picture and radio fans, share top billing this week in Paul "Skinny" D'Amato's plush dinner club. Pair are supported by Charlivel Trio, a French act, plus McKenna Girls, combination wraping up 90 minutes of solid entertainment.

It's been a good many years since Miss Singleton (formerly Dorothy McNulty) visited the resort and few in her audience remembered her as one of the "Rose Bud" girls who came from Philadelphia to dance at the Million Dollar Pier when it was tops.

Miss Singleton for the most part departs from the usual singer format of pops, etc., bringing east an original routine written by Earl Brent and staged by Mitch Leisn. Her material is for the night club audience, at times being a bit bulish, but punched over to the delight of a first-night crowd which filled the 700-seater. She proves her ability to belt out a song and then push over a number calling for monolog.

Tops are her "Thanks to Hollywood," "Man That Got Away," "Performer's Best Friend," "Mr. Wonderful" and "My Foist Formal Affair." She takes hits of other years, "Button Up Your Overcoat," "April In Paris," "Best Things in Life are Free" and "Varsity Drag" to show that she too can handle them. Only time the Blondie value comes into act is for her encore, when she sings "Hi, Blondie."

Myron Cohen is a summer fixture at the 500. His dialect jokes, most of them blue but none offensive, keep the customers with him all the way. This season much of his material is new, but those out front still get a bang out of the few oldies.

The Charlivel trio prove themselves a versatile group as acrobatic dancers, vocalists and musicians. Best received are their splitsecond acroterps with whammo precision.

McKenna Girls appear in two colorful production numbers backed by dancing of Ray Ireland and singing of Jack Curtis, who emcees the show.

Walk.

Viennese Lantern, N.Y.

Helen Darcel, Rosaria Mereiles, Harold Sandler Orch; $3.50 *minimum.*

Max Loew's gemutlich geschaft has strayed far from its Viennese atmosphere with the present bill. He has a French headliner and a Portuguese singer on the card in a good change of pace for this spot.

The sum total provides a session still in keeping with the cafe's high standards. The excellent entertainment concepts by Loew is seen by the fact that the Lantern is constantly being cased by the downtown bonifaces, and some of the discoveries in this spot have made good elsewhere.

Headliner, in this instance, is Helene Darcel, who is an accomplished and personable singer and incidentally a sister of Denise. Miss Darcel has a welldeveloped voice and a personable delivery well suited for intimeries as well as larger rooms. Repertoire is mainly en Francaise, but there are excursions into other languages. She deals in familiar tunes which sets her off well and provides an easy atmosphere.

Rosaria Mereiles (New Acts) is the other topper, and Harold Sandler is a picturesque fiddler who does well in his solos and batoneering.

Jose.

Band Box, L. A.

Hollywood, July 17.

Billy Gray, Carol Shannon, Bert Gordon, Dodie Drake, Eddie LeRoy & Short Twins, Leo Diamond, Bob Bailey trio; minimum $3.

The Clan Fairfax—and they run deep—had full and righteous occasion last Monday (16) night to send up rockets in ceremonial spirit. The place to go for a good laugh was off and running again after six months of ghostly stillness. Better still, their chief jester was back and the ringing applause at Billy Gray's entrance was not just ordinary acclaim. He can stand, distort his rubbery face, say nothing and break 'em up. Further and more, the new show he floored is sock-and-go all the way. To need a laugh this is the port o'call.

Well past midway in the show—and the lid lifter ran better than two hours—one wasn't too sure he was in the Band Box. It was much too pure for the Gray line of ribaldry, but along toward the windup the femmes—and they're pushovers for his brand of sexgestive raillery—were screaming. He opened the evening with "My Fairfax Lady," a takeoff on youknowhat, and closed with a dowdy burlesque of "Trapeze." In between were acts of roughly 90% club parity and Gray on the standup monolog, which is what brings the Clan Fairfax running. To understand some Yiddish is helpful but not obligatory.

Throughout the show and especially in the sketches was seen the fine hand of Sid Kuller, whom Gray credited with the special material and surely much of the gay matter. The "Fairfax Lady" had its highs and lows and turned up a lass of exceptional promise in Carol Shannon, a trim blonde with a good flair for comedy and a pleasing pair of pipes. Gray called her his most exciting discovery in 14 years in the Box. The "Trapeze" bit was in the old Gray tradition of smokehouse humor and stagline rousers, with Eddie LeRoy, a latterday Mickey Rooney type; the Short Twins, whose size belie their names; Dodie Drake, a pintsized pepperpot, and, of course, Gray, chief motivator of gamey line.

For added diversion are Bert Gordon, no longer the "Mad Russian" but still a provocative laugh generator; Leo Diamond, who needed his electromonica to override the noisy tables and still among the top mouth organists, and the Twins with LeRoy in some daffy routines. Bob Bailey trio tended the instrumentals proficiently.

Helm.

Riverside, Reno

Reno, July 19.

Joe E. Lewis, Marion Colby, Starlets (8), *Bill Clifford Orch* (12); $2 *minimum.*

This is the first time Joe E. Lewis has ever hit Reno right at midseason, an advantage to any act, but especially to Lewis. Tourists expect Reno to be a little more naughty than they usually find, and Lewis fits in well.

It's doubtful that many other comics could deliver Lewis' limericks and parodies without causing only stunned embarrassment. But in Lewis' thick, raspy voice (very authentic) there's an impression he hardly knows what he's saying so can hardly be blamed, and everyone should enjoy it while they can.

From the complete degradation of "Autumn Leaves" to an obvious chance at parody with "The Great Pretender," or a wonderful description of "Peacetime Energy," his material is mostly blue—dark blue. He wheezes some of his usual frank philosophy between "numbers" and otherwise has himself a ball—hi-ball, one after another.

The sexy Marion Colby fits in well with this atmosphere, in fact, setting the stage in a cute, risque sort of way. Especially timely and smart are her lyrics to "Will You Still Be Mine" which include everything up to having the owner of the Mapes Hotel across the river as maitre d' at the Riverside. Her sophisticated lyrics are delivered with wide-open awareness and there's no doubt, when she sing's "I'm Gonna Be a Bad Girl," she means it.

George Moro's Starlets are outdoing themselves in fancy new routines lately. This fortnight intros a couple more originals—a spring melange that puts the girls through sunshine dancing to "It Isn't Even Spring," a summer shower which puts them under parasols and transparent slickers, and finally, "Over the Rainbow." Their "Dungaree Doll" entry is likewise as imaginative, in sweaters and skirts, with a "Happy Whistler" blue jeans number. Elaine Evans fills in the story on both with lyrics.

Mark.

Shows Abroad

Someone to Talk To

London, July 19.

Anna Deere Wiman presentation of a comedy in three acts (four scenes), by George Bemberg. Stars Helen Haye. Staged by Martin Landau; decor, Robert Lush. At Duchess Theatre, London, July 18, '56; $2.30 top.

Geneva ..... Adelaide Hall
Linda Weatherby ..... Helen Haye
Emily Wrisley Pearson ..... Marian Spencer
Isabel Tyson ..... Frances Lyndall
Horace Wrigsley Pearson ..... John Justin
Miss Froslyn ..... Bessie Love

Although originating in America, "Someone to Talk To" is having its first provincial presentation in London under Anna Deere Wiman's management. It's an odd choice, unsatisfactory as an entertainment and without much hope of paying off. It could hardly expect to stay the course during the peak of the season and is foredoomed by opening in the middle of the summer doldrums.

George Bemberg is clearly a writer with ideas, but he's let his imagination and enthusiasm run away with him. He has not settled on either comedy or drama, and his attempt to get laughs by introducing a spook is not acceptable nor funny, but merely dull.

The plot hardly bears analysis, but the central theme concerns an elderly spinster who for many years has been receiving daily visitations from a man who jilted her in her youth. There's a deal of nonsense about prying neighbors and indignant widows, but it doesn't add up to much entertainment.

Expert talent is frittered away. Helen Haye, a performer of dignity and exceptional quality, is unable to rise above the mediocre script. Marian Spencer, another polished actress, is likewise given no opportunity.

Honor Blackman was forced out of the cast opening night owing to an accident and was replaced in the ingenue role by Frances Lyndall, the assistant stage manager of the show. Latter did a remarkably good job in the circumstances and within the limitations of the production.

The spirit of John Justin returns in various styles, ranging from old-time white tie and tails to modern day lounge dress. Bessie Love, as a noisy neighbor, and Adelaide Hall, as a long-time family retainer, complete an above-average cast in a below-average play.

Martin Landau's staging is on the casual side, but Robert Lush has designed an attractive setting. *Myro.*

Major Barbara

London, July 18.

Bristol Old Vic revival of comedy in three acts (four scenes), by Bernard Shaw. Stars Moira Shearer. Staged by John Moody; decor, Patrick Robertson. At Old Vic Theatre, London, July 17, '56; $1.75 top.

Lady Britomart ..... Marie Burke
Stephen Undershaft ..... Michael Meacham
Morrison ..... Anthony Tuckey
Sarah ..... Phyllida Law
Barbara ..... Moira Shearer
Adolphus Cusins ..... Derek Godfrey
Charles Lomax ..... Graham Crowden
Andrew Undershaft ..... Joseph O'Conor
Rummy Mitchens ..... Phillada Sewell
Snobby Price ..... Edward Hardwicke
Jenny ..... Sonia Fraser
Peter Shirley ..... Peter O'Toole
Bill Walker ..... Alan Dobie
Mrs. Baines ..... Eve Watkinson
Bilton ..... Patrick Blackwell

The West End theatre has, apparently, fought shy of the Shaw centenary celebrations, leaving it to BBC-TV to do most of the kudosing. This production, imported from Bristol, is notable mainly because it presents Moira Shearer in the title role—the first time the former ballerina has been seen in a straight acting part in London.

It's some little time since Miss Shearer turned to serious legit after her transatlantic triumphs as a stage and screen dancer. For the most part, she's made the transition out of the critical public eye, gaining her experience in the provinces. The verdict on this showing is disappointing. Her range appears to be limited and she seems to lack the fire and vigor which the part of the forthright Salvation Army lass demands.

That personal criticism, however, also applies to much of the production generally. It is an uneven and mainly unsatisfying interpretation of one of Shaw's more controversial plays. John Moody's staging makes this look too much like a gentle conversation piece instead of a stout conflict of ideas. Only one or two of the players really come to grips with their parts.

Easily the best performance is Alan Dobie's interpretation of the bullying Bill Walker. He brings the character to life in a portrayal which rightly pulls no punches. In a necessarily restrained way Michael Meecham impresses as Stephen Undershaft, the priggish son of the armaments king.

Marie Burke is too genteel as the mother and Phyllida Law has little opportunity as the second daughter. The two girls have their contrasting suitors, Graham Crowden, playing for laughs as the nit-wit playboy, and Derek Godfrey, convincing as the Greek lecturer who readily changes his name to acquire a fortune and a wife. Joseph O'Conor puts character into the role of the armaments boss. Smaller parts are adequately filled. *Myro.*

Compagnie De Mime Marcel Marceau

(Marcel Marceau Mime Co.)

Paris, July 19.

Christian Casadesus presentation of pantomime spectacle in two parts. Stars Marcel Marceau; staged by Marceau; sets and costumes, Jacques Noel; music, Jean Wiener. At Theatre Ambigu, Paris, July 18, '56; $3.50 top.

Cast also includes Gilles Segal, Hugette Landes, Sabine Lods, Pierre Verry, Marie Landes, Gilles Leger, Andre Gaillard, Marcel Klemens.

Marcel Marceau is back for a six-month stint at a popular theatre here and is finally a prophet in his own land after his success in the U.S. Heretofore more for specialized and longhair audience, he has now come directly to the large public via music hall and nitery appearances, and his run looks to be a great b.o. success. He has reorganized his company of 10 to give a varied evening of more complete pantomime dramas and comedies, plus his personal mimic characterizations of the benign little man, Bip.

Greater depth and diversity should give this a wider curio and show interest for planned return to the U. S. next season. Marceau was previously able to hold audiences singlehanded, and should do at least as well with a full company. The varied program denotes the strength and some of the weaknesses of this type of spectacle. It as the universal eloquence of motion and suggestion, but, at times, can lead to repetitiveness. Present program is strong in originality and a reshuffling could make this a definite international offbeat, hit affair.

Show starts with "The Skaters" in which the troupe glides and falls about on an imaginary ice pond as characters evolve, flirtations ensue, etc. This is an overlong beginning and the shorter intros to mime could probably create feeling and acceptance better.

Then a series of short mimes takes hold with all the finesse of tempo, association and dramatic and poetic values which accentuate this type of expression. A group of circusy bits has a fresh, vital style, whether a tug of war between two clowns or two frightened tightrope walkers.

Gilles Segal then adds a personal note with takeoffs of a stuffy concert pianist and a chicken farmer. Devastating punctuation of the blase, priggish artist is firstrate as is the blending of a farmer feeding his chickens into their movements and feeling. A deft note of pathos is struck in the mimed death of one of the birds counterpointed by the birth of another.

Then Marceau indulges in his series of adventures of the little man to display his wordless brilliance and impeccable mime control. A long Japanese 'Noh' entry, about a wolf and a peasant, has the required folk quality and moral overtone to make this a colorful addition to the rep.

Other clever singles and longer acts are parcelled out in this unique show, lowlife poetic gambol is excellently portrayed in "The Pawn Shop," and it winds with "The 14th of July," a slapstick affair of lovers meeting and separating during the holiday. Somewhat repetitious in gags, this could use some pruning for full effect. Company is disciplined and colorful and music, sets and costumes all help to make this good theatre. *Mosk.*

CONDUCTOR TO SHUTTLE

Whallon Will Baton Both Springfield and Columbus

Columbus, July 24.

Columbus Symphony has named Evan Whallon, conductor of the Rochester summer opera, the Connecticut Symphony and the Springfield, O., Symphony, to take over its musical reins.

The most recent conductor of the symphony, Claude Monteux, resigned to seek more money elsewhere even though his salary had been increased $1,250 from the $2,750 he received last season.

Mrs. Frank M. West, president of the symphony, explains that Whallon will also retain his position at Springfield.

Stock Review

Welcome Darlings

Westport, Conn., July 20.

Philip Langner & Peter Turgeon presentation of revue in two parts. Stars Tallulah Bankhead; features James Kirkwood. Sketches by Paul Keyes, Dorothy Parker, Patricia Coleman, Richard Maurey, Joseph Stein, Danny and Neil Simon; music by Hugh Matin, Dean Fuller, Dolores Claman, Jerry Herman, Murray Grand, Jerry Alters, Jack Strachey and Sheldon Harnick; lyrics by Timothy Gray, Marshall Barer, Jerry de Bono, Jerry Herman, David Rodgers, Sheldon Harnick and Eric Maschwitz. Musical direction by Peter Howard and Ted Grahan. Settings and lighting, Mervin Reiss; production association, Christopher Hewett; production consultant, Gus Schirmer Jr. At Westport (Conn.) Country Playhouse, July 16, '56.

Cast also includes Don Crichton, Timothy Gray, Bob Bakanic, Don McKay, Sheila Smith, Gwen Harmon, Presby Marker, the Martins (4).

Tallulah Bankhead certainly lends her legend to this summer revue "Welcome Darlings" which, after several weeks of good business, is cautiously eyeing Broadway. The star celebrates some of her own follies as well as Ziegfeld's, obviously awes lesser members of her cast, revives a couple of her best tv specialties, intones a few bass solos and aims generally to pay the piper. And, while there is a Gus Sun caution about this production, as opposed to her springtime "Follies," apart from Miss Bankhead's amiability, the material is just not good enough for the Main Stem.

Miss Bankhead has surrounded herself with nice chicks for this barnyard sally and has a fine vis-a-vis in James Kirkwood, veteran cafe youthful. The Martins, likewise, are a quartet of pleasing vocalists. Direction is not credited at Westport, though Christopher Hewitt is billed as production associate and booker Gus Schirmer was on hand with advice.

Minimum sets are provided by each local stand, with the star toting a couple of hampers of lush gowns. One solo has the lady in a full-skirted black silk number that frames her tawny looks as they've not been done since she came back, all grown up, from England in the early 1930's.

The vehicle for this is "The Waltz," Dorothy Parker's rueful dance monologue popularized years ago by Shirley Booth in the old "Sunday Nights at Nine" at the Barbizon-Plaza, N. Y.

Save for some pleasant songs and a sketch by Patricia Coleman, the new material is not particularly impressive. "Love the Thimbles Peter," Miss Coleman's salute to the recent Mary Martin revivals of "Peter Pan," could be a winner.

For a few wispy seconds Miss Bankhead does a notable impression of Miss Martin's treble, but lapses thereafter into a takeoff of Bankhead in the same role. Prompting by her secretary in the role of the nurse dog Nana is an amusing touch.

From her forays into television, Miss Bankhead brings two of her best successes, "The Subway" and "Breakfast for One." In the former she fancies herself on "The Century," perhaps, as she tries to negotiate an underground trip to 181st Street. In the latter she goes into the kitchen to cook her own breakfast and ends up with bread and water.

Finale of the first half finds Miss Bankhead dancing the Charleston in a wardrobe she must have borrowed from Hermione Gingold. But she has plenty of pep and is not cowed by fledgling Don Crichton, who can really dance the Charleston or anything else.

Star rumbles a torchy lament, "I Don't Want to Be Hurt Again," (lyrics by Eric Maschwitz and music by Jack Stracey), but her limited range obscures any melody. This, with "Subway," "Pan" and "Kitchen" comprise Bankhead's second half.

Finale is a somewhat inhibited spoof of the music methods of Rodgers and Hammerstein, Cole Porter and Irving Berlin. The R & H lovers wear calico and sing rustically and primly. The Porter forces warm up with martinis. And the Berlin choristers are mostly prayerful.

Kirkwood's style and good manners give the performance much tone, and he must have winced at one unpleasant inflection required by the script. He has one number, "Get Back in the Trunk," by Marshall Barer and Murray Grand, that is a pip and could become standard material.

Sheila Smith is the featured vocalist and is a refreshing youngster. And Crichton is a hoofer to be watched.

The packed houses must be satisfying to the star after her recent "Follies." She gets a flat $5,000 a week for the stint. The show was doing capacity here, which is $16,000 at the scale. *Doul.*

Inside Stuff—Legit

Recent move by the Shuberts to shuffle bookings so as to get a prospective boxoffice hit away from a house in which they have a part-interest and into one of their wholly-owned theatres was balked by various others involved in the situation. Attempt involved shifting "New Faces," currently at the Shubert-operated Ethel Barrymore Theatre, N. Y., to the Music Box, in which they have a half-interest with Irving Berlin. The idea was to switch the Producers Theatre presentation of Terence Rattigan's "Separate Tables," now scheduled to open Oct. 22 at the Music Box, to the Barrymore. "Faces" has been doing moderate business, but "Tables," a longrun smash in London, is figured a possible repeat for Broadway.

Incident recalls a somewhat similar episode of two seasons ago, when the Shuberts switched the incoming "Caine Mutiny Court Martial," which had been "set" for the Music Box, into the Plymouth and gave the less-promising "Bus Stop" to the Music Box. Ironic angle of that situation was that "Bus Stop" outlasted "Caine" by many months, so the Music Box actually profited by the shift.

Two books from members of Billie Burke's family are in the works, the actress revealed on broadcasts over WPTR in Albany and WGY in Schenectady last week. The veteran star, whose autobiography, "A Feather On My Nose," appeared several years ago, is proceeding "but not very fast" on another tome. Daughter Patricia (Mrs. William Stephenson) is engaged in writing a book on Florenz Ziegfeld Jr., her father and Miss Burke's late husband.

Apparently Miss Burke's opus will include experiences and observations on recent summer swingarounds; the current one is in "The Solid Gold Cadillac." Miss Burke mentioned that Cameron Ship, her collaborator on the first autobiography, is now working on a biography of Adele Astaire.

The Ritz Theatre, N. Y., until recently under lease to ABC as a television house, has been sold by the Shuberts to John S. Minary. The new owner has no legit plans for the property, but figures it for "investment purposes," which presumably means converting the building for commercial use.

The theatre is one the Shuberts were ordered to dispose of under their agreement settling the Government's antitrust suit.

The recently-conducted yearly examination of applicants for admittance to Local 829 of the Scenic Designers Union resulted in the greenlighting of 11 new members, plus four student apprentices. Of the 11 regulars, 10 are in the scenic artists and designer category, while the other joins the costume blueprinters. The union's membership tally is now 554 scenic artists and designers and 171 costume designers.

Legit Bits

Laurel Crosby, p.a. for Canadian Players, is visiting her native South Africa, where she'll try to drum up interest in a possible CP tour during the 1957-58 season.

Richard Horner, currently company manager for the Broadway edition of "Damn Yankees," will be general manager next fall for producers **Lyn Austin & Thomas Noyes.**

Fredric March and **Florence Eldrige (Mrs. March)** will costar in **Eugene O'Neill's** posthumous autobiographical drama, "Long Day's Journey Into Night." **Irving Cooper** will be general manager.

The Shakespeare Theatre Workshop's cuffo "Julius Caesar" has been extended through tomorrow (Thurs.) and Friday (27) nights in the East River Park Amphitheatre. Next revival in the series will be "Taming of the Shrew," opening Aug. 3 and playing Thursday-Friday nights through Aug. 17, with two not-yet-dated Sunday matinees.

Paul Morrison will design the scenery, costumes and lighting for "Loud Red Patrick."

Italian actor **Reno Negri** will play the male lead opposite **Katy Jurado** in "Best House in Naples."

John Gersted will stage "Double in Hearts."

Rex Thompson will have a featured role in "Harbor Lights," starring **Linda Darnell.**

Ed Halline, of the Milwaukee Sentinel, was in town last week with his third Broadway show train of the year.

Donald Oenslager will design the scenery and **Dorothy Jeakins** the costumes for the **Robert L. Joseph-Roger L. Stevens** revival of "Major Barbara."

William and **Jean Eckart** will design the scenery for "Li'l Abner."

Phillip Bloom has resigned as vice president and **Lew Gallo** as secretary of Theatre Corp. of America. Both have also withdrawn as board members, for which they have been succeeded by **Charles Schweifel** and **Julius November.**

"Fountain of Youth," with book and lyrics by **Jay Ingram** and music by **Leo Shuken,** is a possibility for tryout in San Francisco next fall. Ingram plans to stage the show, but the production sponsorship isn't indicated.

George Gordon plans to produce his play, "Old Lady," on Broadway early in November.

Archie Smith has replaced **William LeMassena** in "Fallen Angels."

Ira Avery dramatizing his novel, "The Five Fathers of Pepi" for Broadway production, possibly in December, by **Jay Julien.** A tv version is also scheduled for Aug. 29 on CBS' "U. S. Steel Hour."

Kermit Bloomgarden scheduled to present **Arch Obler's** "Night of the Auk" on Broadway early next December.

The Phoenix Theatre has raised $40,000 thus far on its $100,000 1956-57 subscription drive.

Britisher **Ronald W. Clark** is working on a history of the Royal Albert Hall, London, for 1958 publication.

Horseshow Stage, Coast little theatre outfit, shifts to a Group theatre setup, encompassing 45 actors, writers and directors, after its presentation next month of "Beggars and Bawds," a new version of the "Beggar's Opera."

Yasha Kreitzberg, composer of the score for the **Molly Picon**-starrer, "Farblondjete Honeymoon," signed as musical director for the Elsmere Theatre, Bronx, N. Y., where the Yiddish musical is scheduled to open Sept. 15.

The N. Y. City Center drama season, running six weeks and taking in three unselected revivals, will begin Nov. 7.

The **George Abbott** musical adaptation of "Anna Christie," with songs by **Bob Merrill,** has been completed, but probably won't be produced by **Frederick Brisson, Robert E. Griffith** and **Harold S. Prince** until next spring.

Director **Harold Clurman** back in New York after three months overseas.

"Tunnel of Love," the **Peter De-Vries-Joseph Fields** adaptation of the former's novel, scheduled for a mid-December Broadway bow by the Theatre Guild.

Herman Shumlin's lecture on "Use of Movement in Drama" at **Ted Shawn's** "University of the Dance," scheduled for July 15 near Lee, Mass., postponed until late August. The producer went to Europe.

Wilmer G. Davis, of Southern Pacific Railroad, was returned to his old job of Frisco traffic representative for theatrical productions.

Smallens Among Batoneers At Netherlands Opera

Amsterdam, July 24.

Netherlands Opera will have new men on the stick next season. Alexander Krannhals having resigned, reportedly at his own request, Alexander Smallens from U. S. will handle current repertory of opera and ready the Dec. 7 premiere of "Pique Dream." After February George Meyer from the Berne, Switzerland Opera House will take over.

Other conductors lined up for the future are Arrigo Guarnieri, Paul Pella, Edward Flipse and Andre Rieu.

Leonard Hungerford, Australian pianist, set to record sonatas of Beethoven and Schubert for Westminster.

Floor Peeters, Belgian organist and composer, arriving for his fifth American tour in October. Recently toured South Africa.

Mrs. Eugene O'Neill Ups Eyebrows

She Surprises Two Different Groups on Release of 'Long Day's Journey'

Giving the U.S. production rights to Eugene O'Neill's autobiographical drama, "Long Day's Journey into Night," to the relatively unknown managerial team of Leigh Connell, Theodore Mann and Jose Quintero apparently involved at least a partial change of mind on the part of the author's widow. Previously, producer-designer Jo Mielziner, in partnership with actress Mildred Dunnock and actor Karl Malden, had been under the impression that they had the rights, though they had no formal agreement to that effect.

Connell, Mann & Quintero, whose current revival of O'Neill's "Iceman Cometh" at the off-Broadway Circle in the Square, N.Y., received enthusiastic reviews and has played to profitable business, had no immediate thought of doing any other of the late dramatist's works, and hadn't even considered seeking the rights to "Journey." They were therefore surprised to receive word from Mrs. O'Neill that they could present the western hemisphere preem of the tragedy based on the dramatist's own family background.

The drama was originally produced in Stockholm, where O'Neill plays have had their greatest popularity, and presentations are also scheduled for London and various other theatrical centres. O'Neill originally stipulated that "Journey" might not be performed until 25 years after his death, but Mrs. O'Neill recently okayed the production, explaining that the conditions governing the dramatist's wish had since changed.

"Journey" involves the playwright's tragic family life, including his actor-father's alcoholism, his mother's drug addiction and his brother's psychopathic condition.

NO PIC DEAL IN SIGHT FOR 'LADY,' SEZ LERNER

Hollywood, July 24.

No film deal is in immediate prospect for "My Fair Lady." Every major studio but Metro has shown interest in negotiating for rights to the Broadway musical smash, but all were told there will be no negotiations at present, according to Alan Jay Lerner, who with Frederick Loewe authored the show based on Bernard's Shaw's "Pygmalion."

Lerner, here to screenplay "Gigi" for producer Arthur Freed at Metro, declares "a certain amount of studio interest has been communicated to us in an indirect manner by all companies but Metro. We told them that we're not in position to discuss it at present time, however.

"We want to wait and get a better idea of the life value of the show—an idea of just how long it will run. Only in that way can we be specific on details in negotiations on the film rights, such as a date for release of film version."

Lerner and Loewe are both here lining up the cast for the road company of "Lady," which begins touring next spring. Lerner estimated that CBS, the sole backer of the hit, will recoup the entire $400,000 investment by October, six months from the date the musical opened.

Lerner and Loewe own 30% of "Lady," producer Herman Levin has 26%, CBS owns 40% and agents and attorneys 4%. CBS has the right to spectalarize "Lady," but not until the last American company ends its run.

Lerner indicated he is not interested in Samuel Goldwyn's pitch for him to convert "Bishop's Wife" into a musical. The chances are "10 to one we won't do it," he said.

New Legit Co. Bows

Edinburgh, July 24.

Kenneth More Productions Limited, new play-promoting company headed by English actor Kenneth More, will make its bow with a comedy "A River Breeze," by actor Roland Culver.

Play is set for preem at Lyceum Theatre here Aug. 6, with Phyllis Calvert, Naunton Wayne and the author in leading roles.

ATPAM Issues Rulebook; Admits 9 New Members

Apparently to avoid further confusion over union rules, such as occurred recently over the so-called Sheaffer Amendment and the proposed gag on members, the Assn. of Theatrical Press Agents & Managers has just distributed copies of its handbook containing the constitution and by-laws. The booklet does not, however, contain the numerous rules passed by the board of governors, in the form of resolutions.

The following have recently been admitted to ATPAM membership (with the category indicated parenthetically): Jack Present (Coast), Guy A. Livingston (New England), Rose Marilyn Frank (southwest), Edward Perper (music), Jerome H. Shur, Paul Townsend and John G. Payton (roadshow film), and Mae S. Hong and Norman Carroll (outdoor).

'Follies' Not Set; Yen Lillie, Lahr

Status of the "Ziegfeld Follies" remains obscure. Efforts are still being made to reactivavte revue, which folded in Philly last spring at a deficit of about $400,000, but the Shuberts are now offering the Winter Garden, N.Y., for other shows, although it had been earmarked as the natural Broadway spot for the "Follies."

Although the original backers are understood to have agreed to accept only a 30% interest in the venture instead of the 60% first stipulated, various creditors have reportedly refused to reduce their claims against the production. John Shubert is in charge of efforts to clear up the financial angles of the venture.

Assuming that the "Follies" is refloated, managerial control will probably be held by Mark Croll, a Cincinnati business man who has offered to put up $150,000 for the project, and Charles Conaway Jr., a talent agent who brought him into the situation. In that case, Richard Kollmar and James W. Gardiner Jr. would presumably remain nominal producers and retain a minor financial interest, but not have authority.

Beatrice Lillie and Bert Lahr are among various stars approached to head the revived revue. Tallulah Bankhead, the solo star in the try-out tour last spring, will not be in the show if it is put on again.

Gardiner returned last week from a vacation in Europe. Kollmar, also on the Continent but not with his partner, is due back next Sunday (29).

BRENDA LEWIS' VIENNA BID FOR 3 MUSICALS

Albany, July 17.

Brenda Lewis, operatic singer currently playing the Ethel Merman role in "Call Me Madam" at the new Melody Circus Tent in Milwaukee, after doing it last week in Sacandaga Park, N. Y., and will also appear in "Wonderful Town" at the canvas operation, has received an offer to star at the Volksoper in Vienna next summer in three American musicals, "Kiss Me Kate," "Annie Get Your Gun" and "Wonderful Town."

Miss Lewis said (12) in Albany that "Kiss Me Kate" clicked at the Vienna Volksoper last season, when she played and sang the lead; is now being presented in Germany. It did not suffer a loss of impact in the translation, some of the topical lines and references having been changed to give local flavor. The same would hold, on both counts, for the other U. S. musicals, Miss Lewis believed.

Her husband is musical director at Melody Circus.

Jackie Kannon will play the comedy lead in "Wish You Were Here" at the Westbury (N. Y.) music tent for two weeks starting Aug. 6.

'Happy' Hangover

"Most Happy Fella" is moving in on Manischewitz. Through a tie-in with the Beaulieu Vineyard of California's Napa Valley, 500 bottles of the grape extract, bearing the label, "Most Happy Wine" from "Most Happy Fella," will be sent to 500 drama critics throughout the country. The tie-in stems from the locale of the musical, which is centered in a Napa Valley vineyard.

Besides sending out the wine, the Beaulieu firm is also naming one of its vineyards after the show.

Congress Report Slaps Shuberts For Norton Ban

Washington, July 24.

The Dept. of Justice has been asked to determine whether the recent Shubert action toward the Boston Post and its drama critic, Elliot Norton, "involves any infraction of the anti-trust laws." A copy of the transcript of its recent hearings on the case has been forwarded to the department by the House Judiciary Subcommittee.

This is disclosed in the committee report, issued last weekend, which found that the Shuberts did bar Norton from their theatres in Boston and did withdraw advertising from the paper in retaliation for the critic's review and follow-up story on "Ponder Heart." "It seems hardly ethical," the report declares, "to condition either of these matters upon the nature of reviews carried on a paper's theatrical columns.

"However, his (Norton's) criticisms of 'The Ponder Heart' would seem to be borne out by the fact that the play was something less than a success when it was shown in New York, in that it closed after a relatively short run and lost its backers in excess of $75,000. To put more strongly, it faded like the dye in grandpa's beard, and went out like Lottie on an Easter Sunday strut."

At another point, the report comments, "It appears that the Shubert interests have placed too great an emphasis on the business aspect of reviews on a show's ability to attract customers. There is no question but that an advertiser has the right to choose how and with what papers he wishes to place his advertising, and there is little question that free tickets are a favor within the control of the person distributing them.

"In the light of the spirit of freedom engendered by years of struggle for a free press which antedates the Constitution, this subcommittee feels that there is no question but that newspapermen should have the freedom to write their stories and include the facts as they understand them; and to state their honest and free opinions.

"A drama critic is in a sense a specialist among newspapermen, and his opinions and analysis are relied on as authoritative. For this reason, he has what amounts to a dual responsibility . . . to the public and to the persons who present the plays, to present his honest and unbiased views. A critic cannot adequately and honestly perform his task if he is forced to operate under any prior compulsion to shade his criticism in either direction other than that dictated by his own judgment.

"In this particular case, technically, there was no violation of the provisions of the First Amendment. Yet it is clear . . . that there has been an attempt to control the right of free expression which the guarantees of the Constitution were drafted to protect."

'CAROLINA CHARCOAL'

Pulitzer Prize Winner Sets New Folk Musical

Lamar Stringfield, Pulitzer Prize winner in music more than score of years ago, is readying his "Carolina Charcoal," folk musical, for Knoxville run, opening in November. Show then moves to Asheville, Greensboro and Charlotte, N. C. Latter town now is Stringfield's home and three-day run is planned.

Sylvia Siegler's Suspended License Brings Brokerage Back Under Lights

The Sylvia Siegler case, involving suspension of broker's license of the Personal Ticket Service, may bring a re-examination of the entire setup of ticket brokers and theatre party agents for Broadway. Miss Siegler is charged by N. Y. City License Commissioner Bernard J. O'Connell with various violations of regulations in regard to tickets for "My Fair Lady."

According to the Commissioner's announcement, Miss Siegler illegally charged more than $1.10 broker's fee for the tickets, and also charged a $3 bookkeeping fee and 50c messenger fee. The latter two levies are permissible only for patrons having charge accounts. In addition, O'Connell said, Miss Siegler has not kept adequate records.

The license suspension was imposed after a preliminary hearing last Wednesday (18). Fianl action may be taken at another hearing next Wednesday (1). Meanwhile, Miss Siegler was quoted as being "shocked" at the suspension and saying that her actions have been "perfectly legal."

Aside from its immediate broker's license angles, the case raises a number of questions, including how the management came to sell an entire night's house for a smash show, at least on a non-benefit party basis. There's also some trade speculation of who, other than another established broker, might have loaned Miss Siegler the $10,000 she allegedly paid for the tickets.

The prime questions, however, and ones likely to arouse continuing discussion and controversy in the trade, is the status of ticket brokers and theatre party agents in relation to their rights or ability to obtain tickets to most-in-demand shows. Party agents are increasingly carrying on what amounts to broker business. But if they do so with entire-house allotments of tickets, it may amount to a broker 'buy," which is supposed to be contrary to the code. At least, brokers are not permitted to make "buys."

The fact that party agents are licensed as brokers presumably allows them to operate as brokers. However, their right to do so with tickets obtained in entire-house or even part-house allotmen's may be another matter. Ironically, the extension of broker licensing to cover party agents was at the instigation of the established brokers themselves.

Regarding Miss Siegler, there have been numerous legal wrinkles involved in her operation since she organized the Show-of-the-Month Club. These incidents included disputes with various producers and theatre owners, in some cases involving her complaints to the District Attorney's Office or the Commissioner of Investigations, in others damage and breach-of-contract suits and counter suits, and in one instance a bankruptcy.

'Sergeants,' 'Anne Frank' Set for Komedie, Basle

Basle, July 19.

The Swiss preem of "No Time for Sergeants," by Ira Levin and Mac Hyman, and a production of the Broadway prize-winner, "Diary of Anne Frank," dramatized by Frances Goodrich and Albert Hackett, are features of the season's schedule at the 372-seat Komoedie Theatre here. The house opens Sept. 3 and its season will run through June 30, 1957.

Other plays slated for production at the spot include "Barretts of Wimpole Street," "Dazzling Hour," "Pygmalion," "Women of No Importance," "Last of Mrs. Cheyney," plus revivals of Goethe, Ibsen, Beaumarchais and Giraudoux.

The Komoedie's 1955-56 season was the best since the house opened six years ago. It included 435 performances, with total attendance of over 100,000.

Roger L. Stevens Adds 'Joan' Stake

Besides his various other producing and theatre-operating ventures for this season, Roger L. Stevens has supplied over half the financing for the current Cambridge (Mass.) Drama Fesival, including the scheduled revival of "Saint Joan," which will move to the Phoenix Theatre, N. Y., with Irish actress Siobhan McKenna as star. As recently detailed in VARIETY, Stevens is already involved in the production of 13 scheduled Broadway shows for the coming season.

The producer-realitor has a $22,000 investment in the Cambridge project, which is set up on the unusual basis of a $33,000 limited partnership plus about $10,000 additional capital from various unidentified local sponsors. The only other investor in the limited partnership is Jerome Friedman, a Cambridge resident (reportedly he's about to move to New York) in the steel business. He has an $11,000 stake.

"Joan" is being staged by Albert Marre, with Miss McKenna slated to repeat the title performance for which she received critical acclaim in London several seasons ago. In order to do the "Joan" assignment in the U. S. under Actors Equity regulations, the actress had to pass up a starring stint in a proposed Broadway production by Elaine Perry and George Banyai of Norman Wishengrad's "Rope Dancers." As a result, plans for the show have been dropped.

The Cambridge season, being presented in Sanders Theatre, on the Harvard campus, opened with a revival of "Henry V" and will also include a production of "Beggar's Opera."

MOREHOUSE CRITIC FOR NEWHOUSE PAPERS

Ward Morehouse has been appointed Broadway drama critic and theatrical columnist for the Newhouse chain, comprising over 12 dailies. He'll do five pieces a week, including opening night reviews of the Broadway shows and interviews and feature columns. Harold Eaton, who's been doubling as critic and gossip columnist for the chain, will henceforth concentrate on the latter.

Morehouse, for many years drama columnist and critic for the old N. Y. Sun, subsequently did his "Broadway After Dark" column of theatrical chit-chat for the N. Y. World-Telegram.

Newhouse papers: Newark Star-Ledger, Long Island Press, Long Island Star-Journal, Birmingham News, Portland Oregonian, St. Louis Globe-Democrat, Harrisburg Patriot-News and the Syracuse Post-Standard, etc. He will continue to contribute a weekly column for the NANA syndicate.

FERNANDO LAMAS GOES 'HUNTING' WITH MERMAN

Hollywood, July 24.

Fernando Lamas will make his Broadway debut next season, appearing with Ethel Merman in "Happy Hunting." Joe Mielziner is producing and Abe Burrows will direct the show, for which Howard Lindsay and Russel Crouse have written the book and Harold Karr and Matt Dubey have done the songs.

Argentine-born film star signed a year's contract for the stint, necessitating cancellation of a scheduled Las Vegas nitery bow in December. "Hunting" is due on Broadway early in December.

Lamas and his wife Arlene Dahl leave for the East in September, and Miss Dahl will commute for film work.

Omaha Booker R. Walter Fractures Legs in Fall

Omaha, July 24.

Richard Walter, local legit and concert booker fractured both legs last week in a fall down the elevator shaft of the music store he operates in Council Bluffs, Ia., just across the Missouri River.

Walter, 36, tumbled from the main floor to the basement when he opened a safety gate with the mistaken impression that the elevator was there. Hospital lists his condition as good.

Show Out of Town

The Comedian

Hollywood, July 20.

Genesius Productions (Joseph F. Rice and Len McLean) presentation of drama in three acts (four scenes) by Samuel James Larsen, based on the French of Henri Gheon. Directed by Abraham Sofaer. Stars Paul Picerni. At Immaculate Heart College, Hollywood, July 20, '56; $2 top.

Genesius ..... Paul Picerni
Poppaca ..... Diane Brewster
Diocletinn ..... Ben Wright
Rufinius ..... Harry Bartell
Felix ..... Christopher Dark
Polydorus ..... Charles La Torre
Belsarius ..... Hal Baylor
Triphon ..... Thom Conroy
Julia ..... Mercedes Hoffman
Albina ..... Susannah Sofaer
Hermes ..... Don Eitner
Aspar ..... Frank Bella
Guards ..... Ralph Gambina, Ken Strong
Citizens ..... Ron Trujillo, Bob Denver, Dick Denver, Gail Bolton, Celeste Bernard, Judith Peters, Judy Sofaer

The martyrdom of Genesius, pagan actor who was converted to Christianity through a role in a play, serves as the basis for this Samuel James Larsen script. Weeklong tryout production in Hollywood is of a benefit nature, despite the professional cast, and serves to underscore the limited nature of its appeal. "The Comedian" could well become a standard item in the growing repertoire of religious drama groups, but it lacks commercial possibilities.

Genesius was the leading comedian during the reign of Diocletion, around 300 A.D. When the Caesar becomes jaded by the ordinary entertainment at his command, he orders the playwright Polydorus to fashion a script about the career of a general who had been martyred for espousing Christianity.

Although opposed to Christianity, Genesisus carefully studies the religion and its tenets in order to handle the characterization and is himself converted in the process. He is, of course, slain and becomes the patron saint of actors.

Larsen's script takes advantage of the oratorical flourishes of the period and Abraham Sofaer's direction hews to the sombre mood. Cast is generally good, despite the poor accoustics of the auditorium, particularly in scenes played far behind the proscenium.

Best is Paul Picerni, who gives an understanding and wellshaded performance in the title role, and Diane Brewster who impresses as Poppaea. Christopher Dark registers in a small role as the actor's brother, Susannah Sofaer shows promise in her first profesional role as a fledgling actress, and Ben Wright handles Diocletian with ease and authority. *Kap.*

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Legit Followup

A View From the Bridge

(THEATRE-ON-THE-GREEN, WELLESLEY, MASS.)

Wellesley, Mass., July 5.

This expanded version of the Arthur Miller drama, which had a short run on Broadway last season, softens up the character of the stevedore protagonist and intros exposition from the start indicating that the wife, skillfully portrayed by Olive Dunbar, is fully aware of the abnormal love of her husband for the niece. Now in two acts instead of the original one, it is only about 10-minutes playing time longer, but the additional scenes serve to round it out more completely. However, the expanded version loses something of the powerful portrait of self destruction of the original.

Also, it seems inconceivable that the peasant-type wife would be cognizant of her spouse's real feeling towards the niece. In this playing, Eddie loses something of the sheer brutality and exposed-nerve that made for such powerful drama in the original. Instead, we have a loutish, neurotic handwringing Eddie, a pitiable figure instead of the fascinating, evil characterization of Van Heflin.

The baiting of young Rodolpho, culminating in the big scene where Eddie kisses him full on the mouth, loses its dramatic punch in this version. The mood of sustained violence suffers somewhat in this modified presentation, but the powerful ending remains unchanged and proves again an audience transfixer.

Michael Higgins gives a competent account as the tormented Eddie, while Jill Kraft turns in a nice performance as the niece, Thomas Clancy handles the attorney role in good style. Anthony Vorno's Rodolpho is well played and Thomas Hill as the other immigrant is standout strongly etched with dignity.

Elliott Silverstein's direction for the alfresco version is excellent. The one bleak set with shabby living quarters, and stairway and platform of the lawyer's office is properly mood-setting, and the lighting by Tharon Musser is dramatically sombre. This is a big one for the Group 20 Players to handle and for strawhat presentation, they rate credit for it.

Whether or not the expanded version and the softening up of the central character would make for any more b.o. potential than the original is debatable. Actually, the differences are slight, mainly Eddie's weaker and more sympathetic character and the wife's awareness. the strawhat spectators express their liking vigorously, in contrast to the tryout of the original at the Colonial, Boston, when some Boston ladies walked out at matinees unable to abide the strong meat of the tale. *Guy.*

Equity Council's Precedent Vote

For the election of a council replacement, Actors Equity has conducted a referendum vote of council members. It was a precedental move, as replacements in the past have been elected by vote of those present at council sessions.

The revised procedure is apparently in line with the council's new policy of getting broader representation on policy decisions. Recently the council increased the quorum for its meeting from seven to 13. Both moves are regarded as aimed to prevent a minority faction from railroading controversial measures during lightly-attended sessions.

Candidates to succeed Douglas Rideout, who resigned as chorus representative, were Ray Cook, Ralph Loewe and Albert Popwell. Cook, who was expected to be elected, was formerly a council representative of the chorus, but was defeated by the dissident faction headed by Bill Ross. The latter group was backing Popwell. The replacement term is until the next regular election in June of 1957.

The result of the replacement balloting due to be announced after the council meeting yesterday afternoon (Tues.).

Re: Solisti di Zagreb

Editor, VARIETY:

New York.

I have just been reading your article on chamber music in the July 4 issue and while I was glad to see the Fine Arts Quartet listed, I was disappointed that no mention was made of the Solisti di Zagreb whom we are bringing to America for their first American tour this fall. This is an extraordinary group, led by the eminent cellist Antonio Janigro.

Mildred Shagal
(V.P., Kennett Allen Inc.)

Touring Shows

(*July* 23-*Aug.* 4)

Anniversary Waltz (Richard Eastham)—Alcazar, S. F. (23-4) (closing).
Boy Friend—Curran, S. F. (23-4).
Damn Yankees (2d Co.) (Bobby Clark)—Philharmonic Aud., L. A. (23-4).
Inherit the Wind (2d Co.) (Melvyn Douglas)—Huntington Hartford, L. A. (23-4).
Lark (Julie Harris)—Opera House, Central City, Col. (4).
Pajama Game (2d Co.) (Larry Douglas, Buster West, Betty O'Neil)—National, Wash. (23-4).
Silk Stockings (Allan Jones)—Shubert, Chi (23-4).
Teahouse of the August Moon (Larry Parks)—Geary, S. F. (23-4).
Witness for the Prosecution—Biltmore, L. A. (23-4).

Often Optioned, Not Yet Produced

When it comes to playwriting perseverance, Burton Crane, financial writer for the N. Y. Times and former VARIETY correspondent in Tokyo, belongs at the head of the list. A prolific scripter, he's got 18 full-length plays to his credit. None, however, has been produced thus far.

Crane has dented the amateur market, though, with several one-acters. Regarding his more lengthy product, five reached the optioning stage, but that's about as far as they got. Among those that drew producer interest were "Mister Faustus," "King's Printer" and "Anyone for Love?"

"Love," a tuner with music by Jane Douglass White, was scheduled for a strawhat tour by Ben Boyar. Plans to send the show out were dropped when Ilona Massey, who was to have starred in the production, withdrew because of illness. According to Crane, there's still a possibility the musical may make it to Broadway next fall.

His output includes another musical collaboration with Miss White, tentatively titled "Yolanda"; a comedy, "Don't Look Back" and a drama, "Waters on the Marah," He's got a bid for the last one from somebody who wants to set a stripper in the leading role for a "tank town" tour. Crane feels this wouldn't be bad casting, "provided the dame could act just a little."

Miss White is producer of the current nitery revue at the Versailles, N. Y.

'Dramatic Imagination' A Worthwhile Reissue

"The Dramatic Imagination," by Robert Edmond Jones (Theatre Arts Books; $2.75), is a much-needed reissue of the book, first published in 1941, in which Jones set down some of his feelings about the theatre he had served with such distinction. Since his death in 1954, history has acknowledged what Jones' colleagues always knew: that here was not only one of the greatest artists of our stage, but also one of its exalted dreamers and poets.

Jones sought to make the theatre a place of "splendor and excitement." Foreseeing the decline of the "photographic" stage, Jones was harbinger of new forms in set design, playwriting, acting and direction. His book touches on almost every facet of a freer stage to which the picture business constiuted no permanent threat, since they merely "drained the theatre of its literalness . . . giving it back to imagination again."

As John Mason Brown Indicates in his foreword to Jones' book, the designer believed in a theatre that "had not lost its sense of wonder." *Rodo.*

Dallas Symph New Home

Dallas, July 24.

Dallas Symphony Orchestra will return to the State Fair Auditorium here for the coming 1956-57 season. It has been performing at McFarlin Auditorium on the Southern Methodist U. campus since 1951-52 and rehearsing at Temple Emani-El.

Previous capacity was 2,600. Now 4,100.

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Providence, R. I., Journal.

"Tom Avera, as the scowling King, is **truly magnificent.** He plays the role with both skill and imagination . . . **couldn't have been better.**"
Wallingford, Conn., Post.

"Tom Avera is **well cast** for the King's role . . . His voice is deep and resonant . . . and he does fine work in portraying the pathos of the King's puzzlement without neglecting the fine humor inherent in the part . . . **a knock-out performance.**"
Meriden, Conn., Record.

"The King, **realistically played** by Tom Avera, won the plaudits of everyone. His vocalizing in 'A Puzzlement' added considerably to his stoical portrayal of the egotistical monarch."
Waterbury, Conn., Republican.

"Tom Avera as the King **enacts with authority** the role of the perplexed monarch . . . has a **good singing voice,** too."
New Haven Journal-Courier.

"Tom Avera is **wonderfully enlivening** as the King."
Hartford, Conn., Times.

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"THE KING AND I"
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"PLAIN AND FANCY"
(leading role)
2 Week Engagement

(Oakdale and Warwick Music Theatres)

In August
Dallas State Fair Musical — "Show Boat"

L.A. Zooming; 'Yankees' SRO $62,200, 'Desk' 30G, 'Wind' 21G, 'Witness' 20½G

Los Angeles, July 24.

Although a couple of offerings fell below expectations, local legit continued at a torrid pace last week. All offerings hold through this frame with continued good business indicated.

Estimates for Last Week

Damn Yankees, Philharmonic Aud (MC) (3d wk) ($4.95; 2,670; $65,000) (Bobby Clark). Another capacity, almost $65,200; continues through Aug. 18.

Desk Set, Carthay Circle (C) (1st wk) ($4.20; 1,518; $32,500) (Shirley Booth). Great notices and a modern house record of $30,000; closes Aug. 11.

Inherit the Wind, Huntington Hartford (D) (1st wk) ($5.20; 1,032; $31,000) (Melvyn Douglas). Below expectations despite unanimous rave notices; about $21,000; continues through Sept. 1.

Witness for the Prosecution, Biltmore (D) (3d wk) ($4.95; 1,636; $41,000). Down a notch to under $20,500; previous week $24,200, both under hopes.

'Pajama' Bows To $39,000 in Wash.

Washington, July 24.

"Pajama Game" got off to a nice start for its hot weather run at the National Theatre.

The musical, playing to a $5.50 top weekends, grossed nearly $39,000 its first week, against a house potential of $48,000. Although some seats are removed to make room for the large pit orch, the theatre still has 1,658 in service.

The current "Pajama" company, starring Larry Douglas, Betty O'Neil and Buster West, went into its second stanza with $41,000 advance.

'SILK' MODEST $31,600 FOR 2D WEEK, DALLAS

Dallas, July 24.

"Silk Stockings" national company closed its second week at State Fair Musicals with a fair $31,600 gross for seven performances through Sunday (22) matinee. Tuner stars Allan Jones and featured Gretchen Wyler and Karen Shepard, who replaced Jan Sherwood here last Wednesday (18). Touring company opens a lengthy stand at the Shubert, Chicago, tonight (Tues.).

"Can-Can," starring Hildegarde and produced by Charles R. Meeker Jr., managing director of State Fair Musicals, opened a 14-performance run last night (Mon.). It's Hildegarde's first legit effort. Dick Smart is featured in the Cole Porter tuner.

Stock Items

Beulah Garrick will appear in the tryout of **Abe Mollison's** "First night" next week at the Sea Cliff (N. Y.) Summer Theatre.

Geraldine Brooks, who had a principal role in "Tiger at the Gates," which recently broke the boxoffice record at the Olney (Md.) Theatre, is playing the lead in "Sabrina Fair" at the same strawhat for two weeks beginning last night (Tues.).

Michael Higgins, who recently played the lead in **Arthur Miller's** "View from the Bridge" with the Group 20 Players at Wellesley, Mass., leaves this week to play Hamlet at the Antioch-Toledo Shakespeare Festival.

Richard Baumann is the new stage manager at the Camden Hills (Me.) Summer Theatre, and **Peter Cott** has become house manager and assistant to producers **Charles Bowden, Richard Barr & H. Ridgely Bullock Jr.**

Susan Lloyd, daughter of director **Norman Lloyd,** making her legit debut in Stratford (Conn.) Shakespearean Festival production of "Taming of the Shrew," which her father will stage for an Aug. 5 opening.

Vineland (Ont.) Theatre shuttering after six summers due to b.o. dropoff.

Andrew Marc Leventhal doubled as stage manager and lighting designer for the White Barn Theatre, Westport, Conn., production of "Dona Rosita, the Spinster" last Sunday (22).

Miller's Longer 'Bridge' $9,900 in 12, Wellesley

Wellesley, Mass., July 24.

Group 20 Players at Wellesley Theatre on the Green here, grossed over $9,900 for 12 performances July 3-14 of Arthur Miller's "View From the Bridge." It was the expanded version of the drama.

"Shoemaker's Holiday" is the current offering at the amphitheatre, only pro legit ozoner in New England.

Gabor 'Blithe' 11G, Cincy; Mae SRO Way Down East; Billie Burke $10,300, Spa

Cincinnati, July 24.

Eva Gabor in Noel Coward's "Blithe Spirit" set a new boxoffice mark for the season at the Cinci Summer Playhouse last week. For the six-performance run ending Saturday night (21) the take was just over $11,000 for the 1,200-seat tent. Potential capacity is $16,000.

That topped previous boxoffice clicks by Judith Anderson and Joan Blondell. The eighth week's bill at the Richard L. Rosenfeld strawhat is "Tender Trap," which opened last night (Mon.) with Keefe Brasselle and Betsy von Furstenburg. The spot already has a record-indicating advance sale for Hermione Gingold in "Sticks and Stones," set for the week of Aug. 20.

Mae 'Rings' SRO, Camden Hills

Camden, Me., July 24.

The Camden Hills Summer Theatre had the first solid sellout last week in its 10-year history as Mae West did turnaway biz in her oleo farce, "Come on Up, Ring Twice." Probably not entirely by coincidence, the local Chamber of Commerce had publicly questioned whether the show was suitable for the sedate New England resort.

This week's show at the Charles Bowden, Richard Barr & H. Ridgely Bullock Jr. strawhat is "Bus Stop," with Barbara Ashley and Glenn Anders, and next week offers a tryout of Edward Chodorov's "The Spa," with Gloria Vanderbilt, Turhan Bey and Violet Heming.

'Cadillac' $10,300, Spa

Saratoga, July 24.

A 10-year-record at the Spa Summer Theatre, under John Huntington's operation, was broken last week by Billie Burke in "Solid Gold Cadillac." Gross was $10,300 in the 587-seater at $3.30 top.

That toppled the former mark of $9,300 set in 1954 by "Southwest Corner."

'Can't Take' $9,700, Olney

Olney, Md., July 24.

Two week stand of "You Can't Take It With You" took in $9,700 at Olney Theatre, split almost evenly between the two weeks.

"Sabrina Fair," third play of the season, opens tonight (Tues.) with Geraldine Brooks in the starring role. She is backstopped by Marjorie Gateson and William Graham. The resident company of Players, Inc., which operates Olney, makes up the remainder of the cast.

Stock Tryouts

(July 23-Aug. 4)

All on a Summer's Day, by Robert Saffron—Spa Summer Theatre, Saratoga, N. Y. (30-4).

Beasops Fables, revue (Beatrice Lillie) —Ivoryton (Conn.) Playhouse (23-28); Lakes Region Playhouse, Laconia-Gilford, N. H. (30-4). (Reviewed in VARIETY, July 4, 56).

Doctor in Spite of Himself, new version by James Lipton—Westport (Conn.) Country Playhouse (30-4).

First Night, by A. P. Mollison—Sea Cliff (N.Y.) Summer Theatre (30-4).

Gimmick, by Joseph Julian—Westport (Conn.) Country Playhouse (23-28). (Reviewed in VARIETY this week.)

Great Gesture, by Rodolfo Usigli—Tufts Arena Theatre, Medford, Mass. (23).

Sound on the Goose, by Nicholas Biel—White Barn Theatre, Westport, Conn. (28).

Spa, Edward Chodorov adaptation of Ferenc Molnar—Camden Hills (Me.) Theatre (30-4).

Sticks and Stones, revue (Hermione Gingold)—Bucks County Playhouse, New Hope, Pa. (30-11). (Reviewed in VARIETY, July 18, '56.)

Sudden Spring, by Halstad Welles—Pocono Playhouse, Mountainhome, Pa. (30-4).

Susan and the Stranger, by Robert Nathan — Westchester Playhouse, Mt. Kisco, N. Y. (24-29).

Welcome, Darlings, revue (Tallulah Bankhead)—Grist Mill Playhouse, Andover, N. J. (23-28).

What's the Rush, revue (Robert Q. Lewis)—Capri Theatre, Atlantic Beach, N. Y. (23-28); Fayetteville (N. Y.) Country Playhouse (30-4). (Reviewed in VARIETY, July 18, '56.)

Unpicketed 'Anastasia' Gets Fast 14G, Philly; Sondergaard Gets Salvo

Philadelphia, July 24.

"Anastasia," turned into a controversial piece because of the agitation over Gale Sondergaard, one of its stars, grossed a fine $14,000 last week, best biz of this season at the Playhouse in the Park. The week's engagement passed without a sign of demonstration against the actress.

Although both the American Legion and Veterans of Foreign Wars had, previous to the play's opening, decided against any formal picketing, which they had at first threatened, there was some expectation of heckling or disturbances on the part of individuals, especially as there was a State Convention of Legionnaires in town half the week. Instead, from opening night on, Miss Sondergaard was greeted by strong applause at her initial entrance. She also shared with co-star Signe Hasso what amounted to ovations at the end of the show.

"Anastasia" was a sellout the latter part of the week, but a not-too-hot Monday night (16) kept it from any chance of vying for the tent theatre's four and a half year's record of $16,000 set by "Picnic" last summer. That mark may be cracked next week by Gertrude Berg in "Solid Gold Cadillac," already a virtual sellout. This week's offering, "Desperate Hour," judging by advance and opening, looks no more than so-so.

Playhouse gets the first musical of its history Aug. 13, when Robert Q. Lewis brings his revue, "What's the Rush," probably for a two-week stand.

'Soldier' So-So $45,000 For St. Loo Muny Week

St. Louis, July 24.

"Chocolate Soldier" revived for the seventh time in the Municipal Theatre Assn's 10,000 seat alfresco playhouse in Forest Park grabbed a fair $45,000 for its seven-night frame. Lead roles were played by Gail Manners, George Gaynes, Muriel O'Malley, Marty Green and Roy Urhusen. Vhristine Mayer and Jacques D'Amboise were featured dancers.

"Wish You Were Here," presented for the first time locally, opened a one week stand last night (Mon.) with Patricia Gainey, Beverly Bozeman, Sonny Sparks, Andrew Gainey and Lee Davis. The prevailing $3 top continues.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Caine Mutiny, Lon. Hipp. (6-13-56).
Chalk Garden, Haymarket (4-11-56).
Dry Rot, Whitehall (8-31-54).
Family Reunion, Phoenix (6-7-56).
For Amusement Only, Apollo (6-5-56).
Gigi, New (5-23-56).
Hotel Paradiso, Wint. Gard. (5-2-56).
House by Lake, York's (5-9-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
Malice Domestic, New Lind (6-20-56).
Man Alive, Aldwych (6-14-56).
Mousetrap, Ambassadors (11-25-52).
Night of 4th, Westminster (6-29-56).
Pajama Game, Coliseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de Ma Tante, Garrick (11-3-55).
Quare Fellow, Comedy (7-24-56).
Rainmaker, St. Mart. (5-31-56).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old. Vic (9-7-55).
Rivals, Saville (2-23-56).
Romanoff & Juliet, Piccadilly (5-17-56).
Ruth Draper, St. James's (7-2-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Someone Talk To, Chess (7-18-56).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such Is Life, Adelphi (12-14-55).
Teahouse Aug. Moon, Her Maj. (4-22-54).
To My Love, Fortune (6-6-56).
Trip to Bountiful, Arts (7-4-56).
Waltz of Toreadors, Criterion (3-27-56).

SCHEDULED OPENINGS

Doctor in House, Vic. Pal. (7-30-56).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Loud Red Patrick, Ambassador (10-2).
Sixth Finger, Longacre (10-3).
Harbor Lights, Belasco (10-4).
Reluctant Debutante, Miller (10-10).
Too Late Phalarope, Broadhurst (10-11).
Waiting for Godot, Booth (10-14).
Happiest Millionaire (wk. 10-15).
Double in Hearts (10-16).
Apple Cart, Plymouth (10-18).
Li'l Abner, St. James (Wk. 10-22).
Separate Tables, Music Box (10-22).
Old Vic, Winter Garden (10-23).
Separate Rooms (10-25).
Major Barbara (10-30).
Auntie Mame, Broadhurst (10-31).
Sleeping Prince, Coronet (Wk. 10-28).
City Center Drama Season (11-7).
Best House in Naples, Lyceum (11-8).
Very Special Baby, Belasco (11-14).
Girls of Summer, Longacre (11-19).
Candide, Beck (11-22).
Bells Are Ringing, Shubert (11-29).
Happy Hunting, Majestic (12-6).
Visit Small Planet, Booth (1-9).

OFF-BROADWAY

World's My Oyster, Actors Playhouse (7-31).
Hotel Excelsior, Provincetown (8-1).
Three for All, Carnegie (8-1).
Rendezvous in Vienna, Barbizon-P. (9-13).

B'way Wilting; 'Matchmaker' $13,100, 'Faces' 27½G, 'Rain' $9,800, 'Cat' 21½G, 'Wonderful' $45,500, 'Fanny' $29,800

Broadway is still sinking in the traditional summer morass. With only a few shows holding to sellout pace, the general boxoffice trend was down again last week. However, "Pajama Game" perked a bit against the trend, and twofers gave "Fanny" a hypo. The capacity entries were "Most Happy Fella," "My Fair Lady" and "No Time for Sergeants."

According to long-standing precedent, the b.o. decline is due to level off next week, and the upturn should start about Aug. 15.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama, R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (70th wk; 556; $6.90; 946; $31,000) (Thomas Gomez, Marjorie Steele). Previous week, $21,600; last week, nearly $21,500.

Damn Yankees, 46th St. (MC) (64th wk; 508; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $48,700; last week, over $47,700.

Diary of Anne Frank, Cort (D) (42d wk; 333; $5.75; 1,036; $28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, $26,300; last week, almost $25,200.

Fallen Angels, Playhouse (C) (27th wk; 215; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips). Mary McCarty succeeds Miss Walker next Monday (30); previous week, $15,200 on twofers; last week, over $13,500 on twofers.

Fanny, Majestic (MD) (90th wk; 716; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, $29,800 on twofers; last week, same.

Hatful of Rain, Lyceum (D) (37th wk; 293; $5.75-$4.60; 995; $23,339) (Vivian Blaine). Previous week, $10,000; last week, approached $9,800.

Matchmaker, Royale (C) (33d wk; 264; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $14,000; last week, over $13,100.

Mr. Wonderful, Broadway (MC) (18th wk; 140; $7.50-$6.90; 1,900; $71,000). Previous week, $46,200; last week, over $45,500.

Most Happy Fella, Imperial (MD) (12th wk; 92; $7.50; 1,427; $57,875). Previous week, $58,500; last week, nearly $58,400.

My Fair Lady, Hellinger (MC) (19th wk; 148; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, $65,200; last week, same.

New Faces of 1956, Barrymore (R) (6th wk; 44; $7.50-$6.90; 999; $38,577). Previous week, $30,500; last week, approached $27,500.

No Time for Sergeants, Alvin (C) (40th wk; 316; $5.75-$4.60; 1,331; $38,500. Previous week, $39,000; last week, same.

Pajama Game, St. James (MC) (115th wk; 916; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Julie Wilson). Previous week, $29,800; last week, over $30,500.

Will Success Spoil Rock Hunter, Shubert (C) (41st wk; 324; $5.75; 1,453; $41,668). Previous week, $15,200; last week, over $14,800.

OFF-BROADWAY

Call of Duty, Provincetown (6-19-56); closes July 29.

Iceman Cometh, Circle in Square (5-8-56).

Men of Destiny, Downtown (5-21-56).

Threepenny Opera, de Lys (9-20-55).

Uncle Vanya, 4th St. (1-31-56).

Closed Last Week

By Hex, Tempo (6-18-56).

Comrades, Actors Playhouse (6-5-56).

Man With Golden Arm, Cherry Lane (5-1-56).

Pitt in the Doldrums; Stadium 'Kismet' $21,500

Pittsburgh, July 24.

Bad weather continues to plague the Civic Light Opera Assn. season at Pitt Stadium. The series has so far been unable to get off the ground. Last week's "Kismet," with Earle MacVeigh, Paula Stewart, Barbara Aschley and William Olvis, barely got $21,500. That's depressing, although every night was either drizzily or threatening.

With series half over, and preceding shows, "King and I" and "Annie Get Your Gun" faring little better, it looks like another heavy loser in the outdoor series. Currently the Stadium has "Plain and Fancy," with Elaine Stritch, Barbara Cook, Warde Donovan and Glen Tetley. The touring production played downtown at the Nixon only about three months ago.

'Boy' Fast $47,100, 'Waltz' $13,200, S.F.

San Francisco, July 24.

"Boy Friend" drew $6,000 the first night, got fine reviews and is clicking off a standout boxoffice pace at the Curran.

"Anniversary Waltz" took a big jump last week, its 36th at the Alcazar.

Return engagement of "Teahouse of the August Moon," which opened Friday (20) at the Geary, looks like it'll do well, with $9,800 gross on the first three performances.

Estimates for Last Week

Boy Friend, Curran (1st wk) ($5.40; 1,752; $52,000). Almost $47,100.

Anniversary Waltz, Alcazar (36th wk) ($3.85; 1,147; $27,341) (Richard Eastham, Marjorie Lord). Up to $13,200; previous week, $11,700.

WATERS CALM $15,400, 'ANNIE' $17,000 IN DET.

Detroit, July 24.

It was another slow week at the Detroit area's two tent theatres. "Member of the Wedding," starring Ethel Waters, grossed $15,400 at Northland Playhouse, while the second week of "Annie Get Your Gun" at Melody Circus did $17,000.

Northland's nut is $11,500 and the potential capacity is $25,678 at the $3.60 top, less 25% discounts to Kroger Supermarket customers. Melody's respective breakeven and potential capacity are $12,000 and $41,982 at $4 top, less discounts to employes of various industrial firms. Northland seats 1,400, while Melody seats 1,500.

Current productions are "Guys Dolls" at Melody Circus and "Strictly Dishonorable," starring Caesar Romero, at Northland Playhouse.

'Annie' Wow at $80,000, Record-Breaker for K.C.

Kansas City, July 24.

Starlight Theatre came into its own last week with Gisele MacKenzie in "Annie Get Your Gun" as biggest grosser of the season, and one of biggest in the six-year history of the outdoor musical theatre. "Annie" started with season's champ opening crowd and built steadily all week, topping regular capactiy Friday, Saturday and Sunday.

Take for the week tops $80,000 putting this among the all-time greats at the Swope Park theatre. It even outstripped the threats of rain which are persistent this season, although none came close to curtain time this week. Cast listed Edward Roecker, Jack Rutherford, Joseph Macaulay, Ned Wertimer, Michael Massa and Lulu Bell Clarke.

"Plain and Fancy" opened last night (Mon.) as the sixth production of the al fresco season. It got off to good start, and looks to come in at average pace. Cast includes Evelyn Page, Robert Smith, David Daniels, Dran Seitz, Toba Sherwood and Michael Kermoyan.

'Kismet' Prosaic $25,000 Alfresco at Louisville

Louisville, July 24.

"Kismet," at Iroquois Amphitheatre, wound up third week of the alfresco season with a modest $25,000, little under expectations. Weather was on the cool side, but to date, no performances have been cancelled on account of rain.

"Can Can" opened last night (Mon.) to nice advance sale.

Masked Benefactor of Pianists Testing at Metropolitan Museum; If Click, May Expand Plan

An anonymous benefactor has guaranteed against deficit and resultantly the Metropolitan Museum in Manhattan will offer six young pianists a bigtown showcasing. Motive is to test public response, the six keyboard talents being artistically recognized but not established as boxoffice draws.

If the public response proves ticket-buyers will go to hear youngsters—even though project runs a deficit—additional young artists series will be extended to other cities, also with financial support by the same wealthy sponsor.

Hottest of the six artists appearing on the series is Glenn Gould, Canadian youth who has had a spread in Life, recorded for Columbia and is set coast to coast for next season. He's billed on Nov. 16.

Also on the series are Leon Fleischer, winner of the Queen Elizabeth piano prize few years ago, Byron Janis, Lilian Kallir, Gary Graffman and Jacob Lateiner. Miss Kallir will be making her return to U. S. concert circuits after two seasons abroad, where she played in England and on the Continent in recitals, on the radio and with orchetes. She's booked to return overseas next spring.

Met Museum also has a piano series of big names. Offered to members in advance it's already sold out to capacity by subscription, a tribute to b.o. pull of the quartet of headliners—Dame Myra Hess, Robert Casadesus, Solomon and Guomar Novaes. Dame Myra is a repeat from last season, when she also was a potent force at the wickets.

All-star piano series is only Museum series already sold out. There's to be a violin sonata series, starring Isaac Stern who recently returned from a Soviet Union tour, Joseph Szigeti and Nathan Milstein. A vocal series will feature Dietrich Fischer-Dieskau, lieder artist with a big recording rep, Marian Anderson, George London and Renata Tebaldi.

Pointing up the growing importance of chamber music as a draw, Museum has scheduled three different series of chamber events. The Budapest String Quartet will have its own series of three concerts, as will the Quartetto Italiano. The Budapesters will concentrate on works of Haydn, Brahms and Schubert in their trio of appearances, while the Quartetto will introduce some rare Italian works in addition to the more conventional items. Third chamber series has the Quintetto Boccherini, the Festival Quartet (Babin, Goldberg, Primrose and Graudan) the Vienna Octet and the Smetana Quartet. Festival group, Viennese and Smetanae will be making their debuts here.

American Opera Society will do four concerts, including repeat performance of "Medea," with Eileen Farrell, and will introduce Inge Borkh in Beethoven's "Fidelio." Bach Aria Group, Pro Musica Antiqua of New York and Cantata Singers appear in tri-part vocal and instrumental ensemble series. Cantata group will do a Buxtehude anniversary program.

American Ballet Showing London 'Car' and 'Under

London, July 24.

The American Ballet Theatre is presenting two new ballets to British audiences at Covent Garden Opera House where they begin a two-week season on Aug. 20.

Under the direction of Lucia Chase and Oliver Smith, the company, which last appeared here in 1953, will stage "Offenbach in the Underworld" (choreography by Britisher Anthony Tudor), preemed in New York two months ago. The other ballet is "A Streetcar Named Desire" with music by Alex North.

The American idiom is sustained in four other presentations already known to this country: "Fall River Legend," "Fancy Free," "Billy the Kid," and "Rodeo." Leading dancers will be Nora Kaye, John Kriza, Rosella Hightower and Erik Bruhn.

Hop-Scotch Touring

San Francisco, July 24.

Lew Christensen's San Francisco Ballet flew east from Frisco to fill engagements at Corning Summer Theatre, Corning, N. Y., until July 23 and at Jacob's Pillow, Mass., until Aug. 11.

Single dates follow at Arundel Opera Theatre, Kennebunkport, Me., Centennial Race Track, Denver, and Red Rocks Amphitheatre, Red Rocks, Colo.

Dutch Festival So-So; Chamber Music Clicks Tomasi's 'Corso' Flops

Amsterdam, July 24.

Subsequent weeks of the Holland Festival disclose that chamber music is doing relatively better than full orchestra concerts. This is explained as signifying that music-lovers are content with the regular season fare and prone to sample lesser stuff.

The Festival with its many "first nights" brings out more sharply than regular season the diversion of some 100 of the best seats to the critics. This costs the Festival equivalent of $500, important to the closely-financed series here.

The second week was marked by performances of the Slovenian National Opera Ljubljana of Prokoviev's "The Love For Three Oranges." Composed when Prokoviev was 19, this opera seems awfully dated, 35 years since its Chicago world premiere. It's a concoction of old tricks and plots, but the admiration goes in the first place to the production by the Yugoslav singers who by their magnificent, perfect singing and acting bridged over the language barrier.

Henri Tomasi's "Sampiero Corso," conducted by the composer, a few weeks after its first playing at Bordeaux, prompted one critic to describe "a complete failure" and "lowest point in the history of The Netherlands Opera." For Australian tenor Ken Neate and Uta Graf as Sampiero Corso and his wife, it was a disappointing job because the score did not give them any chance. The same goes for Scipio Colombo in a small part. Only Mimi Aarden as the "voceratrice" had an inspired text and music.

African Ballet Tops Dull Zurich Festival

Zurich, July 17.

First Swiss appearance of Keita Fodeba's African Ballet at Stadttheatre here proved a real stimulus to an otherwise pretty unexciting Zurich June Festival. With a $4.65 top (considered as being in the upper brackets for this type of show here), troupe played two evenings to satisfactory b.o. results. Audience response was highly enthusiastic, with long ovations registered at the opeing.

Troupe presents a versatile and skillfully blended program of ancient and modern African dances, rites and songs, moving along at a fast pace. Simple settings are exceptionally tasteful, and a wide variety of costumes, all of them in vivid colors are a treat to the eye.

A near calamity incident almost cancelled the opening, resulting in a 90-minute delay and elimination of the interval in order to finish the show before midnight. The eight boxes of costumes got boarded on the wrong train in Milan which got blocked there. The Stadttheatre's management then succeeded in getting it released, but on Swiss soil the train took off in the wrong direction, making it necessary for a chartered truck to pick up the boxes and rush them to Zurich.

MARIONETTE HEAD 'RINGED'

Prof. Hermann Aicher Honored by City of Salzburg

Salzburg, July 24.

Prof. Hermann Aicher, director and son of the late founder of the Salzburg Marionette Theatre, was given this city's honorary ring on July 20, highest municipal award. Reason: helping Salzburg's cultural standing round the world.

Marionette troupe just returned here after extended tour of South America.

Cosmo Opera Set Feb. 22-March 19 In San Francisco

San Francisco, July 24.

Cosmopolitan Opera Co. this week reported plans to produce nine operas for its 1957 season Feb. 22.

Director Dario Shindell said singers signed to appear include tenors Cesare Valletti, Ramon Vinay and Eugene Conley, sopranos Zinka Milanov, Nadine Connor and Regina Resnik, baritone Giuseppe Valdengo and basso Salvatore Baccaloni.

The operas scheduled between Feb. 22 and March 19 for Frisco's Opera House are "Tosca," "Carmen," "Rigoletto," "Manon," "Elixir of Love," "Madam Butterfly," "La Boheme," "Turandot" and "Hansel and Gretel."

Carlo Moresco will conduct and Glynn Ross is stage director.

Bostonians Hit Russian Cities

Boston, July 24.

Boston Symphony will play 37 concerts in 13 countries, including Russia, during its five and one-half week tour starting next month. Charles Munch and 106 men fly to Europe in two groups immediately following the close of the orchestra's current Berkshire Festival on Aug. 12.

Opener: concerts in Cork, Ireland, Friday night, Aug. 24, followed by a matinee in Dublin the next day. Then five concerts at Usher Hall, Edinburgh, as part of the Edinburgh Festival, Aug. 26-30. After that Scandinavia for four days.

Bostonians will be first American symph to perform in the Soviet Union. During six days, Sept. 5-10, a brace of concerts will be given in Leningrad and Moscow, respectively.

Expenses of this portion of the tour will be assumed by the Russian government, including transportation by air and train, and also a stipend for the four concerts. After Russia Hubsters hit Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds, and London.

Tour was traffic-managed here this week by Thomas D. Perry, orch manager, and Dolf C. Bulterman, N. E. manager of KLM Royal Dutch Airlines.

Bueding Visits Manhattan

Dr. Ernest Bueding, founder of New Orleans chamber music series, in N. Y. on vacation. For next season, he's engaged Hungarian Quartet, Budapest and Quartetto Italiano, plus harpsichordist Fernando Valenti in combination with fluitist Julius Baker.

Hungarians pinch-performed for disbanded New Music Quartet last season and were such a hit committee voted to re-engage for 1957-58 series.

Critic Loesser Resigns

Arthur Loesser, concert pianist and music critic for Cleveland Press, is resigning from his newspaper post.

He's brother of Frank ("Happy Fella") Loesser and himself author of "Men, Women and Pianos" (Simon & Schuster).

Ex-NBC Symph Forte on Showmanship

All-American Concert Insured Against Deficit—J&J Surgical Supplier Books for M.D. Meeting

Rolls on Blowout Patch

The Metropolitan Opera is on and in for next season, rolling on a blowout patch applied by Local 802 of the musicians union, which once more displayed its horror of the idea of 90-odd brothers being out of work because of management's "feud" with the American Guild of Musical Artists.

More postponed than solved, as N.Y. music circles size it up, is the status of Robert Herman, an assistant director charged with "negotiating" on the side of Rudolf Bing, although a member of the performers' union.

Ken Allen Roster Added, Concert Associates Is Fattened for 1956-57

Two Manhattan concert managements merge pronto, with Kenneth Allen fusing into Concert Associates Inc. Latter title will be retained and its offices, the expanded bureau being under three-way direction of Allen, Janet Lauren and Ruth Hokanson. Deal also brings in Allen's second producing corporation, Concert Theatre Ltd.

Concert Associates will have Darsonval Ballet of Paris, Solisti di Zagreb and pianists Entremont and Perticaroli from overseas during coming season, plus Roger Wagner Chorale, Columbus Boychoir, Original Don Cossacks, Chanticleers and Knickerbockers; Robert Joffrey Theatre Dancers and Pearl Primus Co..

Singers on expanded roster: Brian Sullivan, Robert McFerrin, Leslie Chabay, Betty Allen. Pianists include veteran Pole, Smeterlin, and rising Israeli keyboardist Bar-Illan. Other ensembles are the New Art Wind Quintet, the Fine Arts Quartet, Reisman Trio, American Piano Trio, Appleton & Field, and Stecher and Horowitz. Conductor-lecturer Virgil Thomson, harpichordist Sylvia Marlowe, conductors Dragon, Haenschen, and Anello round out list.

Concert Reviews

Verdi Requiem

London, July 10.

S. A. Gorlinsky's most pretentious promotion since he presented Toscanini in 1952 was Verdi's Requiem. It proved a sellout July 6 at Royal Festival Hall, scaled $1.42 to $6. (Capacity 2,678; estimated gross, $8,000) Young Guido Cantelli conducted.

Of course, there's magic in the conductor's name; Cantelli, good-looking protege of Verdi's griend, Toscanini. Thus, a direct link is established between composer and interpreter.

A mixture of religious, operatic and secular influences, but predominantly introspective in mood, this was stuff to fire the imagination and prickle the spine; Cantelli drew out a thoroughly sensitive performance with obvious feeling for the fine line of the music and expression of the Latin text. A shortish, dynamic figure, on the podium, the youthful maestro evoked subtle nuances and torrid passages with equally stunning effect.

One of Britain's premier orchestras, the Philharmonia, gave a polished performance in both open orchestral passages and as accompaniment to soloists and choir. There was a set of soloists to captivate the most blase of audiences. Elisabeth Schwartzkopf, Valkyrian in stature and timbre, threw off some of the trickiest phrases ever penned by Verdi for sopranos. Her tone in the "Agnus Dei" was velvet smooth. Blending with her in perfect harmony, Ebe Stignani (mezzo) had less exacting a role; she was no less than great for that. Ferucio Tagliavini, a typically lyrical Italian tenor was bespoke for his part and though Giuseppe Modesti rendered some of his text nearly inaudible, his rich voice was roundly powerful without being fruity.

The Croydon Philharmonic Choir acquitted themselves with distinction *Evans.*

Symphony of the Air (ex-Toscanini-NBC) will perform a special concert devoted to music by American composers at Metropolitan Museum of Art Oct. 4. Fromm Music Foundation (Chicago) providing underwriting funds for the all-American program, probably to be batoned by Leopold Stokowski.

Museum concert is part of expanding program planned by Fromm Foundation. Most concerts of U. S. music play to small audiences, but combo of Stoky on the podium plus Met Museum locale may pull big house.

Five days later, Symph of Air will be under Erich Leinsdorf's direction at special invitational concert for American Academy of Pediatrics Convention. Surgical supply house of Johnson & Johnson picking up the tab for this one, as good-will gesture to convening medicos. Hunter College auditorium is the site. Robert Russell Bennett's "Porgy and Bess" orchestral suite will be on program, along with classical works by Mozart, Schumann and Debussy.

Jerome Toobin, recently appointed administrative director of orch, is at work, lining up other engagements in what may be the Symph's biggest year since the superannuation of Arturo Toscanini led to NBC disbanding the orch. Toobin is a Curtis Institute graduate and came to Symph of Air from Philadelphia FM station WFLN. While at the station, he had originated programs, using Toscanini recordings and interview programs, supporting Symphony of Air's drive for funds, and Orch board selected him for managerial chores. Toobin recently spark-plugged successful effort to get $10,000 from anonymous donor, which will help carry orch administrative and promotional load through summer months.

Still pending but considered certain is concert performance of Puccini's seldom-heard "Turandot." Robert Lawrence will baton this as a benefit for Metropolitan Opera funds. Schola Cantorum will participate. Laurence also may be involved in projected pair of concerts in Baltimore and Washington. Negotiations are in progress for concert with excerpts from Charpentier's "Louise," in which Eva De Luca and Marial Singher would take part. Miss De Luca is pupil of Rosa Ponselle, former Met prima donna now living in Baltimore.

Also in the talking stage is a projected spring tour for the Symphony and a series of recordings under top maestros. Previously printed here were orch's plans for Carnegie Hall series, show-casing New York debuts of Igor Markevitch, Joseph Krips and George Solti, along with Stokowski and Sir Thomas Beecham. First commercial waxing under its own name due in early fall from Columbia Records. It's a performance of Leonard Bernstein's "Serenade" for solo violin, strings and percussion. Composer conducts with Isaac Stern as soloist. The reprise on wax comes as aftermath of live performance in Carnegie Hall last spring, with same artists.

Concertgebouw Marks Beinum's 25th Anni

Amsterdam, July 24.

Upcoming season will be commemorated as 25th for conductor Eduard van Beinum at Concertgebouw. Works characteristic of his taste and repertory will be emphasized, the orchestra doing some 135 concerts starting Sept. 1.

Dutch symphonists will play Luxembourg Sept. 30. Some 10 concerts in London are also scheduled.

Season's guest conductor: Eugene Ormandy, Otto Klemperer, Carlo Maria Giulini, Erica Erich Leinsdorf. Soloists Myra Hess, Rubinstein, Yehudi Menuhin, Isaac Stern.

Danilova's Company

William McDermott will be musical director for ballerina Alexandra Danilova and her group on their forthcoming South African tour.

The unit will comprise Robert Lirdgren, his wife Sonia Tyven, and Frederick Franklin (not Michael Maule as recently stated).

Literati

The Guild Writer

Writers Guild of America West is planning a quarterly mag, with format to the much like the old Screen Writer. Tentative tag for the new publication is The Guild Writer.

First issue is due out around Sept. 1. Guild council okayed an exploratory study of the project by its pub-relations head, Louis Pollock, and the study encouraged WGAW to greenlight the project.

'Fair Lady' In Book Form

Coward-McCann, which published Alan Jay Lerner's previous musicals, "Brigadoon" (1947) and "Paint Your Wagon" ('51), will bring out "My Fair Lady" in book form this fall. Frederick Loewe did the scores.

Incidentally, British designer Cecil Beaton, who did the costumes for "Lady," will have his impressions of America during a recent speaking tour published under the title of "I Take Great Pleasure" by John Day Co., a Coward-McCann affiliated company.

Hubbell's 3d Edition

"Television Programming and Production," by Richard Hubbell (Rinehart; $5.50), is a third edition of the standard work by the tv pioneer producer-director. In addition to many new illustrations, three chapters have been added to the book, originally published in 1945 (a chapter, "Going on the Air," was added to the 1950 edition). Latest chapters include discussion of the economics of tv here and abroad; progress in international tv, especially as related to The Voice of America, which Hubbell set up for the State Dept. in 1951; and a section on various recent developments in US video.

Hubbell evidences expected savvy throughout the tome, frequently writing with a sense of humor, a quality too often lacking in books of this type. 206 photo-illustrations are uncommonly good. Sketches explain camera techniques, and there is a sample script breakdown. Bulk of text, familiar in the trade since first publication, remains topflight in useful literature on tv. *Down.*

Eddie Dowling's Autobiog

Eddie Dowling hopes to start soon on his autobiography which will be titled "Over the Hams to Broadway." The actor-producer-director-writer for some time has mulled the idea of having his son, a South American correspondent for Life and Time, as collaborator. The tragic death of the young man last year ended this dream.

Jim Bishop, author of "The Day Lincoln Was Shot," has several times suggested to Dowling that they form a team for the Dowling book.

Haydn Joins RH

Hiram Haydn, editor of The American Scholar since 1944, former N. Y. editor for Bobbs-Merrill, ex-editor-in-chief at Crown, etc., becomes Random House's new editor-in-chief. Haydn joined Random in January of 1955.

RH has not had a chief editor for years.

More On The Boston Post

The situation at the Boston Post, which set a precedent by taking a feud with the Shuberts before a Congressional committee, became more confusing again this week. While employes were reportedly two weeks behind in pay, all details of the proposed sale to John S. Bottomly were continued until after Tuesday (24).

Judge Lewis Goldberg postponed for one week a trial on the merits of a bill in equity filed to restrain the sale of the Post on Tuesday (17). Late the same afternoon, the judge received a stipulation signed by counsel for Bottomly, for John Fox, present publisher, and for Mrs. Helen D. Grozier, who sold the paper to Fox in 1952.

The stipulation provided that none of the parties concerned shall take action until today (Wed.) toward selling the stock of the paper. Stock of the paper is now held in escrow by the Second Bank State Street Trust Co. In effect the new agreement provides that the status quo of negotiations is to be preserved until after the scheduled hearing on the merits of the case in Suffolk Court today (24).

In the meantime at the Suffolk County Registry of Deeds, the U.S. Internal Revenue Service filed a lien against Fox and against his wife, Mrs. Olga Fox, for personal income taxes amounting to $1,285,107 for three years, 1949 through 1953.

This lien, filed on Monday (16), specified it was an "additional one." A lien for $332,000 against Fox and his wife for 1953 income taxes was issued last November.

In the hassle, counsel for the Grozier estate, with court approval, seeks to sell the stock to satisfy a claim that Fox is in default more than $1,200.000. Fox has countered with the charge that he does not owe the money and that the estate owes him about $3,000,000, which attorney Chester C. Steadman, counsel for the Grozier estate, has denied.

Bartlett-Dutton, Aswell-Doubleday

On the heels of the dual exit of Edward C. Aswell as v.p. and editor-in-chief of McGraw-Hill, and the coincidental resignation by Scott Bartlett as managing editor, the latter appears slated to join the old-line house of E. P. Dutton & Co. in the newly created post of managing editor. Dutton operates on an editorial board basis, with prexy Elliott Macrae as chairman thereof, so the m.e. post would be newly created. Macrae is due back from a Canadian holiday tomorrow (Thurs.), when it is expected an announcement will be made. Dutton has three senior editors and three associate editors.

Aswell is reported joining Doubleday & Co. He would work with editor-in-chief Ken McCormick and exec editor Lee Barker in a top editorial post but that is unconfirmed.

When Aswell left Harper & Bros. some eight years ago, where he was a director and editor-in-chief, he brought to McGraw-Hill an important record of author contacts and general achievement. Aswell is literary executor for Thomas Wolfe and has some notable literary credits. He was made a v.p. and director of McGraw-Hill. Policy differences with Harold McGraw Jr. are said to have figured in the exodus.

Footnotes to a Hostel

"Blessed Are the Debonair" by Margaret Case Harriman (Rinehart; $3.50) has much the same cast of characters as the author's "Vicious Circle," but is more of a "Case" history, since it concentrates on family affairs of the late Frank Case, the writer's pater and palmy-day boniface of New York's Hotel Algonquin. Round Table favorites are re-presented; and Mrs. Harriman, former profile writer for The New Yorker and one-time staffer on Vanity Fair, recalls her literary adventures with Harold Ross and Frank Crowninshield.

Lacking some of the bite of the author's earlier works, "Debonair" drips considerable acid on Clare Boothe Brokaw Luce. Author also pays "poetic" compliment to George Freedley, curator of N. Y. Public Library Theatre Collection:

"Who could write a book, indeedly,
Without the aid of old George Freedley?"

Writer complains of "quaint" index in Daniel Blum's "Pictorial History of the American Theatre," but it is doubtful if that is the reason for her misspelling the names of Fanny Brice and DeWolf Hopper. Also, she should check her references on Tom Chatterton's age at his death.

Tome provides considerable filial tribute; supplying many quotes from Frank Case, a self-contained gentleman on all occasions," who was able to say, with complete honesty, when advised of the death of one of his most celebrated patrons, Rudolph Valentino: "He was such a nice young man." *Rodo.*

CHATTER

David Chandler's "A Little More Time" for John Day in September has a Hollywood locale.

Drama critic Joseph Wood Krutch's "Chain of Life" is a Houghton Mifflin item next October.

Ex-play agent Jessie Rehder is author of "Remembrance Way," novel for Putnam publication in September.

Dorothy Canfield's "A Harvest of Stories" is an anthology of 28 short stories from her writings of over a half-century. Harcourt-Brace will publish in October.

Musicologist Joseph Kerman's "Opera As Drama" will be published next October by Knopf.

Robert Nathan's new novel for Knopf, "The Rancho of the Little Loves," has a Las Vegas locale.

Henriette Roosenburg's "The Walls Came Tumbling Down" is to be serialized in the New Yorker mag, not Woman's Home Companion, as erratumed last week.

Ad and p.r. topper for the Sheraton Hotels, Robert Lowell (Robin) Moore Jr. has authored "Pitchman," a tv-huckster row novel, for Coward-McCann publication in September.

Baseball mag contributing editor Sidney Offit has edited "The Best of 'Baseball'" which Putnam will publish, including pieces by Grantland Rice, John Drebinger, Fred Lieb, Dan Daniel, et al.

BBC tv news staffer Anthony Bloomfield has done a novel titled "Russian Roulette" for Harcourt, Brace. Newark Sunday News staffer Josephine Lawrence's novel, "The Empty Next," is also a HB item.

Scribe Sidney Skolsky has done a six-page section of photographic and narrative memorabilia on pix, entitled "35 Years of Hollywood Glamour," for the 35th anni edition of Screenland, due to hit the stands in September.

Del Carnes, former Wichita (Kans.) Beacon crime reporter and with the army for the past two years, joins the staff of the Denver Post Aug. 13. He copped a Pall Mall "Big Story" award in 1954 and scribes for Official Detective.

Joseph Welch's memorable appearances on CBS' "Omnibus" last spring has resulted in the Boston barrister authoring "The Constitution" for Houghton Mifflin, in collaboration with Richard Hofstader and the staff of "Omnibus."

Rev. Norman Vincent Peale's upcoming Prentice-Hall religioso book, "The Coming of the King," which has an unusually large initial print order of 150,000 was originally a Hall Syndicated column, serviced to more than 100 papers.

The late N. Y. Times foreign correspondent Mrs. Anne O'Hare McCormick's writings have been selected and edited for Knopf book publication by Marion Turner Sheehan. Times' D. C. bureau chief James Reston did the foreword.

Mary Merrill, tv and Broadway legit costume designer, and Mildred Falk Loew, managing editor of "Ellery Queen Mystery Magazine" and associate ed of American Mercury, have coauthored a "Week-End Cookbook" for Coward-McCann publication.

Grace Hegger Lewis, divorced from novelist Sinclair Lewis, has authored a personal memoir on the famed writer, "With Love From Gracie (Sinclair Lewis: 1912-1925)," which Harcourt, Brace is publishing this fall. She has since remarried. Lewis died in 1928.

Modern Brewery Age Publishing Corp. and Beer Distributor Publishing Corp. chartered to conduct a publishing business in New York, with capital stock of 200 shares, no par value. Theodore I. Watterson, 276 Fifth Ave., N. Y., filing attorney in both instances.

I. Monte Radlovic, founder of The Diplomat (Washington, D. C., mag) and asociated with the U. S. edition of Realites (Paris), has done "a handbook of conduct in American and international circles" under the title "Etiquette and Protocol" which Harcourt, Brace is publishing.

Marjorie Farnsworth, who authored "The Ziegfeld Follies" for Putnam next fall, is the daughter of famed sports writer W. S. (Bill) Farnsworth. She, too, was longtime a N. Y. Journal American feature writer. Billie Burke Ziegfeld did the introduction to the book, the first of its kind on the "Follies."

Lucy Daniels, 22-year-old staffer on the Raleigh (N. C.) Times, is having her first novel, "Caleb, My Son," published by Lippincott in September. Her father, Jonathan Daniels, is editor of the competitive Raleigh News & Observer; her grandfather was Josephus Daniels, Secretary of the Navy during World War I.

Sports writer Al Hirshberg, who did "Fear Strikes Out—The Jim Piersall Story," has authored "As High As My Heart (The Sammy Aaronson Story)," in collaboration with the ex-fighter and manager whose work in rehabilitation of juvenile delinquency in the tough East Side and Brownsville (Brooklyn) sectors has been noteworthy. Coward-McCann will publish.

William Cole and Florett Robinson's "Women Are Wonderful" is a fall anthology of cartoons from Harper's Weekly in the 1850s through Puck, Judge, (the old) Life, Vanity Fair, Ballyhoo, Collier's and The New Yorker, all of them closeups on the femmes as viewed by Charles Dana Gibson, John Held Jr., H. T. Webster, Peter Arno, Helen Hokinson, James Thurber, et al.

Clare Booth Luce's private secretary, Letitia ("Tish") Baldridge, has authored "Roman Candle," a personel closeup of what it means to be an intimate aide to the Ambassador to Italy. Houghton Mifflin will publish in October. Same pub also bringing out "Guide to Jazz" (The Music and the Musicians) by French jazzophile Hugues Panassie and Madeline Gautier, with an introduction by Louis Armstrong.

'Labor-Mgmt.' Seesaw

Continued from page 1

breakup of major picture studios, growing importance of independent production and entry of top performers into indie production, has changed that essentially simple format.

Today, for example, if an agency has a name in film production, it might proceed to line up a literary property for him. If the writer is also the client of the agency, it has the dual duty of getting the best possible price for the writer and at the same time, getting it as cheaply as possible for the performer. Obviously, it can't do both. The same situation applies further down the line, where music, writers, supporting casts, directors, producers are concerned. The agency only breathes easier when it has to deal with another office in procuring some of the personnel or propertics. And if it does, it can face the wrath of a performer on its own list who might feel slighted if the agency went elsewhere.

Spreading the Tax

Another great change has been the turnabout in the tax structure. The agents long ago told their clients that it is no longer possible to keep the bulk of their earnings. Arrangements must be made so that payments during the most productive years be spread out over long periods. Again, the entry of the performer into indie film production also makes this necessary. Also, as an employer, the performer would be able to deduct expenses not possible for an employee.

Consequently, the agencies have been forced to adopt business practices unthinkable in former years. The offices are still playing it by ear as far as ethics and standards are concerned. At the same time, the unions have been somewhat sympathetic to this problem, and while some concessions have been made, the guilds are still in the woods concerning the new picture. The unions, on the other hand, have also enacted some rulings that recognized this trend, but put some stumbling blocks into this same situation. One example is the rule by the American Federation of Television and Radio Artists enabling a performer to hire another date-digger in dealing with the agency to which he is originally signed, when the original office is the owner of a package.

AGVA as well as other unions now permit acts to sign contracts designating them as employers, and other pacts mentioning artist and operator instead of employees and employers.

At one time, except in the field of club dates, agencies were almost exclusively sellers of talent. In fact, it's recalled that at one time the William Morris Agency, in order to maintain the distinction between buyer and seller, relinquished its theatrical booking agency (Lawrence Golde) to the Eddie Sherman Agency.

Attorneys and Clients

The squabbles within agencies have been innumerable on these scores, yet it feels helpless in some instances. One of the most publicized instances of this kind of reaction came, peculiarly enough, from a legal office in which the senior members of the firm have their own production setup. The flareup came in the instance of the law firm of Jaffe & Jaffe, and the performer involved was Frank Sinatra. Members of the firm are the owners of Showcase Productions in tv for NBC. In negotiating a deal with Frank Sinatra, some conflicts came about, and Sinatra left that office. Another complicating factor in this case is Henry Jaffe's having AFTRA as his client. He has attempted to resign his AFTRA post, but union refused to accept his resignation.

The flareups within the agency and its performers have been kept pretty much under control. Possibly the performer is learning also that a new era exists, and the role of the talent agency is becoming increasingly more involved and is spreading out into so many fields that it too doesn't know just what to do in many situations.

The importance of the problem has reached the point where some individuals hope that the agencies, possibly with the help of the guilds, will be in a position to set up a new code that will cover a lot of ground.

Otherwise, many fear, the Government will step in. The threat is actual. The anti-trust division of the Dept. of Justice is already looking into the cases of Music Corp. of America and the William Morris Agency, and maybe more to be announced. Also of great importance and scope is the fact that the Senate Committee on Interstate and Foreign Commerce, headed by Sen. Warren Magnuson (D.-Wash.) is looking into the ramifications of talent agencies in light of their operations in the video and radio fields.

Black & White

Continued from page 3

tint ranks with a b&w C-Scope production of "Teenage Rebel." However, the first C'Scope offering in b&w will be Metro's "The Power and the Prize," currently in production.

Columbia is also presenting a formidable b&w lineup with "Storm Center" (Bette Davis), "Autumn Leaves" (Joan Crawford) and the two Judy Holliday films, "Solid Gold Cadillac" and "Full of Life." The currently filming Sam Spiegel production, "End As a Man," is also a black & whiter. Paramount's "The Proud and Profane" clicked in b&w and the company's upcoming "Search for Bridey Murphy" will also be in monochrome. Ditto Universal's Jose Ferrer starrer, "The Great Man."

Return to b&w has been prompted by a general desire for economy plus the realization that color does not always provide the extra value that can be translated to additional dollars at the boxoffice. Some of the recent b&w pictures have been the best grossers.

The new penchant for b&w does not mean, of course, that color will be placed in a secondary role. There are many pictures, especially those involving outdoor locations, that are aided greatly by color filming, 20th's "The King and I" perhaps being the most notable recent example. The film companies, however, are taking a more realistic approach, figuring that the extra cost for color is a gamble in today's uncertain market. In addition, it's felt that many subjects translated to the screen provide a greater impact in b&w and that the public will go for an unusual story rather than the color on the screen.

Japanese J.D. Pix

Continued from page 2

bers representing film companies, directors and scenario writers. Five specialists attached to Eiren check approximately 600 films a year in script and completed form.

Except in extremely questionable cases, each specialist makes his own decision as to whether a film should be shown to the public. In rare instances, a film is placed before the body as a whole for judgment.

The organization is not governmentally supported and looks to the Big Five film companies for funds. This situation leads to the industry being able to apply indirect pressure on the film reviewing body.

Producers themselves admit Eiren is not authorative enough and favor reorganization and strengthening of it. There is a growing movement to replace Eiren with an independent body drawn from the general public.

Marilyn Slays Press

Continued from page 2

work more seriously? My own pictures.

Don't you consider "Death of a Salesman" pessimistic? No, realistic.

What are your stage ambitions? To appear between films in off-Broadway presentations of U. S. classics such as "Anna Christie" and "Desire Under the Elms."

Miss Monroe denied she had any intellectual pretensions but insisted she was not "as stupid as they say." She adroitly parried questions on the financing of "The Sleeping Prince" and frequently her replies to pertinent queries were applauded by the pressmen themselves.

Broadway

Walter Catlett will portray Governor Al Smith in "Beau James" at Paramount.

Georgia Gibbs, Billy Wilder, Curtis Bernhardt and Ray Noble sailed for Europe Friday (20) on the S.S. Liberte.

Mary Alan Hokanson in for tv stints after completing roles in Metro's "Tea and Sympathy" and "The Wilder Years."

Milton Ellman, head of National Screen Service trailer production department, will be married to Pauline Feuer July 28.

William Dozier, RKO production chief, and Raymond Klune, exec manager of studio operations, are back west after four days of huddles with RKO prez Daniel T. O'Shea.

Harvey Rosen, new boniface of El Borracho which he bought from Nicky Quattrocicchi, is hosting a bon voyage cocktailery to the erstwhile owner today (Wed.), who is off to his native Italy.

A. C. Spectorsky, author of "The Exurbanites" and assistant to the publisher of Playboy mag, will speak today (Wed.) on "Bernard Shaw—Playboy," as part of the Shaw centennial celebration in Chicago.

Angna Enters has written the article on pantomime for the forthcoming new edition of the Encyclopedia Brittanica and is working in Paris on her fifth book, an account of her career as a mime, painter and novelist.

Vet ex-vauder Bob Hall, now doing "goodwill ambassador" public relations for Pfeifer Brewery (Detroit), east for a month's vacation at Grossinger's. Phil Regan is another showman in the same field although, in his instance, he is more than a life-of-the-party "mixer" and is now assistant to the president of Anheuser - Busch (Budweiser Beer).

Loew's Theatres has made a number of changes in the N.Y. area managerial ranks. Franklin Jaeger, assistant at the Capitol on Broadway becomes acting manager of Loew's Spooner, Bronx, replacing Larry Stark, who moves to Loew's New Rochelle. Rene Clairmont, assistant, Paradise in the Bronx, becomes acting manager of Post Road. Robert Camann, manager of New Rochelle, moves to Loew's State, White Plains, succeeding Herbert Campbell, who is leaving to go into his own business.

Munich

By Karin Thimm
(*Sendlinger Str.*, 79)

Violinist Max Rostal had his first German concert since 1933 in Munich.

Gert Froebe, German actor, is partner of Danielle Darrieux and Jean Marais in a French-Japanese coproduction.

American films, "That Lady," "Rebel Without a Cause," "Three for the Show," "City Across the River" preemed here.

Radio Stuttgart made an appeal to raise funds for German-Jewish emigrants, living under bad circumstances in France.

Chances for Munich's destroyed National Theatre are getting worse; Bavarian Parliament declares budget does not have money for rebuilding.

Theatre and film director Fritz Kortner decided not to accept an invitation of a Vienniese theatre "until the official Vienna takes distance" from some events showing anti-Semitism.

Odile Versois, sister of Marina Vlady, got a contract at Bavaria-Film. Also Lilli Palmer, who won the 1956 prize as the best actress in a German film, will turn two films with the Bavaria.

English actor Richard Todd on his way from Berlin to London stopped in Munich en route. "The direct planes for weeks are completely sold out," he said. Todd will make a film in London.

Rome

Danny Kaye received by Italian President Giovanni Gronchi during current visit.

Bernard Hilda orchestra back at its usual summer post at Villa Borghese's Casina delle Rose.

MPEA moved into new Rome offices, now centrally located, from their longtime Viale Mazzini HQ.

Gina Lollobrigida commuting Paris-to-Rome, while she finishes her starring role in "Notre Dame de Paris."

Frank Sinatra back to Spain for his "Pride and Passion" stint, following a fast three-day o.o. of the local scene.

Fire at Cinecitta Studios destroyed a quantity of exposed film in one of the storage vaults, moderate damage.

New York City Center Ballet slated to appear in Venice between Sept. 17 and 23, during the fall Theatre Festival.

Eugene Van Dee, onetime MPEA topper here, back in town for week of talks regarding his current film finance operations.

Current visitors: Richard Watts, Morris Schrier of MCA, Peter Shaw of William Morris, Spyros Skouras and Mrs. Skouras (on way to S. Africa), with Ricardo Montalban and wife Georgiana ending local stay, heading for Paris.

Expected in town in near future: Jack Benny, Joan Fontaine, Charles Boyer, William Hawkins, John Chapman, June Allyson, Dick Powell, and troupe of the "Little Hut," Steward Granger, Ava Gardner, David Niven, and director Mark Robson.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Ruth Roman in for vacash with young son.

Harry and William Brandt, of the Brandt circuit, to Vichy to take the waters.

Alain Bernheim setting up his literary agency for films in the offices of Hoche Productions.

Greta Garbo ducking the press in a quick stopover here on the way to the Riviera with friend Charles Schnee.

Wolfe Kaufman, Sol Hurok rep here, to Geneva to make final arrangements for the American tour of the Yugoslavian Kolo Ballet.

Jean-Louis Barrault - Madeleine Renaud Co. in from their recent legit trek of South and Central America. After a rest, they move again to Canada, then to the U.S. in '57.

Sam Goldwyn in as part of his three-month Continent hopping for successive openings of his "Guys and Dolls" (M-G). Gallic title is "Blanches Colombs Et Les Villains Messieurs" (White Doves and the Naughty Men).

Preston Sturges may adapt a current legit revival hit into English for Broadway. This is a switch, for show is "La Duchesse Des Aluges," adapted from an English play of Peter Blackmore by Constance Colline.

Minneapolis

By Les Rees

Stan Kenton at Prom Ballroom for two nights.

Country-western singer Jerry Reed into Flame nitery.

"New" Glenn Miller orchestra scheduled for Prom Ballroom one-nighter.

"Aqua Follies," water show, playing 12-day engagement at Wirth Pool.

Yale Glee club concert drew audience of 5,000 to Northrop Auditorium.

John K. Sherman, Minneapolis Star-Tribune drama and music critic, touring Europe.

Dorothy Franey, star of her own hotel winter ice shows, vacationing in Twin Cities, her former residence.

"Grand Old Opry" from Nashville to play one-night stand in local 22,000-seat baseball stadium Saturday (28).

Second of Minneapolis Symphony orchestra series of five summer concerts "under the stars" at baseball stadium featured Broadway soloists William Tabbert, Marilyn Bradley, Bonnie Murray and Norman Atkins in Jerome Kern numbers.

Scotland

By Gordon Irving
(*Glasgow: Kelvin* 1590)

Issy Bonn heading vaude at Empire, Glasgow.

"Waiting for Godot" set for Edinburgh and Glasgow dates.

Empire Theatre, Glasgow, celebrating 25th anni in September.

Bernard Braden, Canadian-born actor-comedian, will have role in children's film, "Highland Trail."

"Five-Past Eight" revue switching from King's Theatre, Edinburgh, to H. M. Theatre, Aberdeen.

Harry Gordon and Jack Radcliffe will team for pantomime at Theatre Royal, Glasgow. Legit and pantomime house likely to be taken over as tv theatre.

Philadelphia

Benny Goodman was in town for brief visit.

Maxie Rosenbloom and Lou Nova, former squared-circle inhabitants, here for strawhat stints.

Penny Singleton visited with her uncle, Aus Meehan, Philadelphia political leader, before heading to Atlantic City and engagement at 500 Club.

St. John Terrell, Lambertville Music Circus head, says he will take out a circus show next spring. Otto Griebling, former Ringling clown, will be in show.

London

(*Temple Bar* 5041/9952)

Valerie Bettis in from Madrid to continue a two-month tour of Europe.

Sir Steuart Wilson is the new chairman of Musicians' Benevolent Fund.

Julia (Darvas &) in with her partner for HMV recordin~ sessions.

June Havoc makes her London cabaret bow at the Cafe de Paris this week.

Leo Jaffe, Columbia v.p., in on the Elizabeth for confabs with Mike Frankovich.

J. B. Priestley's new comedy, "End Game at the Dolphin," gets its world preem on BBC radio on Aug. 4.

Ben Goetz staying at Claridges, his home for 10 years during his stint as Metro's British production topper.

Jack Mills due today (Wed.) on his annual trip during which he'll confab with local Mills Music topper Fred Jackson.

Elizabeth Sellars taking over lead of "South Sea Bubble" from Vivien Leigh, who retires to await her baby in December.

Dorothy Tutin, recuperating from an emergency operation, is studying the script for her next play, "The Gates of Summer."

Barry Nelson here for star role in local production of "No Time for Sergeants." He's accompanied by his actress-wife Teresa Celli.

Greta Keller due at end of this week from Vienna for recording sessions and BBC programming before returning to the States.

Local comic Richard Hearne (Mr. Pastry) added to feature cast of David N. Martin's Olympic revue, which opens in Melbourne in November.

Europe Exhibs

Continued from page 43

to try and sell their pix to British tv, which can't make it worth their while.

Asked whether, in the long run, the British film biz thought it could stave off television by limiting its film supply, one exec stated candidly: "At least we're trying to delay the inevitable as long as possible."

The British theatres won't play a feature that's been on tv and they are loath to do business with a company that sells to the broadcasters. Over and over again, the example is cited of "Stagecoach" which, shown one afternoon on tv, virtually emptied the theatres.

While Johnston obviously is powerless to curb the indies, it is a fact that—with the exception of RKO—the members of his organization fully control the foreign tv rights. That includes Warner Bros., which has sold its library of px made until 1948.

In Germany, where, with 500,000 sets, tv is a negligible factor to date, the fear of television is considerable among all industry sectors. Here, too, there is a good deal of talk of "making a deal" with tv, and talks have been initiated already, but with no immediate results. It's acknowledged that, for the next two to three years, the German industry has little to fear from tv.

France, where television has extraordinary definition and—technically—is far superior to the U.S., shows some films on tv, but there is less of a feeling of insecurity in France than in Germany.

One hears in Europe today a good deal of talk of "joint action" to forestall a tv effect similar to that experienced by the industry in the U.S., but nothing concrete has been done so far. The impression is that, with the respective governments running the tv service, the danger of unlimited competition among the two media is considerably less than in America.

Blame 'Rififi'

Continued from page 1

the Port of Vera Cruz. Ministry has now stamped "C" (condemned) on film.

A crime rare in Mexico, bank robbery in the form of a daylight raid by two law students, scions of prominent families and masterminded by an automobile dealer who needed coin to expand his biz, provoked the Ministry to ban "Rififi" as it became rumored, Mexican style, that the pic inspired the robbers.

Though "Rififfi" had been booked practically throughout Mexico, its distributor, Francia Films, didn't protest the Ministry's ruling.

vamping pro grid to concentrate on his radio-tv career.

Benn Reyes, who for the past several years has been specializing in overseas shows and just back from a quickie trip to Mexico, leaves for London tomorrow (Thurs.).

Chicago's Police Commissioner Timothy J. O'Connor last week concurred in a Police Censor Board ruling tagging the Warner Bros.' release "The Bad Seed" for "adults only."

Westport, Conn.

By Humphrey Doulens

Tina Louise here.

Ditto Bill Berrian.

Hunt Bros.' Circus playing this area.

Jennifer Jones and David Selznick at Stratford.

Johnny Johnson opened his new Charcoal Room on Route 7 in Wilton.

Duke Ellington giving Fairfield "Pops" its first jazz concert Sat. (28).

Susan Cabot signed for "Knickerbocker Holiday" being revived at Country Playhouse week of Aug. 20.

Eva LeGallienne made a new adaptation of "Ghosts" and will play same at White Barn Theatre Aug. 4-5.

Carol Haney, Edna Ferber, Philip Dunning, Theresa Helburn, Fan Bourke, Lucille Lortel, John C. Wilson, Armina Marshall at opening of "The Gimmick" at Country Playhouse (22).

Miami Beach

By Lary Solloway

ABC-TV exploitation exec Jack Fields at the Algiers with his wife for a vacash.

Charlie Spivak orch current at Miami Springs Villa in tryout of name band policy.

Eden Roc prexy Harry Mufson to New York on hunt for bookings for latter part of summer and fall.

Margaret Whiting, Dick Shawn, Davis & Reese set for August dates in La Ronde of the Fontainebleau.

Walter Winchell being paged by his winterhome, the Roney Plaza, for emanations of his new vaudeo show this winter.

Comedian Don Rickles renewed through August at Murray Franklin's; Jo Ann Miller into femme singing slot with Bobby Sherwood and Peter Brady also holding over.

Portland, Ore.

By Ray Feves

James Wong Howe here for wedding of one of his relatives.

Day, Dawn, and Dusk in as headliners for the new show at Amato's Supper Club.

"Holiday On Ice Of 1956" in at Multnomah Stadium for 10-nites (20-29). Advance sale heavy.

Dobi Cole, who left Ben Yost's Colleens, now at The Timber Topper in the New Washington Hotel.

"Eileen" at the Holiday Bowl. "South Pacific" at the Civic Theatre for a repeat 18 shows after a sellout for a month.

Washington

By Florence S. Lowe

Jan Sterling a brief visitor in advance of local preem of "1984."

Fran Warren in for National Theatre preem of "Pajama Game."

Belly-dancer Nejla Ates an offbeat attraction at Casino Royal nitery.

COMPO prexy Arthur Mayer in town to address the Almas Temple Sphinx luncheon.

William Hammerstein in town during two-week Carter Barron run of New York Center Light Opera Co.'s "Carmen Jones."

Lester Cowan here to huddle with officials of Organization of American States (Latin American countries) and plug his upcoming biopic of South American liberator, Simon Bolivar.

Pittsburgh

By Hal V. Cohen

Betty and Jane Kean set for Ankara's 10th anni show on Oct. 5.

Vogue Terrace will be shuttered for several more weeks for improvements.

Laurence Olivier's "Richard III" beamed for the Squirrel Hill Labor Day Week.

Glen Tetley back home dancing the lead in "Plain and Fancy" at the Pitt Stadium.

Phil Katz tossed a whale steak dinner for the press before the preview of "Moby Dick."

Jack Durant got word here at Ankara to read for the Menasha Skulnik play, "Uncle Willie."

Gene Kelly clippered in from Paris for his father's funeral and went right back again to finish his picture.

Hollywood

Aaron Rosenberg planed in from Tokyo.

Rodolfo Medina laid up with a back injury.

Edmund Grainger back at his desk after five days out with flu.

Clarence Bull to Chicago to speak to the American Society of Photographers.

Natalie Wood will represent Hollywood at the Minneapolis Aquatennial this week.

Tatsuko Adachi and Emiko Momano returned to Japan after appearing in "Tea House of the August Moon."

Chicago

James Mason, with wife and daughter, due in tomorrow (Thurs.) advancing his "Bigger Than Life" film.

Metro's Dore Schary "packaging" a special windup show for the Democratic National convention here next month.

Indie exhibitor Van A. Nomikos being feted Saturday night (28) at the Hotel Sherman for his quarter-century work in a HEPA, Greek organization.

Chi Columbia exchange publicist Bob Wiener has been transferred to Col's Detroit exchange. John Thompson, late of the Columbia Dallas office, replaces.

George Connors, Chicago Bears star lineman and former Notre Dame All American, considering

Seek Fresh Faces

Continued from page 1

first and followed by the subsequents.

Same approach is to be taken in all other English-speaking countries.

Preminger is now in London at work on both the talent-scouting and the preliminaries for the production. Shooting probably will take place at Metro's British studios.

Producer also said he personally will conduct auditions in 12 key U. S. cities in the U. S. between Labor Day, when he'll have returned from abroad, and Oct. 12. He hopes to find 30 to 50 girls eligible for tests and wind up with five finalists.

Preminger emphasized: "I don't want this as the usual publicity stunt and then cast an established star after haggling with her agent." The stars today are "pretty good," he conceded, but there aren't enough of them around. "Everybody talks about it, I want to do something about it," said the producer.

The search will cost upward of $150,000, according to Preminger, but there'll be no expense for the theatremen.

As for the overall talent situation, the film maker feels that the studios now aren't properly organized that they don't have people with the power to sign." There's too much red tape, as the talent head goes to the studio head and the latter goes to the producers for consultations before hiring new performer.

A campaign such as his, said Preminger, could yield several new stars in addition to the one selected for his film. He recalled that Susan Hayward lost out in a test for "Gone With the Wind" but obviously made the grade later.

Preminger will produce and direct "Joan" and a prominent British author, unidentified, will do the script. The producer refused to be drawn out on details of budget, shooting time, etc., reasoning that "the industry talks too much about such private matters." He said he took seven months to shoot "Forever Amber" and liked it least of all his films, whereas he did "Carmen Jones" in 24 days and liked it very much.

Marguerite Shaw

Continued from page 1

actress, was encouraged to try for the role by her sister Reta, who played Mabel in original Broadway company. Both sisters, lookalike to begin with, have the same good-humored approach to the ribtickling role. The dean's ivory-towered background lends special interest to her lines and tunes, and particularly to her soft-shoe terping, a turn that literally brings down the house in her home town.

Despite the fun and success she is enjoying, it's back to the campus after run of the show, says Dean Shaw.

OBITUARIES

MORT BLUMENSTOCK

Mort Blumenctock, 54, until recently vice president in charge of advertising and publicity for Warner Bros., died in his sleep July 18 at his home in Beverly Hills. He had returned to the Coast only two months ago, upon resigning a 28-year association with WB, because he "didn't want to live away from my wife and my home."

Besides, the widow, Sandra, he is survived by a married daughter, Mrs. Marvin Perskie, of Wildwood, N. J., two grandchildren, and two brothers, Leonard of Miami, and Sid Blumenstock who is advertising manager for Paramount Pictures.

Mort Blumenstock was one of the best known pub-admen in the picture business. He came to the fore in 1929 when both he and Charles Einfeld both started in the publicity department of the old First National Pictures, a WB affiliate. After a stretch at Paramount as an assistant producer of shorts he rejoined Einfeld and was given the five WB Broadway deluxers to publicize—the Winter Garden, Strand, Warners, Beacon and Hollywood.

When Einfeld left WB's top pub-ad spot to form his own indie production company (Enterprise Pictures), Blumenstock succeeded him and eventually was elected a veepee of the parent WB Pictures Inc.

After a longtime stretch on the Coast, running the national pub-ad operations from Burbank, the company transplanted Blumenstock to New York, paying all expenses. However, although a native New Yorker, the adman was then so rooted in California that he was unhappy and decided to exit WB rather than continue the rigorous LA-NY commuting schedule.

Although the dailies reported Blumenstock was considering a return to WB, with the new alignment which now has Jack L. Warner as president of the company, he was also seriously considering a J. Walter Thompson agency affiliation as account executive for RKO Pictures, with headquarters on the Coast.

VIOLET LORAINE

Violet Loraine (Mrs. E. R. Joicey), 69, former musical comedy actress, died in an infirmary at Newcastle, Eng., July 18, after being hospitalized for two months.

She was best known for her songs "If You Were the Only Girl in the World" and "Let the Great Big World Keep Turning," both of which she sang when she appeared with the late George Robey in "The Bing Boys Are Here." She sang her fave tunes before troops in two world wars. An auto smash cut short her tour in France in 1939 when she was again singing to the men at the front.

Star began her career at age of 15 in 1902, running away from her London home and queueing up for a job in the chorus at the Drury Lane Theatre. Before the 1914-18 war was over, Sir Oswald Stoll had given her a $1,050-a-week contract. She appeared in many pantomimes as Principal Boy.

After marrying Capt. Edward Raylton Joicey in 1921, she did no stage work for seven years. She made her comeback in "The Broken Line," by Aimee and Philip Stuart.

Two weeks ago her younger son, R. R. Joicey, a shipbuilding manager, of Newcastle-on-Tyne, Eng., was awarded the George Medal for bravery in rescue operations during a shipyard fire. Her husband died last year. Actress would have been 70 on July 23.

LOUIS ROTHKOPF

Louis Rothkopf, 53, night club promoter and a big wheel in gambling syndicates in Ohio, Nevada and other states, died from carbon monoxide poisoning July 17 in his home near Cleveland. Coroner ruled that death of Clevelander, also known as Lou Rhody, was accidental.

Sister-in-law, Mrs. Joseph Morgan, found his body in his auto which had ignition key on but motor was not running in garage. Authorities assumed he had a blackout after starting motor, absorbed enough carbon monoxide to be fatal before idling motor conked off, but stated there were no positive evidence of suicide. Yet some of gambler's friends here said he had been despondent since his wife, Blanche, committed suicide by shooting herself at their home. It was formerly a gambling casino, known as the Maple Club, but converted into a pretentious country estate by the gambler who reputedly spent $500,000 remodeling it.

Part owner of the plush Desert Inn in Las Vegas, Rothkopf was long associated with Morris Kleinman in a syndicate that operated several gambling clubs in Kentucky, Ohio and suburban Cleveland where he had invested heavily in real estate. Funeral drew hundreds of big-shot gamblers, nitery owners and friends from all parts of country.

GENEVIEVE BLINN

Genevieve Blinn, actress, who appeared on the Broadway stage and in silent films, died July 20 in Ross, Calif., a suburb of San Francisco, after a long illness.

A native of New Brunswick, Canada, she played leading legit roles opposite Richard Mansfield, Robert Mantell, Willard Mack and Ezra Kendall. Her top film role was as the queen in "Queen of Sheba" with Theda Bara.

The last member of a theatrical family, she retired from the stage and screen with the advent of talkers. Her late brother, Ed Nannary, was an actor on the N. Y. and West Coast stages, and her sister, May Nannary, starred at the old Alcazar Theatre, San Francisco.

DICK MITCHELL

Richard Allen (Dick) Mitchell, 78, veteran legit and film praiser and advance man, died in Los Angeles July 20 after a lengthy illness. An advance agent for Charles Frohman, he switched to films to work as advance man for D. W. Griffith in the old days of selling silent films. Later he operated the Forum, first Los Angeles house to screen soundfilms, and ran an independent Coast exchange for the distribution of educational and documentary product. His last assignment in the industry was at Fox as a publicist handling Shirley Temple, prior to his retirement some 18 years ago.

Widow and three children survive.

ANDREW BRIGHT

Andrew (Andy) Bright, 50, singer-guitarist, died July 10 in Honolulu after a brief illness. He joined the "Hawaii Calls" radio cast 21 years ago as a guitar player for Al Perry's Singing Surfriders.

Bright, who was famed for his singing of "The Hawaiian Cowboy" and other island tunes, performed with his "Hawaiian Cowboys" at Waikiki's Moana hotel for the last three years.

Surviving are his wife, three daughters, four sisters and six brothers. One of the latter, Sol Bright, wrote the "Hawaiian Cowboy" tune.

SADIE R. SHOENGOLD

Sadie R. Shoengold, 59, star of the Yiddish stage for years, died July 17 in Los Angeles after a long illness.

As a daughter of Ober Shoengold, founder of that company in N. Y., she was literally born into the Yiddish Theatre. She trouped extensively throughout this country, Europe and South America. In addition, she opened two legit houses, the Capitol and the Beaux Arts in L. A.

She is survived by her husband, Sam Auerbach, vet co-star and director.

JOHN A. KARZIN

John A. Karzin, 72, pioneer motion picture theatre owner in St. Louis, died July 15 of infirmities. His career as an exhib began in 1905 when he bought a half interest in a picture show and penny arcade. A year later he built the first film house in the city. In 1907 he opened a house in Springfield, Ill., during an Illinois state fair grossed $564 on day by giving 12 shows at a 5c admission fee. He retired from the picture field in 1927. Two sons and a sister survive.

PAUL LEHMANN

Paul Lehmann, 74, former finance director of UFA films and general director of Tobis Filmart, died June 14 in Berlin. One of the leaders during the heyday of UFA in Germany, he was active in arranging exports of German films throughout the world.

After the war, Lehmann became chief of Unitas Film Releasing in Duesseldorf, then produced culture films. He also was active in reviving interest to rebuild the film industry in West Berlin.

PAUL CHOLET

Paul Cholet, 61, ex-vaudevillian, died in Kansas City, Mo., July 16, apparently suffering a heart attack and falling three floors from the brick porch of a nursing home to his death. A former vaude singer on Orpheum and Pantages time, he also had tab shows of his own including the "Coconut Revue" and the "Kit Kat Revue."

Born in Leesburg, Va., Cholet was a resident of Kansas City 30 years. Surviving are wife, brother and sister.

FREDERICK VALK

Frederick Valk, 55, actor, died July 23 in London. He had been playing one of the leading roles in the London legit production of "Romanoff and Juliet." Born in Czechoslovakia, he came to England in the early 1930s. He was known for his Shakesperean roles in Berlin and Prague before World War I. He also appeared at the Stratford (Ont.) Festival.

Wife and two sons survive.

SANDOR BURA

Sandor Bura, 75, Hungarian "real" gypsy musician, was recently buried in his home town of Budapest, 40,000 people participating at the funeral.

Bura had travelled three times around the world, played cafes in many cities. He billed himself "The Duke of Gypsy Music," to separate himself from predecessors who were grandiosely duffed themselves "Kings."

JOSEPH WYCOFF

Joseph Wycoff, 62, vaudeville entertainer, died July 16 in Toledo. He entered show business after serving in the Navy in World War I, touring the country in a singing act. He settled in Toledo about 1930, working as emcee and singing waiter at Ka-See's Nite Club. In recent years, he was with Willys Motors Inc.

Two daughters, a sister, and a brother survive.

URSULA KOSINSSKI

Ursula Kosinssk, 35, solo dancer of the ballet of the State Theater of Darmstadt, West Germany, was killed in an accident on a motorcycle operated by fellow-dancer Gottfried Proehuber on July 7 in Darmstadt.

She was known in Germany for being the first dancer to perform Ravel's "Magic Word" and Orff's "Catulli Carmina."

GLEN C. BURT

Glen C. Burt, 75, former vaudeville actor, booker and theatre manager, died in Chicago, July 17. Billed as "That Yiddishe Loafer," Burt later became an agent with the United Booking Office in Chicago and then a theatre manager.

At the time of his death, Burt was employed in the office of the Recorder of Deeds of the city of Chicago.

HAROLD W. FISH

Harold W. Fish, 60, who before his retirement six months ago had been sales vice president at Wilding Picture Productions, died July 19 in Chicago. He joined Wilding in 1931 and became a specialist in the industrial film field which he helped pioneer.

Wife and daughter survive.

AMOS F. FLOYD

Amos F. Floyd, 53, drive-in topper died at Burlington, N. C., July 13 after five days of critical illness. He operated the Bur-Gra Drive-In and owned an interest in the Bur-Gra and Bon Air Drive-In Theaters.

A native of Cullomburg, Ala., he was a Marine Corps veteran.

KENNETH BRODIE

Kenneth Brodie, 60, manager of the Savoy Theatre, London, and previously manager of the Saville and Gaiety, died July 19, outside his theatre.

Formerly a schoolmaster, he joined Firth Shepherd in 1935.

MICHAEL LEWIN

Michael Lewin, 40, actor, died July 12 in New York. His last Broadway appearance was in "A View From the Bridge." Prior to that he was seen in "Inherit the Wind."

Wife and two daughters survive.

Leslie Preston, 45, magician known professionally as Mystico, died recently in Huddersfield, Eng.

Mother, 73, of Warren Hull, emcee for TV's "Strike It Rich," died July 21 in Greenwich, Conn.

Father of Alvin B. Jefferis, exhib near Piedmont, Mo., died of a heart ailment in Poplar, Mo., July 14.

Father, 87, of news director James A. Byron Jr., of WBAP-TV, Fort Worth, died July 6 in that city.

Mrs. Katherine A. (Lahiff) Fay, wife of Edward M. Fay, dean of Rhode Island showmen, died Wednesday (18) in Providence.

Jerry Campbell, 41, Federal Telefilms' executive secretary for the last four years, died of severe burns July 13 in Santa Monica, Cal.

John D. McGrail, 56, former public relations and promotion manager for Universal Pictures, Boston, died in Rutland, Mass., July 17.

Glenn Anderson Sr., 58, sound mixer at Universal-International and a studio employe for 33 years, died July 17 in San Fernando, Cal., after a lengthy illness.

Father of Harrie Ackerman, until recently publicity director of educational tv station WQED in Pittsburgh, died suddenly at his home in that city on July 14.

Fernando Mediz Bollo, 52, business manager of the Iris Theatre, Mexico City, died July 17 in that city, of a heart attack. Wife and son survive.

Mrs. Rose Salzer, 79, mother-in-law of film director George Sidney, died July 22 in Chicago. Four daughters, three brothers and a sister survive.

Ilse Exl, 49, director of the Exl Stage in Innsbruck, Austria, died there July 2. After the death of her father, Ferdinand Exl, in 1942, she took over management of the famed Tirolean Stage in Austria.

MARRIAGES

Mrs. Jacqueline Field to Shelby Storck in Kansas City July 20. Groom is television producer.

Dorothea Faye McLaughlin to Roy Alfred, New York, July 20. Groom is a pop tunesmith.

Maureen Connell to John Guillermin, London, July 20. Bride is a film actress; he's a film director.

Pita G. de Arce to Pedo Galvan, Guadalajara, Mexico, July 12. He's a Mexican tv director and stage and film actor.

Virginia Sanchez - Navarro to Primo Villa Michel, Mexico City, July 14. Bride is an actress, he's in the legal department of the Mexican presidency.

Barbara Lyon to Russell Turner, London, July 21. She's the actress daughter of Bebe Daniels and Ben Lyon; he's a BBC-TV producer.

Judy Murray to Pete D'Argenzio, Pittsburgh, July 5. He's with Artie Arnall orch.

Joan Miller to James Donald Graham, Las Vegas, July 9. Bride's an actress.

Ann McDowell to Norman Powell, New York, July 22. He's the son of film actress Joan Blondell and adopted son of actor-director, Dick Powell; his real father is cinematographer George Barnes.

Don Garrett to Lila Paris, New York, July 21. Bride is actress; he's publicist for Screen Gems.

BIRTHS

Mr. and Mrs. Dennis Main Wilson, daughter, London, July 15. Father is a BBC radio producer.

Mr. and Mrs. Jim Munro, daughter,, Ashton - under - Lyne, Eng., July 6. Mather is the former Kitty Pemberton, accordionist and dancer.

Mr. and Mrs. George Eisenhauer, daughter, Pittsburgh, July 16. Father is announcer at KDKA-TV.

Mr. and Mrs. Richard Allen, daughter, New York, July 16. Father is a film producer at Army Pictorial Center in Long Island City.

Mr. and Mrs. Alfred B. Schaefer, daughter, Hollywood, July 18. Father is sales manager of KDAY, Santa Monica.

Mr. and Mrs. Fred Serrao, son, Pittsburgh, July 20. Father's a theatre owner in New Kensington.

Mr. and Mrs. John A. Matthews, son, New York, July 16. Father's a tv actor; mother's former Collette Crawford, actress.

Mr. and Mrs. Pierre Galante, daughter, Paris, July 18. Mother is film actress Olivia DeHaviland; father is feature writer on Paris-Match.

Mr. and Mrs. Jack Philbin, son, New York, July 22. Father is executive producer of Jackie Gleason's teleshow.

Teenagers Retaliate

Continued from page 1

tion of "mounting nationwide opposition to such music."

False alarms giving the WMIN address have sent both the Minneapolis and St. Paul fire departments to the station. There also have been dozens of fake taxi calls to WMIN.

Youthful telephoners have been calling the station denouncing it and declaring they'll quit tuning in.

Previously, WMIN had eliminated all Elvis Presley records.

R&H 'Father'

Continued from page 1

chance even to think about any other venture until that's on the boards.

According to Lindsay, who's staying with his actress-wife Dorothy Stickney at Gloucester, Mass., adjacent to Crouse's summer home at Annisquam, the Day family saga might involve insurmountable difficulties as a musical. Only when he and Crouse have had time to concentrate on the problem and have at least the outline of a book, will they have anything for R & H to consider.

"We've often mentioned the possibility of doing the play as a musical," Lindsay said yesterday (Tues.), "and of course we'd love to do a show with Dick and Oscar—who wouldn't? We spoke to them about it some time ago and they were interested. But until we get a chance to think about it and see if we can work out an acceptable story, it's just an idea."

"Happy Hunting," with songs by Harold Karr and Matt Dubey, will star Ethel Merman with film actor Fernando Lamas making his Broadway bow as male lead. Jo Mielziner is producing the show, which is to start rehearsing in mid-September for Dec. 6 opening at the Majastic, N.Y.

R & H have no show on the boards at the moment, and Rodgers said some weeks ago that they hadn't even a vague idea of their next authorship project, "I only wish we did," he added. Previous collaborations by the composer-lyricist team have included "Oklahoma," "Carousel," "Allegro," "South Pacific," "King and I," "Me and Juliet" and last season's "Pipe Dream."

L & C's comedy, "Great Sebastions," starring Alfred Lunt and Lynn Fontaine, is laying off for the summer after a successful Broadway run last season. It will go on tour in the fall and is tentatively slated to play London after that. It will ultimately be done as a tv "spectacular" by NBC, which supplied the financing, and also as a film by Columbia.

Besides "Father," which holds the Broadway longrun record with 3,224 performances (incidentally, "Oklahoma," by R & H, holds the musical record with a 2,248-performance mark), L & C have supplied the books for a number of hit tuners, including "Anything Goes" and "Call Me Madam."

The two teams have never been associated, however, either as authors or producers.

Dems & GOP

Continued from page 2

appear to see the quadrennial show.

The Democratic "sideshow," however, will probably be topped by the entertainment—non-political variety—at the GOP convention in Frisco. George Murphy, in charge of lining up Hollywood names to bring their talents to the Cow Palace, is keeping his cast strictly under wraps. Spokesmen for the Republican National Committee, however, frankly admit there will be a concerted effort to 'keep it light."

Tv webs hope that the short distance between Frisco and Hollywood will mean a bonanza of film stars in the spectators' gallaries—fine fodder for the tv cameras.

Citizens - for - Eisenhower will jump the gun on the National Committee with a mass rally of delegates and officials at Civic Auditorium Sunday (12) night, on the eve of the Dem convention. Lang horne Washburn, chairman of the national citizens' group, has inked Washington maestro Barnee Breeskin to handle background music and to introduce the celebs from the capital. Breeskin, who has occupied the podium in Hotel Shoreham's Blue Room for 25 years, has the names of political figures—past and present—at the tip of his baton. Lyle Bardo, KFPC, will assemble a 30-piece orch in Frisco, as well as 10 violins to reproduce the "singing violins," special Shoreham gimmick.

Another feature of the pre-convention party, to which over 7,000 guests will be bid, is screening of a 30-minute documentary, "Mr. President," made for Citizens under contract, and scored by Breeskin.

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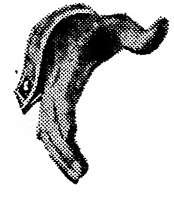

LATEST *Columbia* RECORD:

"MAKE ME A CHILD AGAIN" b/w "THE THIEF"